Sasaki suggests campus-wide design concept

by Allison Augustin Brown

There are great plans in store for the Lawrence University of the 21st century. Based on the data presented by the Task Force on Residential Life, the Board of Trustees recently recommended the construction of noticeably overdue facilities. Near-term goals include the addition of a new student residence hall that would accommodate 200 beds and a new Campus Center. Long-term goals include providing more accessible routes to the campus, parking, diversifying housing choices, and the implementation of a system of signs that would clearly identify academic buildings and the Lawrence University campus.

Lawrence has retained the services of Sasaki & Associates Inc., a premier architectural firm based in Massachusetts, to provide inter-disciplinary planning and design for the new facilities. Lawrence originally hired Sasaki in 1995 to survey the campus and produce a list of imperative changes. The 1995 report suggested emphasizing the location of the Fox River, considering its location when choosing where and how to place new facilities, recognizing the library as a focal point of campus, and maintaining and enhancing the Lawrence sense of community.

With the recommendations of the 1995 report in mind, Sasaki produced an updated October 2000 report, which suggests placement of the new facilities. The 2000 report considers the importance of maintaining Main Hall Green and the "academic necklace" and "spine" of campus. The "academic necklace" includes the string of academic buildings that line the Fox River. The "spine" is composed of the connection between the Brokaw-Colman area, the "academic necklace," and the student residential areas adjoining John and Alton streets.

The importance of maintaining these areas leaves limited space in which to build the new facilities. The 2000 report suggests that the new campus housing be placed on one of two primary sites: either between Sage and Trever Halls or at the tennis courts. Suggested sites for the new Campus Center are adjacent to the Downer Commons or on the Quad site.

Other priorities include additional Conservatory space for practice rooms, expansion of the library, resolving motorist and pedestrian conflicts, and consolidating administrative offices, with Downer Commons and Planta Hall as two of the new possible sites.

The report is now available online on the Lawrence University website (http://www.lawrence.edu/news/sasaki_index.shtml) or on reserve in the library.
New theatre ticket pricing policy enforced
by IRE CHRISTIAN

A new policy regarding theatre tickets has been put into effect at the beginning of this school year. The policy states:

"University productions are free to staff, students, and alumni. Guest productions have a nominal fee for students and staff." Theatre Department chair Timothy Troy said.

According to Manager of Public Events, tickets for Lawrence productions cost $10 for adults, $6 for seniors, $5 for students and staff. A nominal fee, about $10, guest production prices are the same except that members of the Lawrence community are charged $2.

There are two exceptions to this pricing system. The first is that the annual production of Actors from the London Stage will remain free to the Lawrence community, as it has been a component of Freshman Studies for many years. The second is with the production of the Guthrie Theater Company; in this case, adult tickets are $15, seniors and students $7.

There are two main reasons for the new ticket pricing policy, the first being related to the worth of theatre itself. "Truthfully, society puts value on things by putting money on them," Assistant Professor of Theatre and Drama Kathy Dudley said. "We wanted to recognize that art does have value."

The second reason is for business purposes. "In the past, there have been miscommunications and misunderstandings regarding ticket prices," Cannizzo said. "We wanted to eliminate this confusion between the Theatre Department and the Box Office." In past years, ticket prices were not regulated; whoever brought the productions here could determine the amount to charge. In the 1998-1999 school year, three theatre productions were free to the Lawrence community, with the musical, opera, and outside performances being charged. Last year, however, all theatre continued on page 8

Phi Delts go dry; recruitment won't suffer, says Cherny
by ALLISON AUGUSTYN

As first term draws to a close, the fraternity of Phi Delta Theta cares little for the imminent term of living in a dry house. "I think all of the members have adapted, we've had no problems," said Phi Delta president Chad Cherny. "The guys are pretty respectful."

The decision to go dry resulted from an internal insurance concern. Two deaths last year prompted the national organization to encourage the elimination of alcohol from its chapters. In both incidents, non-fraternity members had visited a Phi Delta party having consumed alcohol before the episodes occurred. At the University of Michigan at Ann Arbor, a woman who had been out the night before stepped on a Phi Delta floor before going home, where she then rolled out of an open window next to her bed and fell four stories to her death. At UCLA, a man drinking at a Phi Delta house leaned on a damaged railing, breaking the railing and falling to his death.

"It made people stop and say 'What a minute, we need things to change now,'" said Cherny. On July 1, 2000, Phi Delta Theta voted to dry out; dry, eliminating alcohol from the chapter houses, if not the actual fraternity itself.

"We're not a dry frat, but a dry fraternity," said Cherny. "No alcohol is allowed within the house, but Phi Delts can still host social gatherings where alcohol is served, as long as they are not within the quadrangle."

The decision to dry has cut the fraternity's insurance costs in half. The Phi Delts have used the saved money to remodel, buying new furniture and a TV for the living room. They've also given their cook a well-deserved raise. "She's the best cook in the world," said Cherny.

Other chapters of Phi Delta Theta have also considered the decision to go dry.

"We think you can get to know the fraternity, you think 'Animal House.' This might encourage people to get to know the fraternity," said Cherny. "We're not a dry frat, but a dry fraternity."

Cherny also believes the decision to go dry will change general opinion of fraternities: "When you think 'fraternity,' you think 'Animal House.' This might encourage people to get to know the fraternity.

Cherny also does not believe that a dry fraternity will affect recruitment efforts.

"Phi Delta has always attracted many athletes. We're still going to attract people because of what it can do for you with parties," said Cherny. "Other chapters of Phi Delta Theta have voted to dry out as well."}

Yateck delivers Main Hall Forum

Professor of Russian Richard Yateck delivered the third Main Hall Forum of the series Wednesday afternoon. A small but interested crowd listened as Yateck, wearing his other hat as instructor of the humanities component of the new environmental studies major, "Readings in Nature," delivered "Nature Writing: Bearding the Britian." The address meditated on several ways to begin to write about nature. Yateck suggested that his walks have proved consistent sources of material for his own nature writing. Another way to start writing about nature is to "Know the ancestors," or the forefathers of nature writing, including the eighteenth century English natural historian Gilbert White and more canonical nature writers like Thoreau. More recent pioneers of nature writing include Edward Abbey, author of "Desert Solitaire," "The Monkey Wrench Gang," and several other seminal 20th century works of eco-literature.

Yateck pointed to favorite places in nature as another excellent prompt for the aspiring nature writer. This meditation prompted several questions about the possibility of observing nature without interacting with or changing the natural world. Yateck also took a few moments to discuss his own major work of nature writing, "Hunting the Edges."

Loung Ung Discusses Cambodian Genocide

Loung Ung, a survivor of Cambodia's civil war during the reign of dictator Pol Pot, will give an address in Riverwalk Lounges on Wed. Nov. 29 at 8 P.M. She will speak of her life under the Khmer Rouge and her eventual escape to the US. The speech is titled, "First They Killed My Father: A Daughter of Cambodia's Genocides." Her book of the same name was released earlier this year.

At the age of five, Ung was forced to conceal her identity to save her life. She was trained as a child soldier until she was able to escape to a Thailand refugee camp with her parents. In 1996, she returned to Cambodia 15 years later only to find that her parents and 30 of her relatives had been murdered. Ung now works with the Vietnam Veterans of America Foundation and crusades to rid the world of landmines.

The speech is free and open to the public.
International House programs retooled

by Tom Shriner

Lawrence University has retooled its approach to the advising of international students and the administration of off-campus programs.

Last year saw the retirement of Dean Chuck Lauter, who had served Lawrence as an administrator for 31 years, ultimately serving as the dean of off-campus programs and international student advisor for a decade. Lauter established the prominence that the International House, located on John Street, now enjoys. He also asserted the visibility of international learning at Lawrence.

To replace Dean Lauter, Lawrence established two separate positions. Those positions are filled by the new International Student Advisor Scott Fuller and the Director of International and Off-Campus Programs Andrew Law. Fuller and Law explained that Lauter’s position was restructured to allow two new positions to allow aspects of the Lauter’s former duties to be dealt with in greater detail.

Law, who has a Ph.D. in American Studies, draws upon an educational and advisory background. He previously worked at Macalaster College for two-and-a-half years, before which he worked at the University of Minnesota for eight years. His purview includes not only overseas programs, but off-campus opportunities like the Biosphere II program and Bjorklunden seminaries.

Fuller, who graduated from Lawrence in 1995, previously worked for Lawrence’s Admissions Office, where his duties included overseeing the admission of international students. He feels that it is a natural progression that he now works with international students who are already a part of the Lawrence community. Even as a student, Fuller was heavily involved with international studies, and many of his friends came to Lawrence from foreign countries.

“I’m very happy,” said Fuller, “to be here and promote internationalism at Lawrence because it was a great part of my experience here as a student.”

Fuller and Law said that they want to expand upon the prominence of international learning and off-campus study at Lawrence. Law asserted that international learning at Lawrence differs from many other college programs in that study-abroad programs offered at Lawrence are firmly embedded in the curriculum. Fuller added that international students, because of their large numbers, have established a visible presence on the Lawrence campus.

New changes that Fuller and Law have instated in the International House include the establishment of International Education Week. On Monday night, the International House held a potluck dinner for international students and their host families. On Tuesday night, it offered information for domestic families. On Tuesday night, it offered information for domestic students interested in careers abroad, as well as information for international students considering a career in the United States.

Fuller and Law want students to be aware of the many resources the International House has available, including a kitchen that students can reserve, a reception room, and a television room. The television room is linked to a satellite that accesses international programming, as well as to a VCR that supports an array of tape formats.

The International House additionally contains a reading and resource room which, when renovations are completed, will offer detailed information on off-campus programs, which Law hopes will help to point students in the right direction. Instead of simply offering brochures, he said, the room will offer syllabi, program evaluations, and the names of on-campus returns who could serve as contacts for interested parties.

“It won’t be like selling a used car off the lot,” says Law. “You’ll get a clear picture of what you’re getting into.”

It is Law’s hope that every single student at Lawrence will seriously consider the possibility that an off-campus program could play an integral part in his or her education.

“Off-campus programs offer a way in which to become a cultural learner,” said Law. “It’s not just what you do when you’re abroad but how what you do there impacts you. It’s about transformation.”

Fuller added that the goal of the International House is to promote this intercultural understanding through the programs, which Law hopes will help to point students in the right direction. Instead of simply offering brochures, he said, the room will offer syllabi, program evaluations, and the names of on-campus returns who could serve as contacts for interested parties.

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Fares fills Spanish chair position, expands curriculum

by Ray Feller

The fastest growing population segment in the United States today is that of people with Latino origin. With over 30 million filling this demographic, but their origins still growing, it is especially important to consider the value of language learning. In his first year at Lawrence, Professor and Chair of the Spanish Department Gustavo Fares is full of ideas for creating pro­gramming that will allow for study­ing this growing group of people.

Fares arrives at Lawrence with a position that has been vacant for three years, his assumption of the chair of his department gives him the opportunity to help the students and faculty of the school. He stated, “My goal here is to be of service to the students, faculty, and the depart­ment.”

Born in Argentina, Fares is now a legal US citizen. He studied law, receiving his degree from Universidad de Buenos Aires in 1983. He then went on to be a professor and complete postdoctoral studies in paint­ing, drawing, and art history at the Escuela Superior de Bellas Artes La Cárcova in Argentina. Fares also received an MA in Foreign Language and Literature and a PhD in Art History, Painting, and Printmaking from the University of Michigan in 1986. He has Ph.D.s in both Latin American Literature and Cultural Studies from the University of Pittsburgh in 1989, as well as a Certificate in Latin American Studies from the Center for Latin American Studies in the same institution.

Experience in teaching is what provides Fares with the ability to understand how to ful­fill the responsibilities that the chair faculty member is required to perform. He has served as a teaching assistant both at West Virginia University and the University of Pittsburgh. From 1989-1995, he was Assistant Professor of Spanish at Salisbury College, becoming an Associate Professor of Spanish there from 1995-­-2000.

Fares has also acquired a large number of awards and honors, including the Phi Eta Sigma freshwater honor society, Mednick Fellowship Grants from the Virginia Foundation for Independent Colleges, the James A. Brown Enclanche in Scholarship Award from Lynchburg College in 1998, and a variety of other fellowships and scholarships. The publications connected with Fares are numerous, including five books, 24 articles, and a variety of book reviews. He has given over 40 presentations across the United States, along both coasts and throughout the Midwest.

Upon arrival at Lawrence, Fares has been pleased to see that language is placed "in the highest regard." His transition into the role of chair was easier than he expected; he explained that "the aid of colleagues and students, as well as support through the dean and president, who have been very helpful, have made the transition easier than expected."

Fares came to Lawrence with high expectations, which he thinks he has fulfilled. "I knew Lawrence was the best university in the state. In terms of ACT scores and academics, the students here were to be the tops of their classes. That has been reflected in every expe­rience so far." The environment, Fares explained, is positive at Lawrence. "I like that students have a voice and are heard and respected. The Spanish department in learning and good that the insti­tution listens to students." He stated, "I am energized to get many new projects in motion. He has been working with the art center to show some of his work in a show supported by the art department and gallery. He is also working on a variety of other developments at Lawrence, including the depart­ment, the math department, and the anthropology depart­ment. The lecture will provide a context for viewing the new exhibit, focusing on how the chemical and physical properties of Bose-Einstein condensates is changing the way we understand Nature."

Fares and Barbara Rothermel, director of the Daura Gallery at Lynchburg College in Virginia, developed this exhibition of artists, including Victor Chacón-­Ferrey, Guillermo Cuero, Gustavo Fares, and Ana Traversa, who came together through mutual association in Argentina.

Chacón-Ferrey's works are figural encrusted (wax tech­nique) pieces that explore the con­cept of process in creation of an acute­ly visceral relationship between the artist and the material. The gilded surfaces and muted earth tones that are coupled with the skeletal distorted fig­ures, give an eerie, emotional effect to his works. The encrusted pieces are applied to a hard support of wood covered in canv­as, which "refers to 'the wall and its hardness, to that matrix where the paintings were generated,' to a public site of resistance." Cuello's work also explores the relationship between the artist and the material. The gilded surfaces and muted earth tones that are coupled with the skeletal distorted fig­ures, give an eerie, emotional effect to his works. The encrusted pieces are applied to a hard support of wood covered in canv­as, which "refers to 'the wall and its hardness, to that matrix where the paintings were generated,' to a public site of resistance."

Cindy Regal presents research from her experiences last summer at nmsu's science Hall Colloquium. 

As the steam, which contains a lot of energy, leaves the system, it takes that en­ergy with it, leaving the remain­ing water colder.

A difficulty in observing Bose-Einstein condensates is that they decay rather quickly. They have never been observed to last more than about eight seconds, and usually no more than six. Using a lot of fancy machinery involving lasers and cools, and a special camera that takes hundreds of pictures, Regal and her cohorts were able to observe the vortices that accompany BEC and the properties they exhibit. The core of the vortex is what makes it interesting.

"Faes is working to revise the entire curriculum, hoping to increase the number of students, he says, with interest in Spanish not only to fulfill requirements, but as a major or minor. Another project he hopes to initiate would involve a joint major between Spanish and another department. Unlike interdisci­plinary studies, this would involve courses from large numbers of departments, this would only work if two, with both the sponsoring contributing half of the courses. This could be a possibility with anthropolosy and government.

There is also an interdisciplinary area in production that would focus on Latin American Studies. Fares also hopes to begin participating in a model of the Organization of United States, which takes place in Washington D.C. ‘the students who study one country in the Americas. This would incor­porate government, international­al relations, and education, as well as an exchange with Latin American countries. This year and the years to come should also see improvements in support of opportuni­ties for Spanish majors, as well as an addition of major courses. This program, which is currently being discussed with other departments."

The move to this community also means a new life for Fares' two children. The family, which includes his wife and young children. He is very happy with this environment, and is working to make it exciting for the school. People interested in learning more can look forward to the Spanish department's web page, which will be in service by next term.

Four contemporary Argentinean artists

by Jessica C. Justice

This Friday at 6 p.m. in the Wriston Art Gallery, the exhib­i­tion "Four Argentinean Argentinean Artists" will open in the auditorium with a lec­ture presented by Professor Gustavo Fares, a new addition to Lawrence's Spanish depart­ment. The lecture will provide a context for viewing the new exhibit, focusing on how the chemical and physical properties of Bose-Einstein condensates is changing the way we understand Nature."

She blinded me with science!

by Ryan Young

Lawrence University stu­dent Cindy Regal gave a col­loquium Tuesday on her work over the summer involving Bose-­Einstein Condensates (BEC), a rare state of matter about which little is currently known. The latter exhibits Bose-­Einstein qualities at extremely low temperatures where nanokelvins above absolute zero. Basically, a mass of Bose-­Einstein condensate behaves like one giant atom. Last year, some researchers slowed a beam of light down to approxi­mately 38 miles per hour by shining it through a mass of BEC.

Regal’s work last summer involved observing the vortices that accompany BEC and how they behaved. The first step involved actually creating a mass of Bose-­Einstein. This requires extremely cold temperature and the molecules are allowed almost to a stop. A com­bination of three methods was used to achieve these tempera­tures. The first is laser cooling, which involves mol­ecules in a trap and, and, thus, temperature. Magnetc trapping was also used to keep the particles in a specific location and also manipulates density. The last technique was an evaporative cooling, which works like the steam coming from a hot cup of coffee. It is a slow process, but it does give the chance to observe the condensate, which works like the steam coming from a hot cup of coffee.
Common courtesy a must at Downer

Bush should respect the will of the people

The decision of Governor George W. Bush and his support­ers to prevent a number of Florida counties from certifying a slate of electors for the McCain/Penn­cy nomination that gives food to people who normally have none. For those students that had already signed up for more than three meals, only three meals will be deducted from their Term I board plan. Mortar Board would like to apologize for any confusion this may have caused those that the three meal limit is not some­thing that was ruled on by the Oxfam donations. We under­stand that without money from the student board plan, Downer Commons would not have been able to make the much welcomed changes; however, it is unfor­tunate that Downer’s progress has to come at the expense of such a worthy cause.

Gore is our president

An interesting possibility raised by law professor in Florida: If the election in Florida is in dispute AND if a Florida court enjoins the Florida secretary of state from certifying a slate of electors from that state until such time as certain appeals are settled, then the total number of elec­tors voting for president would be reduced by 25. If the electoral vote is counted prior to those appeals being concluded, there would be 113 electors, not 538. And if Gore has the total cited in various newspaper of 260, then he would win the electoral vote because a majority would then be only 257. Impossible? Perhaps. But the 12th amendment does state that “the person having the greatest number of votes for President, shall be the

CORRECTIONS

In last week’s piece “A Brief History of the Lawrence Fraternities” the Wisconsin Beta chapter of the fraternity Phi Delta Theta was mistakenly referred to as the fraternity Beta Theta Phi.

Ryan Tierney’s last name is actually spelled Tierney.
Dave Holland and company stun at a moment's notice

by Nate Smith

Every year, I make a point of seeing as much live music as I can, and I've been lucky, because most of it has been good. Aside from those few annoying disappointments, I've been entertained by almost everything I've seen. A few of those concerts stand apart—for some has had enough of an impact that we'll at least remember them. And of a starkly limited number of concert hall events in our lives can it be said that they enact upon us some fundamental revelation: that afterwards, we view music, or life, a little bit differently. The Dave Holland Quintet was one such event.

Like an obedient jazzman, I began in earnest to check out Dave Holland sometime last school year, on the advice of a friend. At that time, my only exposure to his music was a recording I found in the library called "Extensions," which featured Kevin Eubanks (brother of present quintet member Robin Eubanks) on guitar, Steve Colman on alto sax, and Marvin "Smitty" Smith (from the Tonight Show) on drums. I was immediately struck by the fresh-ness of Holland's concept: the use of odd time-signatures (not a new innovation) and the distinct harmonic language. The driving, insistent grooves were evocative (at least for me) of the feeling Art Blakey's Jazz Messengers used to play with.

When, several months later, I listened to "Prime Directive" (the most current album), I noticed how very different its aesthetic was from that of "Extensions." (Only later did I start to pay attention to the many similarities.) The distorted, synthetic soundscape of the guitar were gone, replaced by a warmer, more organic "comping" instrument: the vibraphone. The group's sound was generally more dry and traditional, and the drum sound was completely different (Billy Kilson had replaced Marvin Smith). Still, the same unmistakable insistence of grooves, and non-too-subtle attitude were there, along with a funk-based influence, made more obvious by the "bare-bones" group sound and Billy Kilson's approach to the drums. I quickly fell in love with "Prime Directive," which I kept in the car tape deck for most of the summer.

It was thus that my anticipa-tion of the spectacle of a live con­cert was almost unbearable by the time last weekend rolled around. The Dave Holland quintet, which had already blown my mind with its recordings, was coming to Lawrence, and they were going to play with us, the lowly (I speak for myself here) peons of the jazz world. I would get to sit five feet away from Billy Kilson and watch as he brought to life a tune that I had haphazardly struggled through. Before that, even, Dave Holland himself would come to our rehearsal, and I would get to play drums alongside him. I was, most definitely, not worthy.

My concert experience began while I was still onstage. The members of the quintet, having arrived just minutes before (no thanks to a delayed flight), sat with us for the first time. To observe a master at work from so close a distance is altogether a dif­ferent experience than to observe the car tape the audience, hundreds of feet away. As a drummer, my interest was immediately piqued by the appearance of Billy Kilson's hands, and then by his body lan­guage, when he sat down to play. If a close perspective allows one to scrutinize every detail of a performance, a more remote view lets him experience the magic of the performance as a whole. With Lawrence University Jazz Ensemble (LUJE) off the stage, and me sitting in the balcony, that magic began in earnest.

The group began with an unti­led song by trombonist Robin Eubanks, who played cowbell alongside him. I was, most definitely, not worthy.

By the contrast in mood between the albums I knew and the concert I was experiencing. Maybe it was the church, maybe it was the additional months on the road after the production of the albums, but I think it was the risk-taking and spontaneity of the live setting that made last weekend's performance so powerful. The group played at least two brand-new tunes, and several familiar ones, including one that I had already skipped over on the CD, but which I loved: vibraphonist Steve Nelson's "Candlelight Vigil."

The concert ended with the tune I and at least one other die-hard Dave Holland fan (who knows who he is) were dying to hear: the title track from "Prime Directive," which, though still rec­ognizable, had developed consider­ably since the recording was made. On the CD, my favorite part of Prime Directive is the ending, which seems to trail off, but then surprises you, rekindled by Billy Kilson's drum beat, and finally ends in a manner that sounds totally spontaneous (as though nobody discussed exactly how to end before the session). At the con­cert, the tune ended similarly, but with even more energy, leaving me (and a few others, I'm sure) literal­ly reeling, stunned by our appar­ent inability to comprehend the unknown.

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A very old Belgian brew in review

by NATHAN SIMINGTON

The Lawrence is pleased to welcome Nathan Simington to the staff as Beer Reviewer. Beginning next term, Nathan will be contributing regular reviews of beers that might just prove a welcome departure from the ales familiar to many undergraduates. Besides the new practices now used in producing lambics are similar to brewing practices of the Middle Ages. The word lambic comes from the Flemish "lambiek," thought to refer to the vines of lamb, south of Brussels. Brewing takes place west of the river Seine, roughly within the triangle formed by Leuven, Brussels, and the town of Ninove. Lambic is a small industry; total annual production is only about 200,000 barrels, or a few hundred thousand bottles' worth, and since only ten breweries are capable of producing it, that figure may be taken for productivity. There are a number of bottlers and mixers specializing in blending lambics, a secondary industry that greatly adds to the diversity of products available, and one made possible by the Belgian devotion to beer. It has been said that Belgian beer culture is analogous to French wine culture. Almost one third of different beers are brewed in Belgium.

Lambic beers have tremendous complexity. Lambics are made on a mash of unmalted wheat. This is a very unusual and very costly grain. Normally, the malting of the grain is the main source for sugars, whereas with malted grain, sugars, whereas with malted grain, the yeast is only on an hour to ninety minutes of boiling. The most significant trait of a lambic is spontaneous fermentation. Sprints in the roof of the brewery allow local wild yeasts to be carried in with the work, which is held in an open top to cool. After one night, the beer is corked. It undergoes primary fermentation within the oak for about six days. Secondary fermentation, which is partly responsible for the complex flavors characteristic of lambic, continues for at least six months and in most cases two years. This week, two associates and I tasted Liefmans Kriek. This beer is a blend of Liefmans' well known beer, and an unfiltered lactic. The Liefmans brewery has been in operation continuously since the fifteenth century. "Kriek," Flemish for cherry, signifies that whole cherries were added to the wort. This is a common practice with lambics. Other fruits, such as raspberries and cassis (blackcurrants), the cherries are added in quantity sufficient to give the beer a distinct aroma and to inflect the flavor. They do not make it taste like the deplorable "fruit malt beverages" made in North America. Spontaneous fermentation, a long secondary fermentation, the lack of hops in the flavor, and the addition of fruit, all combine to make Liefmans Kriek taste more like a mild wine than a conventional beer. All viewers enjoyed Liefmans very much. We found it to be a fitting toast, since in the 17th century, this type of drink was known as a "beer without actually tasting sweet. The base flavor was slightly dark and had toastiness and almond-like notes. The cherry flavor of the beer made the taste slightly dry, but without any harshness or bitterness. Our consensus was that Liefmans Kriek is light and pleasant and extremely drinkable. One viewer commented that it could be a "dangerous college beer" because of its extreme drinkability, but at about $9 for a 750 ml bottle, we are unlikely to see it abroad. We recommend that it be served with mild cheese and crackers at a party, or alongside a small bit of lamb or very mild beef with a meal. It would not go well with chicken; with its calm flavor, it would make the Thicker bland. Liefmans Kriek is an excellent treat for beer for the connoisseur.

For those who wish to hasten their Flemish immersion, Flanagan's stocks an impressive array of Belgian beers, including a number of lambics.

Krivat retrospective offers a diverse sampling

by STEVEN TIE SHUE

It is easy to forget, but more than a decade has passed since Lenny Kravitz emerged on the music scene. After five studio albums, it is apropos to us with his greatest hits. Kravitz's talent is often overlooked and even underappreciated. In fact, of the fifteen tracks on this album, he has written or co-wrote ten all except one are internationally Kravitz's plays drums, bass, electric and acoustic guitars, and even sitar. A charismatic blend of modern rock and Hendrix, he had his first taste of success with "Let Love Role." One could tell from this that, even though he borrowed heavily from the greats of rock, his sound and style are unique.

The set opens with the unforgettably sweet intro to "Are You Going On My Way," and gradually moves into ballads including "I Belong To You," perhaps the most recent of his best songs, and his new single, "Again." Though the songs of 1991, "Again" is not one of his best or most creative pieces. A true test of creativity is shown on his remake of the classic "American Woman," his hit from Austin, "Once Upon Til It's Over," and upon listening to this track it becomes easy to understand why. This song is a retro-flavored ballad that manages to come across as original and pleasing to the ear. It is this quality, his ability to merge the past with the present that has made him a musician who stands out artistically.

In general, this album is anything but the best of his hits. It does not just refer to chart position or radio airplay. Tracks such as "Believe" and the beautiful "She Don't Know" are not as good or better than the studio version. Conversely, this album showcases Kravitz's versatility. It is a package filled with both hard driven rock and radio friendly songs. Hendrix may have been his inspiration, but this collection proves that Lenny Kravitz has made a place for himself as an artist whose live performances are as good or better than the album.

Harmon and Shew to release CD set

by JEFF CHRISTOFF

Lawrence University music majors may appear on an upcoming recording. John Harmon has recently been conducting recording sessions with trumpet player Bobby Shew and piano trio Flanagan. This is an appropriate time to mention some of the most recent releases to feature his work include a solo album of "Black Velvet." The track energetic, persistent, and funky, is an appropriate close for the musician whose live performances are as good or better than he studio version.

Harmon released several albums featuring the saxophone, brass, and jazz, on both the Warner Brothers and RCA Victor labels. The most recent release to feature his work include a solo piano CD entitled "Rite of Passage," the Janet Planet album, "More Beautiful Than Planned," and "An Evening of Jazz with the John Harmon Trio."
Senior runner to compete at nationals

By Ryan Maxx

Lawrence's best runner, Zach Walker, has a chance to compete in the NCAA Division III nationals. Normally, at this time of year, the season would be over for the senior. Every other year, Levi finished strong at regionals, but well out of contention for a national slot. Expectations for this year were no different.

"I wanted to finish off with a strong race and set a personal record," said Levi. This year, however, Levi finished 22nd overall with a time of 25:43. "I can't believe I'm still practicing this week," he says.

The season training for his success. "I ran about 60 miles in 10 weeks," Levi said. "I've consistently been 60 to 90 seconds faster at every race than I was the year before." Senior runner Zach Walker credits Levi with "having the kind of work ethic any runner would want. He really pushes." Levi is disappointed that the team can't be there when he competes. "It will be my first meet without a team backing me," stated Levi, adding that "it will feel awkward to be by myself."

Levi wasn't the only runner with a good season this year. The men's cross-country team finished 14th at regionals, a three place improvement over last year's finish. The women finished 11th, a one place improvement over last year's dominating season.

Lawrence looks forward to next season with convincing win

By Joyce Primus

Lawrence University's Football team racked up another win in their last game of the season. The Vikings were given little chance as the host Vikings came out and played one of the best games of the season. The Bowl had seen during this football season.

Lawrence Coach Dave Brown stated that, "it was a good way to finish out the season." While playing host to many other disappointing games one excited about Lawrence's performance. "It is the story of a relationship that develops between Tony Esperanza (Gilmore), a vineyard owner, and a waitress (Bohm). It is enhanced by a few unexpected twists, which play on the emotions of fear, rejection, honesty, and forgiveness. The setting of a California vineyard and a love affair on the side between Chleo (Leastrud) and Herman (Carrico) enhance an already surprising assortment of characters and places which help to distinguish the production for what it truly is: exceedingly unique. Comment: Professor Troy: "It's a delightful, wonderful peace; it's the American musical.""

Football looks forward to next season with convincing win

"Most Happy Fella" takes a unique approach to the genre

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(1956) is considered Loesser's most ambitious piece. In it he coupled operatic music with popular contemporary music of his day. Cannizzo has not seen any productions, including the op, were free of charge. The decision to change the policy was made not just because "The Most Happy Fella" is a combination of great music, operatic developments, and a collage of colorful, realistic characters. Adds Achille: "It's a happy show about generosity and love, but it also pulls on your emotions. Loesser did an amazing job tying all the elements together, and he keeps you guessing until the end."

The plot revolves around an amphetamine-tie-pin and a message scrawled in broken English on a San Francisco diner's placemat. It is the story of a relationship that develops between Tony Esperanza (Gilmore), a vineyard owner, and a waitress (Bohm). It is enhanced by a few unexpected twists, which play on the emotions of fear, rejection, honesty, and forgiveness. The setting of a California vineyard and a love affair on the side between Chleo (Leastrud) and Herman (Carrico) enhance an already surprising assortment of characters and places which help to distinguish the production for what it truly is: exceedingly unique. Comment: Professor Troy: "It's a delightful, wonderful peace; it's the American musical.""

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