Surles surveys pop music history
The younger Augustyn takes Clinton to task
Paul Simon relevant — if you're old

Twelve faculty positions open for next year

By STUART SCHMUTT

Lawrence University is currently in search of candidates to fill twelve open positions on the faculty. Of the twelve positions, ten—possibly eleven—are on the tenure track.

The humanities are in the greatest need, with five of the twelve open spots. The English department alone is in search of two new faculty members, one with a background in Renaissance literature and another with a background in modern British literature and poetry. The Spanish department is looking to hire a professor whose area of study is peninsular literature.

The philosophy department is seeking a candidate who will head the biomedical ethics program, and the history department is looking for a historian of Russian and East European history.

Among the twelve openings, one is the newly created Luce Professorship in the arts and cultures program a position whose area of study is the history of art and studio art. The other is a historian of Russian and East European history.

The unusually large number of openings is so large because many of Lawrence's key departments are experiencing turnover as several of them are in the process of changing leadership. In addition, the number of openings is large because many of Lawrence's key departments are experiencing turnover as several of them are in the process of changing leadership. This does not allow for the same, and they are already only one year of distribution.

The distribution of grades at Lawrence reveals striking inconsistencies in grading practices among a variety of departments at Lawrence University. The report, which is released annually to the faculty by the dean of the faculty's office, provides a statistical analysis of the number of grades assigned by each department for that school year.

The report requires caution because the information consists of hard data that must be treated carefully. For example, a distributional analysis alone cannot explain the intricacies of the grading process. The data presented here reveals only one year of distribution. This does not allow for comparison to other years or long-term trends.

A quartet of four driven musicians has been gaining recognition to itself and to Lawrence. Just last month, the Luce University Saxophone Quartet won the regional Music Teachers National Association (MTNA) Chamber Music Competition. This earned them a trip to Washington D.C. and a chance to perform at first place at the national final level.

Since last spring, when they first formed the quartet themselves with the goal of winning competition, the Lawrence Saxophone Quartet has put in countless hours. On average, they rehearse together for two hours every day. Christmas break, they finally reckoned, was their last day off. "It's like a part-time job, except you don't get paid," says Stephen Rodriguez, a senior music major from Bemidji, Minnesota. "It's a lot of effort, but it's worth it." The quartet has performed several times, including at the MTNA national convention in Washington D.C., and the quartet's hopes are high for success.

A Sax quartet takes top honors in competition

By DEVIN BURKE

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What’s On at Lawrence

FRIDAY, FEB. 16
Mid-term reading period through Feb. 19.

2:00 p.m. ITCC workshop: Learning the Basics of Paint Shop Pro.

6:00 p.m. Lawrence International meeting; Dinner Dining Room F.

7:15 p.m. Women’s Hockey vs. Milwaukee School of Engineering; Apogee Family Center.

7:30 p.m. & 10:00 p.m. Om Film Series: Breastheart; Wrenn auditorium, public $2, LU students free.

SATURDAY, FEB. 17

10:00 a.m. Wrestling: NCAA Great Lakes Region; Alexander Gym.

7:00 p.m. & 9:30 p.m. Stephens Film Series: Looking for Richard; Wriston auditorium.

8:00 p.m. Jazz Series concert; Brad Mehldau, piano; Memorial Chapel. Adults $18 and $16, seniors $14, students $12 and $10, LU students free.

SUNDAY, FEB. 18

7:00 p.m. Arts Academy Honors recital; Harper Hall.


MONDAY, FEB. 19

12:30 p.m. Multicultural Affairs Committee meeting; Campus Small Dining Room.

3:30 p.m. Student Academic Services informal question-and-answer session: "Here Today...Gone Tomorrow...what to do if you must take a leave" and "Choosing the right Program B.A.? B.Mus? Double Degree?" in the The Underground Coffeehouse.

4:00 p.m. Student Academic Services informal question-and-answer session: "Summer School...how to transfer credits from summer classes" and "Circumstances beyond your control: petitions and exceptions in academic regulations"; The Underground Coffeehouse.

6:30 p.m. Confidential support group for students struggling with sexual identity; Diversity Center.

4:00 p.m. Workshop: e-mailing into Graduate School; Career Center.

5:00 p.m. Workshop: Choosing your Major; workshops for first and second year students; Career Center.

6:30 p.m. ADAPT meeting; Dinner Dining Room E.

7:00 p.m. VERSA meeting; Diversity Center.

7:30 p.m. Pride/Dowerr Film Series; Wriston auditorium.

8:00 p.m. Student recital: David Rees, piano; Harper Hall.

8:00 p.m. Lambda Sigma meeting; Sage Hall first floor.

9:00 p.m. Christian Student Center meeting; Sage Hall first floor.

Combined choral perform at Nega Sora.

College and con. grade distribution examined

continued from page 1

Professors who have long been working together have the opportunity to examine each others' methods and standards for assigning grades within their specific departments. "The econ department doesn't have a lot of turnover, so there is an understanding amongst the people who are here that you just don't give out As and A-" said James Dana, professor of economics.

Some professors commented that having the stability of long-term working relationships with professors in their departments allows time to systematize grading procedures.

"Sometimes we've had two professors grade the same paper, as in our senior seminar course, and I think we have an idea of how each other grades," said Peter Glick, professor of psychology. "If there was more opportunity to see how people are grading and getting some sense of shared standards within the department that would help with grade distribution."

Other professors believe that distribution relies more upon student performance than professor performance. Ed Kern, professor of history, suggested that the distribution result may stem from a better academic profile for each incoming class at Lawrence. "If we look at the measures that the office of admissions maintains, it's apparent that the academic profile of the incoming classes has been increasing generally over the past ten years. I think better grades are a reflection of better students."

Kern, who is also head of the gender studies program, offered an explanation for the distribution data for that program: "I taught Gender Studies 10 last year and the year before...and the first time that I taught it, 47% of students got A's and another class average of a B-. Last year, only 14% of the students got Cs or lower with a class average of B. So performance was better second time around, I would contend, on the part of the students. I think that would reflect student interest, the number of juniors and seniors in the course, and so on."

Conservatory

The conservatory presents interesting elements concerning grade distribution. As in studio art, students in the conservatory can major in performance, which accounts for a substantial number of high grades given out.

Some professors have expressed alarm at the rate of high grades in the conservatory. Peter Pergrino, professor of anthropology, said that almost a quarter of the grades at Lawrence are being given in the conservatory, and that eighty and ninety percent of those are A's.

Dean of the Conservatory Kathleeen Murray stressed that though the grade distribution figures tell how many As were given, they do not denote how much each A is worth in terms of credit. For example, ensemble credits in the conservatory that weigh one-sixth or one-half of a credit value are here considered to have the same weight as a full credit-A. The data also shows how many As were given.

Murray believes that the quality of the students in the Conservatory has been raised, and said, "every measure we have for the college says the same. What I do not see is any trend among newer faculty (suggesting) that these people are coming in and lowering expectations."

Though a cursory examination of distribution figures reveals certain discrepancies, and though professors offer many reasons for the discrepancies, a further investigation is needed before any formal conclusions can be drawn.

Conservatory Grade Distribution for 99-00 School Year

The graph depict the percentage of course grades distributed within the conservatory for the 1999-2000 school year. These percentages do not reflect any differences between full and fractional credit courses, but assay each department's course grade equally weighted.

Students come together to celebrate Black History Month

by RACHEL HOERMAN

February is Black History Month, and museum exhibits, lectures, and festivities are being held across the nation in honor of men and women like Frederick Douglass, Phyllis Wheatley, Harriet Tubman, Miles Davis, and Martin Luther King, Jr. It is a time when the achievements and contributions of African Americans are showcased and celebrated as integral to the history of the United States. This year, Lawrence University is giving the month serious attention. Timothy Gibson, assistant dean of the Diversity Center, commented, "This is the first year that Lawrence has elected to devote a significant amount of time and resources towards its celebration."

The roots of Black History Month lie in Carter G. Woodson's Black History Week. Noting the lack of information and reference to the role of African Americans in the history of the United States, Woodson decided to do something about it. He began the "Journal of Negro History," and proposed "Negro History Week" in 1915 to promote awareness and research about African American History. In 1976, Woodson's "Negro History Week" had grown to become Black History Month,

and was designated for celebration in February in honor of the birthdays of two civil rights pioneers: Abraham Lincoln (Feb. 12) and Frederick Douglass (Feb. 14). Woodson, the "Father of Black History," was the first to bring attention to the role of African Americans in the history of the United States. Until this time, this vast history had been largely ignored. Textbooks tended to overshadow the contributions and achievements of African Americans. Woodson and pioneers like him enriched the breadth and knowledge of this once neglected area of our past through profiles on notable African Americans, such as poets Paul Laurence Dunbar and Langston Hughes, abolitionists Frederick Douglas and Harriet Tubman, musicians Louis Armstrong and Ella Fitzgerald. He also researched extensively into black divisions that served in everything from the Civil War to the Tuskegee air corps of World War II.

Sponsored by the Diversity Center, Lawrence University's celebration of Black History Month began on Feb. 2 with the film "Remember the Titans" and on Feb. 5 with the "Soul Food" dinner at Deaver Commons. The celebration will continue with a tour of America's Black Holocaust Museum in Milwaukee on Feb. 17. There, students will be given a guided tour of the museum and the opportunity to meet executive director Dr. James Cameron, the only known survivor of a lynching. Twenty-six sites are available for the bus that will leave the Art Center at 10 a.m. Early reservations made with the Diversity Center are recommended.

At 7:30 p.m. on Feb. 21, Spike Lee's "Bamboozled" is being shown at the Wriston auditorium. Next, the African drumming groups ADAWEVE will be performing on Feb. 24, at 9 p.m. in Riverview Lounge. The Black History Month activities will adjourn on Feb. 28 at 7 p.m. in the Underground Coffeehouse, where "Pictures From The Past--The Black History of Lawrence University" will be presented. Comments Gibson: "It's important to showcase a variety of cultures, and the experiences that many ethnic groups, and in this case, African Americans, bring into our society."
Telling history through music on WLFM

BY BONNIE TILLAND

For this second installment on Lawrence University radio programming, I made my way down to the bowels of the conservatory, underneath Stansbury Theatre, to the costume shop. I had arranged to meet with Elizabeth Surles, a senior B.A. music major. She was busy sewing a “bizillion” year at Lawrence, Surles, because all B.A. music students must either present a lecture, lecture/recital, or senior project during their last year at Lawrence, Surles extended her independent study topic to create a radio project in popular American music. She sees the relationship between her interest in popular music and the radio show as a natural one, and her show follows American music from early-20th century to the present day.

Surles started writing a script for her radio show third term last year, and every show strictly follows the script and the one-hour time constraint. Each show focuses on one style of American popular music, with eleven shows in all, carrying into finals week this term. The show started with the origins of twentieth-century styles, and has progressed through Tin Pan Alley, blues, gospel, and jazz. Performances for the remainder of the term will include Country, early rock ‘n’ roll, the “muting” rock of the 40s and 70s (including the development of disco and punk), and hip-hop and house/techno. Surles describes her show as a kind of Ken Burns-like documentary for radio, defining the characteristics of each musical genre, tracing its development, and playing numerous musical examples.

To prepare for the presentation of each musical style, Surles tries to focus on the recordings themselves, forming conclusions based on the composition of a song or the innovation of a particular band. However, this kind of musical examination takes great amounts of time and technical knowledge, and it is necessary to look at historical studies done on musical genres. Surles reads at least one or two books about every genre she spotlights, paying attention to cross-styles that emerge between genres. The recordings that she plays are chosen for their musical importance and their innovation within their genre. She examines the progressions in the instruments used—for example, from acoustic to electric instruments. Later in the 20th century, innovations in recording technology and the music video play a tremendous role.

While talking with me, Surles emphasized that she wants her show to be accessible to all, whether the listener has a musical background or not. She also wants to present her topic in a distinctly musical perspective, not from the technological or anthropological angle that the intellectual community takes when speaking about pop music. Although jazz and Tin Pan Alley are really the only popular musical styles to be accepted in the intellectual community, Surles believes that many pop artists who don’t fit into these categories are musicians in their own right—classical and jazz musicians don’t have a monopoly on talent.

Surles says that she’s had a lot of fun with her project so far, and she hopes to continue work on it and submit it for an honors project. Her show is on Thursday from 10 to 11 p.m. Tune in to college radio for musical history in the making!

LUC 3 votes to make Colman non-smoking

On Thursday, LUC 3 overwhelmingly voted to make Colman Hall a non-smoking facility, effective next year. There were two dissenting votes. Megan Brown, vice president of LUC, said that she supported the decision to create more smoke-free housing. Brown also chaired the meeting due to the absence of President Chris Worman.

Colman was chosen in part because of a survey taken earlier in the year. Of the 447 surveys filled out, 51 percent of respondents favored having more smoke-free housing. Of that group, Colman was by far the most popular choice to make smoke free, with 49 percent electing it, with Plata in second with 13 percent. Of survey takers living in Colman, 57.7 percent wanted their building smoke-free. 93.3 percent of all survey takers were non-smokers. Another reason is that Colman houses Lucinda’s and the Panhellenic Wing, where many public functions take place.

When asked why the ban was made, Ms. Brown cited a number of reasons. Some people are allergic to cigarette smoke. The survey was a factor, but more convincingly, a large number of this year’s freshmen said on their housing selection forms that they would like to live in smoke-free housing. Though she didn’t have specific numbers available, she did mention that this has been an increasing trend over the last several years. When asked if the decision was a step towards creating a substance-free campus, she replied that “as far as alcohol goes, you won’t see that from LUC. Smoke-free, maybe.”

Smokers have also complained about being left with “the likes of Trever and Plata.” However, many smokers do live in smoke-free housing and see it as little more than a minor inconvenience. They merely have to go outside or to a public smoking area, such as Riverview Lounge. Other smokers are hostile to give up the freedom to smoke in their rooms.

Now that Colman is to be smoke-free, smokers have to give up some freedom if they want a sink in their room, as the only other similarly equipped dormitory, Koler, is substance-free. Ms. Brown also mentioned that a vote may come up later in the year on whether to abolish smoking in Riverview Lounge. A similar measure failed to pass last year.

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**FEATURES**

**CHANCE LEAVES ONE LAST SCANDAL FOR SITCOMS TO take**

By CAROL COHN

What's in New York and an ancient Democratic support—until now. Over the past seven years, Rich donated over one million dollars to the Democratic Party. His most recent donations included $7,000 to Hillary Clinton's senate campaign and an equally valued dinner-raising reception. Rich wrote a letter to Clinton asking her to sign a "pardon of her- hand, saying that seventeen years was enough for him to be exiled. But when questions on the pardon of Rich, "however, he said that it was all possible to turn around the WH Fourth, Clinton is feeling confident of letting the case slip his attention to gather favor with Jack Quinn, Marc Rich's lawyer, and close friend of Al Gore. If Gore has won the presidential election, Holder would have most certainly pardoned him in any case. Although Holder admits that he did discuss the cabinet position with Clinton, he has nothing to do with his oversight.

Although there is no air tight evidence to prove that Clinton's decision against Rich—that Rich's action and subsequent pardon consti-

"NAFETER NESTAPLET AND STRENGTHENED, SEEN TO SEEK NEW METHOD OF MUSIC EXCHANGE"

By CARRET KRAMILES

Last Monday, the 9th U.S. Circuit Court of Appeals partially reversed an October injunction that allowed Napster to suspend its operations. Across the world, Internet users expressed dissatisfaction with the court decision, as they rooted to continue their music sharing activities. The immediate effects of the court decision are minimal, permitting the online music sharing service to continue its operations. A long-term effect of the decision is to increase the likelihood that Napster will be continued, as the court decision does not allow the company to suspend its music sharing activity.

The problem with this practice is that it also hurts business for recording artists who are able to take advantage of reproduction technology by reproducing and sharing their music digitally. It is largely unknown how many Napster users are registered, but due to its Secured location andCiTlyalardy menu, it is expected that almost all Napster users are registered, typical of what one might have to drink at home. I am not aware of any cooking methods that can be used to boil rich's Hawk H. potato, nor of any cooking methods that can be used to boil rich's Hawk H. potato.

Our waiter attended to us immediately. Hobnobbin' provides great dining despite the service. For dinner I ordered the Black Forest Veuve, accompanied by mushroom and heart-shaped teriyaki. The menu offers soup de jour, marinated artichokes and Caesar salad, and a wide selection of entrees censored on beef, seafood, veal, and poultry. It also includes a selection of lighter entrees.

We started with a plate of fresh artichokes on the half shell for an appetizer. At the appetizer serving, our waiter brought us a set of items, including a side of black pepper cheese spread formed into the shape of a rose. Although Hobnobbin's menu claims that the breadsticks served with each dinner are "fresh and warm," we found them to be rather cold. Had they been, I can imagine that they would have been delicious. The oysters, meanwhile, were perfectly prepared. They were not in the least bit tawdry, and their sauce was tangy but not overpowering.

At the time, our waiter also brought us our drinks. While my companion preferred to drink water, I had ordered a glass of Lambrusco, a light and refreshing red that is one of my favorites. Both the coffee and the tea were ordered and expected, typical of what one might have to drink at home. I am not aware of any cooking methods that can be used to boil rich's Hawk H. potato, nor of any cooking methods that can be used to boil rich's Hawk H. potato.
Taking issue with SOUP: An organization out of control?

Over the course of the past year, SOUP, a student-sponsored organization in particular has attracted some attention. High profile around campus. With mini suggestions, and college circuit concerts. SOUP is the Student Organization for University Programming, has come to the forefront in the sphere of campus activities. Hardly a week goes by without a new poster bearing the SOUP logo. But what is SOUP, and what exactly are they trying to achieve? These are questions that we think could work answers.

First, SOUP is an L U C C supported campus group. But it is not just an L U C C supported group. It is the most supported group in terms of budget. SOUP has a budget somewhere in the area of $31,000 (with additional funds from student activity fees and Alpha Phi Omega fund), which they spend on booking and promoting various forms of light-hearted entertainment around campus. By light-hearted, we mean folk rockers, a cappella groups, magicians, comedians, dating gimmicks, and all manner of vaudeville performers that you never hear of in your entire life and will likely not hear of again. To promote these entertainments, SOUP diligently and laboriously plaster the campus with nicely printed posters. That is, as far as anyone on campus can tell, what SOUP does.

If you are all so innocuous you might be inclined not to give SOUP a second thought. We think you should, though.

First, let's think about these entertainments SOUP brings to campus nearly every weekend. It may betray a certain naïve idealism about the nature of this campus, but we wonder exactly how many third-rate comedians the student body will pay for before it cries foul. Moreover, what are any of these acts doing here at all? Perhaps some will beg to differ, but we hope Lawrence would cultivate better taste than SOUP's fare. What can be more conspicuous than Mad Chad among all the various art openings, recitals, concerts, and lectures on any given weekend. Of course every entertainment has its time and place, but if SOUP's standards, these sorts have a whole lot of times and places.

What's more, it is not as though Lawrence has such a preponderance of performance space that the university is trying to give to fill with acts that are equal parts expensive and obscure. It is hard to imagine that performers by Lawrence talent would not be more interesting (not to mention cheaper), and it is hard to believe they'd be less well attended.

And all of this flagrantly extravagant expenditure on such most perplexing aspects of SOUP, that is, its extensive self-promotion. SOUP has been trying to cultivate an image as the promoter of a certain species of programming, we must admit they are succeeding, but after seeing what species they are, we wonder why they would want to. SOUP, if we bring our definition to a finer point, is an organization that spends too much money on stupid little poster programs that are worth what we hoped are the tastes of this campus. But while we may be skeptical, we admit we attended at any rate. On top of this, they spend additional students more, it is yet to be seen whether we would give up a second, more critical look.

D F C objects to overly simplistic characterization

In the Feb. 9 edition of the Lawrentian, Ms. Jessie Augustyn's editorial made several points that the D F C Council and several D F C-sponsored posters displayed around campus, and by the D F C, I would like to address the reasoning behind these views in Ms. Augustyn's column.

Ms. Augustyn's article specifically tackled the report of the poster, created by the Pre-Choice Public Education Project, states, "77% of anti-abortion leaders are men." I would like to address the reasoning behind these views in Ms. Augustyn's column.

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Paul Simon returns with unremarkable middle-aged soft rock

by Tom Shriver

Concert Review of Rock Art Garfunkel's second film, 1971's "Carnal Knowledge," was a widespread critical success. Though his hairstyle has not stood the test of time, his reserved, thoughtful delivery often counterbalanced the film's controversial subject matter. The real reason that "Carnal Knowledge" was a success, however, was the pompous dynamism of Jack Nicholson, the sly, vulgar twinkle of AnnMargret, and the sharp androgyny of Rita Mancus.

With his new album, "You're the One," Paul Simon follows the lead of his admired ex-partner: success by association.

Simon has assembled a crack squad of world-class musicians and has given them to a mellow mission. That mission is to make his songs as palatable as possible while preserving that palpable Simon spirit.

Guitarist Vincent Nigrini performs mild but bright atacco figures on his electric. When Simon's middle-mastegrooves mug trite, as they do on "Old" and "Love," the listener turns to Niguni, who dutifully holds along, telling his own story. Meanwhile, Steve Gadd is having a fine old time with his drumsticks. You will never catch him looking into a grave. Instead, he moneys around the tunes, taking the beat with him, occasionally dropping it, but scooping it up just in the nick of time. Occasionally nipping off a bit of it while nobody's watching.

This may all sound like a big mess. It is. But add some quivering Simon vocals and some competent Simon guitar strumming, and "The One" lives up to what it purports to be: an unremarkable record of its meaning and relevance, it might sound a bit like this tribute album.

Though musically funny, "Lerraine," the second track, is much too cliché to be the cute joke at marriage and divorce that it wants to be. During the bridge, our protagonist cries, "What? You don't love me anymore? What? You're walking out the door?"

None of the lyrics on "You're the One" stand up under inspection. Loose metaphors and reckless symbolism run rampant throughout the eleven songs. But we forgive Simon, because the bubbly instrumental undercurrent makes you think that he is水果ing at you. "Hurricane Eye" is more of a song title than a song. It is in fact a song title, and Simon does not try very hard to make it into a song, spurring you that unimpressed feeling.

"Quiet," which closes the album with the low rumble and somber twinkle of a reed organ, deals with weariness. Its protagonist pines for a hermitic lifestyle, for the sounds of near-silence. Its haphazard melody lasses along, lacking both the soul of a spiritual and the guts of a folk song. The performance suffers from Simon's weak, whimpering vocal delivery. He may have been better off asking someone else to sing it for him. Maybe Art Garfunkel could have taken a break from his demanding film career.

The 43rd Grammy Awards are on Wednesday, Feb. 21 at 8 p.m. ET on CBS.

Paul Simon returns with unremarkable middle-aged soft rock
Lawrence singers and orchestra perform little-known operas

by Rachel Hoerman

Lawrence University's annual opera production debuts this month with two one-act operas by Giacomo Puccini. This year's performance features "Suor Angelica" and "Gianni Schicchi," with the combined efforts of stage director Timothy Troy and music director Bridget-Michaele Reischl.

"Suor Angelica" and "Gianni Schicchi," two of three one-act operas presented as a triple bill by Puccini, have been adapted and translated for the Lawrence stage. They feature a cast of dedicated Lauretians who have undergone vocal coaching for their roles since first term.

"Suor Angelica," starring Nicole Massier and Lauren Carter as the Princess and Christina Lentz and Elizabeth Stoner as Angelica, takes place in an Italian convent at the beginning of the 19th century and is the tale of a young woman who bears a child out of wedlock. She is hastily forced into a convent, and finds out seven years later that the child has died. The drama builds as the desperate mother hunts for the child. Suicide and madness round out the opera.

"Gianni Schicchi," starring Tim Schmidt as Gianni, Justin Zantow as Rinuccio, and Emily Runh and Chantel Richardson as Lauretta, is set in pre-Renaissance Florence. It tells the story of a family left out of their rich relative's will who enlist the help of Gianni Schicchi in staging a charade to redistribute the will and are, in turn, duped by Schicchi.

According to Troy, "The two works make a great first opera for anyone who has not yet been exposed to it. They are both in English, both less than an hour long, and yet contain the full score, quintessential soaring music, and rising melodies of operas that can be enjoyed by anyone."

Puccini wrote exclusively for the operatic stage during what is considered opera's golden age at the end of the 19th century. Perhaps more famous for his "Madame Butterfly," Puccini composed "Suor Angelica" and "Gianni Schicchi" in the latter part of his career.

Born in Lucca, Italy, in 1858, Puccini turned to operatic composition at the age of fourteen after walking over thirteen miles to see a production of Verdi's "Aida." Greatly influenced by Verdi and Wagner, Puccini attended the conservatory of music in Milan, where he wrote his first opera, "La Villi," under the guidance of famous composers Antonino Bazzini and Amilcare Ponchielli. Although "La Villi" failed miserably, Puccini continued composing, and in 1883 finally found success with the production of "Mirella Leoncini." The subsequent publication of Puccini's next few works, which included "La Bohème," established him as a national favorite, and his operas were taken on tour of Europe. Puccini fared just as well on the national stage, and continued amassing fame and wealth through his compositions.

Toward the end of his life Puccini predicted the end of opera, citing his observations that the music community had lost its preference for melody, and was instead embracing music that lacked logic and sensibility. Puccini died of throat cancer in 1924, shortly after finishing "Turandot," which was, in fact, the last opera to find international acceptance as a standard operatic piece. Constantly criticized throughout his lifetime for the passionate and melodramatic tone that characterized his work, Puccini once admitted "The only music I can make is that of small things."

And yet "Suor Angelica" and "Gianni Schicchi" are anything but. As stated by Troy, "The two pieces stand in wonderful contrast to each other in style and type. "Gianni Schicchi" features two stunningly beautiful arias, and a complex ensemble, and is a light-hearted comedy about a clever trickster. It stands in wonderful contrast to the melodramatic tones of "Suor Angelica." They are complex, beautiful, and typical of Puccini."

"Suor Angelica" and "Gianni Schicchi" will be performed in Stansbury Theatre on Feb. 23 and 24 at 8:00 p.m. and Feb. 25 at 3:00 p.m. Tickets are available through the Lawrence box office at 832-6749 and cost $10 for adults, $5 for senior citizens and students, and are free for LU faculty, staff, and students.

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The puck drops here: Lawrence hockey faces a pivotal weekend

by JAMIE LEMERAND, KATHERINE HILL, & CARA MARRINAN

As the season draws to a close, the 1995-96 NCAA hockey team is tied for fourth place in the conference, and is aspiring to make it into the playoffs. Coach David Ruby stated, "We have a really solid team, despite the fact that we are in a transitional period, and the guys are handling a very competitive schedule." The defeat of MSOE during the fall term and of Northland this past weekend demonstrates their dedication and perseverance.

The team is quite young this season, boasting eight freshmen, which may seem to pose a problem. Surprisingly, Grant Henderson noted, "We have a really strong freshman class with incredible leaders, specifically Matt Melchiori and Adam Sharrett." Captain Tony Williams also very pleased with the performance of the freshmen.

MSOE, the alter ego, is still undermanned. Fortunately, the team did not need to be restructured by senior players from last year did not make up the core team. In fact, this has been the problem of other athletic teams at Lawrence. "There has been more of a feeling of community. When one or two teammates play well, the rest of the team usually follows suit," continued Henderson.

Besides the team's competitive schedule, they have faced such unique injuries, as the loss of some key players, and keeping a consistent playing routine. "This season has been a learning process," stated Ruby, "but the team is definitely focused on the sport."

The hockey team has been led by many strong freshmen—freshmen Matt Melchiori and Adam Sharrett, senior and transfer Nick Cosky, junior and co-captain Mike Vernon, Tom Conti, and Stu Manning (also a captain)—that have added to the team's solidarity.

"I have never had as much fun playing hockey as I am right now, even though this is the first season I've played for Lawrence," said Nick Cosky.

Overall, Ruby is very proud of his team and their growth, despite their record. The players have to come up with a way to cover the two games against MSOE this weekend to secure a spot in the playoffs, so they need the support of the fans. The first game is Friday, Feb. 16, at 7:30 p.m. at the Appleton Field Ice Center, and the second is played at MSOE on Saturday. So put on your wool hat and mittens and come cheer on a Vikings victory.

Flaws aside, Hobnobbin' offers superior dining

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ordered lemon pepper shrimp, which likewise tasted spectacular. Only the seasoned peasels let us down; we both felt that they were overcooked, and that they could have been served by ladle at Downing commons.

Considering the price range of this establishment and the atmosphere of refined elegance for which it strives, I think one is entitled to get a bit picky, but this is to be entirely representative of Hobnobbin's staff in general, was friendly and attentive, but he seemed lacking in experience. As he recited the nightly specials and prepared to take our orders for appetizers and drinks, his manner was fidgety to the point of distraction. Only after he had given us time to ponder our menu choices did he inform us that the broccoli soup, my companion's choice of entrée, was unavailable that night.

His serving of courses was also somewhat disorganized; our dinner arrived a full quarter hour after we had already finished the salad. Providing our waiter's delay forced us, busy Lawrentians that we are, to rush through the end of our meal, skip dessert, and head back to campus posthaste. The service we encountered was only slightly better than Perkins's and could not be compared to that of Apollo or Karmen. However, I do not think myself overly optimistic in thinking that the night we visited was not typical for the Hobnobbin's waiting staff.

So if you're looking for a good steak, but a restaurant lives or dies by the quality of its food. In this regard, Hobnobbin's management should take a look at the restaurants at which I have had the pleasure of dining. Despite a relatively small showing on the service, I would have no reservations about coming to eat at Hobnobbin'.

The day the music died: Napter's future uncertain

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www.ofspring.com. We will be the only site on the Web that will not have the Ofspring's new music. Many artists support Napter because it allows the most popular music to rise to the surface. According to the Official's own John Love, "Stealing our copyright provisions in the dead of night when no-one is looking is piracy. It's not piracy when kids swap music over the Internet and0 from home. There were one billion downloads last year, but music sales are up, so how is that affecting the music industry? It's not. The only people who are scarred of Napter are the record companies who are making their albums and are scared that if people are going to Napter's site, they're not going to buy the album.

discuss comments were echoed by Dave Stewart of the Eurythmics: [Napter] makes artists ask why they're not getting paid. The worst thing is what they are doing. Artists of any worth or strength will rise up and take control of the situation. The truth is that the marginal royalties paid by record companies have forced most artists to rely on ancillary revenue sources for years.

The second major problem brought to the use of Napter is discussed less frequently, but it is equally important. Napter users pay no additional cost for each file that they download. Most providers of flat rate, or "all you can eat" products, from Downer Commons, to AOL charge fees based upon projected usage. The problem is that Napter creates an almost instantaneous appetite for Internet capacity. An analogous situation at food stores would occur if the average freshman increased her hamburger consumption from five hamburgers a week to five thousand hamburgers a week.

Network administrators across the country face a similar problem as users with fast internet connections, the kind most Lawrentians have in their homes, leave computers plugged into the internet twenty-four hours a day and consume exponentially more bandwidth. A high quality MP3 song can take megabytes of network capacity to transfer from the host computer to whoever downloads the song. If a college has a fast "T1" internet connection that costs a school like Lawrence $5,500 a year, the users of that connection could only theoretically download about seventy songs per hour. One or two students connected to Napter could use all the bandwidth for an entire campus, something that would make essential Internet services like e-mail and web access gridlock.

Although the logical solution might be to cut off Napter access, this can lead to legal liability for the school because it also implies that an institution recognizes musical piracy as a problem on its campus. As well, disabling Internet services tend to lead to student unrest, such as when computer servers shut down.

Another problem faced by educational institutions is that students tend to craft ingenious ways around an arbitrary network blocking by using a different server, such as Opera, instead of Napter, or by communicating through the portions of the Internet that must be kept open, such as the web port 80. Perhaps the better alternatives are to limit the amount of bandwidth consumed by Napter users to 25 per cent of the total bandwidth available or to encourage students to use an internal Napter server to share music, therefore limiting the amount of expensive outbound network traffic.

For now, the federal injunction could sink Napter. Eventually, though, services that lack the flaw of Napter, namely, a central server located in a country with adequate protections for property rights, may proliferate, and consequently record companies would then face a far less certain future. The courts will try to create a way to protect property rights without decreasing the value of music to consumers. The only certain outcome in this case is that consumers will continue to enjoy increasingly portable digital music.