Old-fashioned portfolios still preferred

by Alex Lindgren-Gibson and Meg Schultz

Although the use of portfolios for job searches and even matriculation is not new, the concept of an e-portfolio, or electronic portfolio, is novel.

An e-portfolio takes a regular portfolio, generally containing samples of a person's academic performance and basic work skills, and saves them to a digital repository. The digital nature of the e-portfolio allows for a more focused and intimate representation of a person's activities, including video and audio clips and lengthy writings that could create a standard portfolio. In addition to showing technological adeptness, the e-portfolio can be accessed by multiple schools or interviewers at the same time, facilitating the circulation of work.

The Career Center does not advise that under-graduates use e-portfolios, because at this time there are only a handful of college admissions that recommend or even consider them. They are more suited to post-graduate work, such as job hunts or grad school applications. The Career Center also advises that certain majors—namely English, art, and journalism—are more compatible with the benefits of an e-portfolio. Because these specific studies are represented predominantly through abundant examples of work, the digital version condenses and simplifies the portfolio.

Lawrence does not currently require that students compose an e-portfolio for post-grad preparation, nor is it truly being considered, but this does not mean that Lawrence rejects the practice. Rather, e-portfolios are still so new that they are not yet a concern. They are still being defined, and programs are still being modified to create them. However, Lawrence is discussing a digital collection of outside-class activities called an "in-curricular record" that would be added to the traditional transcript.

Kate Heizer of the Lawrence Career Center is somewhat hesitant about e-portfolios for her students, mainly because many colleges and other institutions, while not prohibiting the use of e-portfolios, would appreciate having the hard copy as well. Because e-portfolios are extremely new and rare, their slow incorporation, coupled with the hard copy, is most advantageous to an admissions officer or adviser who is perhaps unfamiliar with them.

See E-Portfolios on page 5

LU website to offer improved interface

by Chris Chan

Lawrence's homepage soon will receive a major face lift.

NetCasters, Inc. has been hired to oversee the redesign. NetCasters has promised to "implement easy to use and consistent navigation tools that support the goals of our target audiences" and to "make information easy to find by using search engines, site maps, and intuitive navigation structures." The new and improved website should be fully functional by the beginning of the 2002-2003 academic year.

One reason for the change is to create ease in navigation. The current site, created over three years ago, increasingly requires changes in order to be accessible to the user. The new site will be easier to adjust and update. Virtually all of the information currently found on the website will remain on the new model, although the design and layout will almost certainly be altered. Naturally, new information will be added, as will new links and web pages.

NetCasters' "Lawrence Web Site Redesign Creative Brief" pledges "to create a fresher, current look and feel that engages LUs various constituencies and meshes with the other elements of the university's graphic identity."

The revision in graphic design is meant to appear more artistic and user-friendly, merging attractiveness with efficiency. NetCasters' communication strategy is to "reflect Lawrence's stature as a prestigious, nationally-ranked Liberal Arts College. This will be an intrinsic element of the newly designed site, while not resorting to flashiness or trendy imagery."

Not only will current members of the Lawrence community be able to access the information they desire more easily; alumni and prospective students will as well.

Individuals with comments or suggestions about the website are urged to submit their views over the Internet at www.lawrence.edu/designer info@lawrence.edu. Further information about the website redesign can be found at: www.lawrence.edu/designer info@lawrence.edu

Meet the winners

Lawrence students win statewide Neale-Silva competition

Five Lawrence students and an Appleton Xavier High School senior were winners last month in the Neale-Silva Young Artists competition, an event sponsored by Wisconsin Public Radio. Violinist Claude Halter, Jacob Ertl, and the members of the Lawrence University Hobnorb Quartet were each awarded $250 for their accomplishments.

They capped off the experience with a performance in WPR's "Live from the Elvehjem" on UW-Madison's Elvehjem Museum on March 24.

The Neale-Silva Competition is open to musicians 18-25 years of age who are either from Wisconsin or attended a Wisconsin college. Perhaps it should say "musician currently residing in Appleton," since this March was the fourth time in six years that Lawrence has won winners of the Neale-Silva competition to the Elvehjem.

Claude Halter, a freshman at Lawrence and a student of Professor Stephen Tran Nge, is from Vicennes, France. Halter competed with Felix Mendelssohn's "Violin Concerto #1 in e minor" and performed excerpts of the concerto in the live radio broadcast. Jacob Ertl, a Xavier senior from the studio of Professor Michael Kim, performed "Mephisto Waltz" by Franz Laluz, the famous composer of the Hungarian Rhapsodies.

The Hobnorb Quartet is composed of four seniors at Lawrence: Colleen Perry, from Pepperell, Massachusetts; Kris Shaffer, from Gurnee, Illinois; Anna Skrupky, from Turtle Lake, Wisconsin; and Alicia Waite, from Fort Collins, Colorado. The quartet, which has played together since their freshman year, is hitting the competition circuit hard in their final year with a set of relatively modern music. Their program at the Elvehjem included "Fandango for Brass" by Kerry Walseth, excerpts from Hindemith's "Sonata for Four Horns," and "Quartet #1 for Horns" composed by quartet member Kris Shaffer. Shaffer submitted his composition to the International Horn Society Competition earlier this year and is still waiting for the results.

"Performing at the Elvehjem was an interesting experience because we had both a live audience [at the museum] and a live radio audience," said Hobnorb Horn Quartet member Anna Skrupky. The WPR concert provided a unique performing experience for all the Lawrence competition winners since their performances could waft through the Elvehjem galleries to browsing art enthusiasts and reach the seated audience while their music simultaneously reached every Wisconsinite tuned into WPR.

In addition to their second-place award at the Midwest Horn Conference in February, the Neale-Silva competition marks the beginning of a season of competitions for the Hobnorb Horn Quartet. They are scheduled to compete in the finals of the Coleman Chamber Ensemble Competition April 27 at the California Institute of Technology. Next for the quartet is the semi-final round of the Fischoff National Chamber Music Competition on May 10 at the University of Notre Dame. Fischoff, which bills itself as "America's Premier Educational Chamber Music Competition," is complete with a winner's tour to Europe, appearances in Italy at the Emma Ronagama Festival, and a $5000 grand prize. The Hobnorb Quartet will be adding a sixth piece, "Six Pieces for Four Horns" by Nikolai Tcherepnin, for the Fischoff competition.

This year is the Hobnorb Horn Quartet's first dive into the waters of competition, and their last year to perform together before they scatter to graduate schools. They gave a half recital their sophomore year and are performing again on stage in Harper Hall at Anna Skrupky's senior recital on June 1.

LU wins again

Also winning:

Jacob Ertl
violin

From Vicennes, France, Jacob Ertl, a Xavier senior from the studio of Professor Michael Kim, performed "Mephisto Waltz" by Franz Laluz, the famous composer of the Hungarian Rhapsodies.

Claude Halter
violin

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The Hobnorb Quartet

Quartet (left to right) Kris Shaffer, Alicia Waite, Colleen Perry, and Anna Skrupky

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The Lawrence University Chamber Orchestra, under the direction of Dr. Carey H. Bostian II, will perform this Saturday, April 13, at 8:00 p.m. in the Lawrence Memorial Chapel. This will be the final Chamber Orchestra concert of the season. The program includes these pieces: The Unanswered Question by Charles Ives, Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra and String Quartet Solo by Ralph Vaughan Williams, and Symphony No. 4 in D minor, op.196 by Robert Schumann.

According to Bostian, The Unanswered Question is characterized by its three distinct components. First, the solo trumpet, played by the concertmaster, with the perennial question of existence. Second, the answer to the question is played by the woodwinds, and are the second component. The third musical component of the piece is played by the strings, who play "the silences of the Drudges who really hear, and see nothing."

Bostian adds that the Chapel is a good hall for this piece and that the acoustics of the Chapel should lend themselves well to expressing the character of this piece. On a further note, the Lawrence Symphony Orchestra will play Ives' second symphony on their upcoming concert on Saturday, also at 8:00 p.m. in the Chapel. This piece by Ives should provide the audience with an adequate introduction to the composer's style in anticipation of the upcoming May concert.

Ralph Vaughan Williams' Fantasia on a Theme by Thomas Tallis was written for a full "double string orchestra" (as described in the score) while featuring four additional string players as soloists. The solists include Xavier Fleiner, violin; Emil Itzh, violin, Colin Belisle, viola, and Ralph Blevins, cello. Bostian feels that this piece provided him with a "great opportunity to have all of the string players at this conservatory on stage at the same time." He also emphasized that the setting at the conservatory and specifically the chapel were ideal for this piece, and that the result will be a "very beautiful sound."

Bostian also said that he "got the feeling that the chapel was built for this piece." Some may remember this piece as the music that was used for last year's play here at LU, "Machinal."

Schumann's Symphony No. 4 in D minor is the fourth of four symphonies by Schumann. It was originally written in 1841 as the second symphony, but was set aside and later revised in 1851, becoming the fourth symphony. The piece contains four movements played without pause. According to Bostian, "many groups often play the 1841 version, but with a great deal of editing. The version we are performing is based on the edition of the (Bostian's) teacher, Dimitri Mitropoulos, which was a heavily edited work, some of my own editing as well." As a result of the variety of versions that have been produced, "no two performances of this piece are ever the same." Bostian has this performance of Symphony No. 4 to be a "youthful" and "exciting," one reflecting the fact that it was specifically "edited to lighten the work and make it more playful."

Concert goes can look forward to a beautiful concert this Saturday with these three rich and distinct pieces in this final chamber music performance of the 2002-2003 season at LU. The final Symphony Orchestra program (also directed by Bostian) will be presented on Saturday, May 4 in the Lawrence Memorial Chapel at 8:00 p.m.

What's On at Lawrence University
The Arab-Israeli conflict's roots are deep, and its historical origins are difficult to trace. To understand the current conflict, one must first understand a few essential historical events.

The kingdom of Israel was established around 1900 B.C., under the kingship of Saul. They were conquered and exiled for a few generations by the Babylonians, but aside from that period of exile, they remained in the land of Palestine for a millennium. Around 1000 B.C., the kingdom of Israel was divided into two kingdoms. The kingdom in the north was called the Northern Kingdom or Ephraim (named after the largest northern tribe), and the kingdom in the south was called Judah (named after the largest southern tribe). Jerusalem was the capital of Judah.

The Romans conquered the region in 63 B.C. After a Jewish rebellion in 132 A.D., the Romans renamed the entire region Palestine, which means "land of Phalutes," to humiliate the Jewish people by naming it after their long-vanquished enemy. During Roman occupation, the Jewish temple in Jerusalem was destroyed in 70 A.D. After another Jewish rebellion in 132 A.D., the Romans expelled most of the Jews and Christians living in Palestine.

The temple was conquered circa 640 A.D. by caliph Umar, an Arab Muslim ruler, and in 691 the Arabs built the Dome of the Rock—Islam's third holiest site in the world—on the site of Israel's three temples. In 1291, the Mamluks of Egypt, another Muslim group, conquered Palestine. In c.1516, the Turkish Ottoman Empire, which was also Muslim, conquered Palestine. For over a millennium of Muslim rule in Palestine, the Jews generally lived as a protected minority. This is in stark contrast to the persecution that the European Jews faced during this time.

The rise of Nazism led to an increase in anti-Semitism. At the same time, an Arab nationalist movement was beginning in response to abject poverty that resulted from poor Turkish rule. Leading up to World War I, large numbers of Jews migrated from Europe to Palestine. They paid Arab landholders exceedingly high prices for land in Palestine in order to escape persecution and with the hope of one day founding a Jewish state in the region. During World War I, both Jews and Arabs fought alongside the British against the Turks.

After the fall of the Ottoman Empire, Jews began to expel Arab peasants from the land they bought from Arab landholders. The peasants resisted this expulsion, and at the same time a resentment of Jewish presence in the Middle East grew among Arab intellectuals. These intellectuals viewed Zionism as an arm of Western Imperialism.

At that time, Great Britain occupied Palestine under a mandate by the League of Nations. In 1917, Great Britain issued the Balfour Declaration, which masterfully promised Jews to move to Iran and the Arab that they alone would receive a state in Palestine. In 1922, three-fifths of the Palestinian land (today's Kingdom of Jordan) was given to Arabs, and Great Britain still controlled the land east of the Jordan River, which contained both Jewish and Arab settlements. At this time, the resentment between Jews and Arabs was growing increasingly violent.

The rise of Nazism led to an increase in Jewish migration from Europe to Palestine in order to escape the Holocaust. This increased the tension and violence between the groups even more. In 1948, the United Nations voted to divide the land of Palestine west of the Jordan into two states, one Jewish and one Arab. In 1948, violence peaked as David Ben-Gurion declared the independence of the state of Israel, and five Arab countries invaded Israel.

Arabs then living amidst the Jews fled during the war for several reasons. Some fled because they feared Jewish retaliation in response to Palestinian massacres of Jewish settlers in Hebron in 1929. Others fled because a group of extremist Jewish fighters massacred an Arab village. Throughout this conflict, even small groups of people that do not necessarily represent the whole of their nations have been able to alter the peace process. Egyptians radio broadcasts reached many Arabs and advised that they leave the region while the Arab armies eradicated the Jewish presence.

The surrounding Arab nations refused to integrate the refugees because they refused to recognize the legitimacy and permanency of Israel. For its part, Israel refused to allow the refugees to return because they feared more violence. Thus the Palestinian refugee problem began. The refugees subsequently sought to create a national identity for themselves as a tool for survival, as Palestinians and not just Arabs.

Israel fought several more wars, including the Six-Day War in 1967, in which Israel captured the West Bank and the Golan Heights from Jordan and Syria. Due to aggressive troop mobilization in several surrounding countries, Israel launched a preemptive strike. Citing indefensible borders (Israel was only 7 miles wide at one point), Israel struck preemptively.

At the end of this conflict, the United Nations created Resolutions 242 and 338, which called for a partial withdrawal of Israeli forces from territories occupied in the war, in order to create two independent and defensible states. Resolution 338 specifies that the future borders of these states will be determined by a treaty between the Israelis and Palestinians. The authors of these resolutions noted that the pre-1967 border was not a viable option in creating two defensible states.

After twenty-six years of sporadic violence, the two parties came to the bargaining table again in 1990, where Israel and the Palestinian Liberation Organization (PLO) negotiated the Oslo Accords, laying out the necessary groundwork for a final peace negotiation. However, the peace process was greatly slowed by acts of violence on both sides. Furthermore, Israeli government assassinated PLO leader Yasser Arafat (who negotiated the Oslo Accords on Israel's behalf) in 1995.

Then, in 2000, a collapsed peace deal known as the Camp David Talks sparked the violent intifada, or uprising, that exists today. Even though the US made a little effort to assist the Palestinian Authority President Yasser Arafat was more generous than any previous offer, Arafat would not accept it. Unlike the previous peace deals, which were stepping-stones to a final negotiation, this deal would have been permanent. After this agreement, the Palestinians would no longer be able to diplomatically pursue any new agreements on the issues of Jerusalem or Palestinian refugees, two issues that are paramount to the Palestinian cause. As a result, the Palestinian Authority orchestrated a violent response to the offer made by Israel and endorsed by President Clinton.

Recently, a new proposal for peace has been made by the Saudis and endorsed by the Arab world. This plan is remarkably similar to the Camp David Talks, however it would reduce to its pre-1967 borders and would cause a massive influx of Palestinian refugees into the Jewish state. The Israelis do not agree to this, because—as the US noted—the pre-1967 borders would not create two independent and defensible states, and because the number of returning refugees would be so large, that the state of Israel would not be able to handle their return.

Currently, there is peace plan on the table to which both sides can agree. Unfortunately, negotiators have been unable to find a viable compromise that satisfactorily addresses the issues of Jerusalem, the Arab and defensible borders, Palestinian refugees, and the end of terrorism.

As anyone can see, this is a complicated issue, one deeply imbedded in history. It is important for Lawrentians to understand the context for this conflict, so that everyone can make informed and compassionate judgments about the acts taking place in Palestine today.
Conflict in the Middle East: Faculty opinions

The demonization of Israel doesn't help to promote peace

by Peter Glick
Professor of Psychology

Palestinian suicide bombings are terrorist acts that did not love in a barren wasteland, purchased land from the Arabs, and created a thriving, democratic state between 1948 and 1967. Everything of value in Israel was created by Israelis, and only they have a right to live there.

Hiji claims against the Palestinians. This is not necessarily entail questioning the U.S.'s right to continued existence, but when it comes to Israel, the claim that the Palestinian suicide bombings and committed to end them, only to speak to his readers about "A Million Marbles." Nothing more than a journalistic call for "A Million Marbles." Another, more blatant example of PLO lies was broadcast March 32, 2001, on CNN, when anchor Arnaud Naidoo interview the chief Palestinian negotiator Saeb Erekat and Israeli Foreign Ministry spokesman Emmanuel Nachshon. Erekat screamed at Nachshon, demanding that he stop his siege of the compound. When Nachshon replied that there was no current siege at Arafat's compound, Erekat screamed even louder to end the siege. Thankfully, CNN reporter Michael Boedeker brought this matter to the public, inquiring whether Erekat has no enemies. No Israeli soldiers blast- ing their way in. No tank shells. Erekat, in response to questions that Israeli honor and decorate are nothing more than terrorists motivated by their hatred of Western culture, Iraan, the world's "leading terrorist" in search of a nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan is unprepared to diplo- macy? You have to get to kids- ing me! It was barely a year ago that Iraan had to be called an ally. Speaking of Iraan, it is very likely that Saddam Hussein would have had nuclear weapons in the Gulf War. Iraan would only have taken one nuke-tipped SCUD to turn our joint cold war with Iraq into a nightmare. Iraan
America's most successful artist
by Melanie Kehoss

If you have ever been to an art fair, entered a "faming
gallery," or set foot in a country home, you are prob-
ably familiar with middle-class America's favorite artist.
Kinkade, "Painter of Light." His paintings are the epit-
yte of comfort, balance and harmony between
reality and fairyland. Although these paintings are not
different much from their wholesale landscape cousins,
the manner in which they (and their maker) have been
marketed is striking, and furthermore, rather upset-
ting.

Kinkade is the prime shareholder of Media Arts,
the corporation that markets his work. This corpora-
tion is a constituent of an international network of galleries
that show only Kinkade's work. I visited one of these
galleries, located in Mayfair Mall in the Milwaukee
area. It is located in Appleton's Avenue Mall
recently closed due to mismanagement.

It seems fitting that most Kinkade Signature gal-
leries are located within malls. There, the products are
easily accessible to the average American consumer.
Nevertheless, the gallery conveyed a sense that this
shop was on a higher plane than Bath and Body Works
or Wicks 'n Sticks. Low light, dark walls, plush cer-
peting, and the somewhat disconcerting presence of a
grown woman who contributed to the sense that, for some people, this was a sacred place.

The saleswoman smiled and asked me whether I had
visited any other parts of Kinkade's work. She obligingly
lowered the lights to demonstrate how the paintings
"light up" in the dark. Indeed, as the lights dimmed, all
the objects in the gallery seemed to glow, as did the
street lamps and the setting sun. Nearly every Kinkade
painting conveys the sense of electric light, a gimmick
that inspires gawps of awe in the viewers.

It is important to note that the works for sale are
not Kinkade's original paintings, but digital prints that
have been transferred to canvases and, in many cases,
touched up by artists specially trained for this work. This
touchup work enhances the glowing effect. One print
in the gallery, an example of the high-end "Studio Series," was touched up by Kinkade himself, and sold
for $6,500. The saleswoman beamed as she presented
the lavishly framed canvas, which did not look much
different from the more modestly priced prints.

The prints, however, are only the beginning. Media
Arts Group has created an entire lifestyle around the
work of Kinkade, a lifestyle that emphasizes family val-
ues, Christian beliefs, and simple pleasures. Citing the
will of God, Kinkade claims that it is His Christian duty
to propagate his wholesome images.

In addition to collecting mugs and plates, extreme
Kinkade devotees live in The Village, a gated com-

munity in California with the same type of meandering
paths, old-fashioned street lamps, and sparkling
streams that one may find in the paintings. The only
problem is that there will be actual people living in
this community, whereas the paintings are generally devoid of human presence.

I must give Kinkade some credit. Not only has he
become the most financially successful artist in the
country; he has subverted the entire gallery system,
creating his own parallel system and allowing those
from the outside to become part of a new art world.
Most importantly, he has created a greater enthusiasm
for his own work than any other artist of this century.
Are these not the goals of the postmodern artist?

Then again, we must remember that Kinkade has
taken the easy road, giving the public exactly what it
wants. The main difference between Kinkade and the
average sell-out is that Kinkade has embraced his work
as more important than high art. He has rejected the
art world at every turn, just as the art world has
rejected him.

If we think of Thomas Kinkade's work at all, let us
think of it as really in emptiness. Some day, it might
rise to the status of Kinkade, where we know
who will know better will smile fondly at "Glory of Evening," "Glory of Morning," or "Glory of Winter," wondering how anyone could have taken this stuff so seriously.

Perhaps we already do.

Let the oppressed taxpayers go free

In an article entitled, "Undo the Heavy Burdens,"
Charles Abilgren, Stephen Edward Scarf Memorial
Visiting Professor, argues that the U.S. should
increase its foreign aid by as much as three times the
current amount. This proposal is simply un-American
and relies on patently false beliefs regarding social
sciences.

An increase in foreign aid, claims Abilgren, would
be cheaper than dealing with the terrorism that would
occur otherwise. After all, "Doesn't it make
sense to increase Kinkade's work, the public exactly
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who will know better will smile fondly at "Glory of Evening," "Glory of Morning," or "Glory of Winter," wondering how anyone could have taken this stuff so seriously.

Perhaps we already do.
Hidden world provides clues to ancient city's past

by Rachel Hoerman

Foreign professor Claudio Bizzarri explored the intrigue of the underground in an April 3 lecture at Wriston Auditorium. The Archaeological Institute of America sponsored the lecture, entitled "Evidence of the Past in the Underground Structures of Orvieto." Bizzarri, a professor at the University of Macerata, specializes in the fields of Etruscan, Greek, and Roman architecture and trade relations between the three cultures.

Bizzarri's lecture focused on discoveries from his research in the uniquely situated hill town of Orvieto, Italy.

Located in the central province of Umbria, a place characterized by its rolling hills, steep cliffs, and rocky terrain, Orvieto crowns a plateau of volcanic rock surrounded on all sides by vertical cliff faces. Bizzarri noted that such positioning made the city "a perfect natural fortress" and allowed for unusual developments over the ages both within and underneath the city's walls.

Occupied from the 9th century B.C.E. onwards by the Etruscans and then by people conquered and incorporated into the Roman melting pot, the present-day town of Orvieto pales in comparison to its past glory. Though the original Etruscan city was sacked and razed by the Romans in 264 B.C.E., clues to the city's structure, organization, and culture remain beneath its ancient ruins.

Under Orvieto are complex systems of underground tunnels, wells, buildings, caves, and catacombs containing everything from pot shards to human skeletons. The cave networks alone are an astounding testament to the craftsmanship and ingenuity of the Etruscans. The intricate system carved out for wine cellars, pigeon keeps, grinding areas, and milling areas comprises over 2,000 caves beneath Orvieto. Of those, 640 have been catalogued and mapped.

The tunnel system beneath Orvieto was organized at more than one level and served to meet the water needs of the people, as well as connect the various caves and catacombs. Excavations have unearthed Etruscan masonry, which utilized a variety of materials to provide the people with aqueducts and wells, storage areas, and garbage pits within the protective walls of the city.

Beyond the city walls lies a fertile countryside of rolling hills and ancient farmlands, interspersed with and atop neocropolises, or tombs. Within such tombs, Bizzarri and his team have discovered various grave goods, such as pottery, ceramics, jewelry, and tools, which point to the material culture of the Etruscans and to their extensive trade relations with artisans in Greece and Rome.

Bizzarri has made several discoveries within the city walls that hint at the daily life of the Etruscans. Millstones, ceramics, aqueducts, and wells point to a culture of skilled artisans, farmers, and craftsmen with extensive trade relations. Garbage pits and pot shards also provide basic information about daily living. As Bizzarri notes, "There is very little that can make an archaeologist happy like a garbage pit; its contents are like treasures."

Though several of the underground spaces of Orvieto have been discovered and explored due to erosion, landslides, and cave-ins, Bizzarri estimates that many of Orvieto's underground structures have already been lost due to the falling away of cliff side along the plateau's rim. Many others have yet to be uncovered. "The plateau is like a huge artichoke ripening, opening along the edge, and cracking," states Bizzarri. "As the leaves of the artichoke—the cliff detach and fall away, underground structures become apparent."

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We've all heard the phrase "Change with the times," and that's exactly what this year's student produced stage production of "She Loves Me" has done. There have been so many different versions of this plot over the past seventy years that it is hard to keep track. But each new version has found a place in the heart of its new audience.

Adaptations allow plays to be changed to fit a new generation, style, or event. This spring's musical production, "She Loves Me," is the perfect example of the evolution of a stage show.

Many shows are based on adaptations of other plays, books, or familiar plots. The original plot line for "She Loves Me" was written for the play Perfume by Miklos Laszlo, a Hungarian playwright and author. Later it was adapted into screenplay form for the 1940s film The Shop Around the Corner, starring Jimmy Stewart, and an MGM musical in The Good Old Summertime, starring Judy Garland. In 1963, well known musical authors Sheldon Harnick and Jerry Bock, a year later went on to write the acclaimed Fiddler on the Roof, produced "She Loves Me.

The show takes place in the 1930s at a perfume shop in Budapest. It follows the hopes and beliefs of the employees of the store, but focuses on the confused romance between the two main characters, Georg and Amalia. Their plot twists may be familiar to any movie lover, as the film You've Got Mail, the newest adaptation, closely follows the romantic pen-pal relationship between the two characters. Unbeknownst to each other, the conflicting colleagues have been writing secret "dear friend" letters back and forth and slowly falling in love.

Full of comic twists that continue through the show, the two characters run through a madcap game of motion. With supporting plots involving the other workers from the shop and musical selections giving insights to the characters' thoughts, the production provides a well-rounded show, regardless of the familiarity of the plot and its many different versions. Lawrence's production of "She Loves Me" is being planned, directed, and produced by students. These student produced shows give seniors a chance to be involved in many different aspects of a show's production, and many students use this experience as part or all of their senior honors project. "She Loves Me runs from Thursday through Saturday, April 25-27, at 7:35 p.m. in Cloak Theatre. Tickets are on sale now at the box office. Prices are as follows:

 Adults $10, senior citizens and students $5, LU students/faculty/staff free. (LU students/faculty/staff will want to reserve seats beforehand to guarantee availability.) Contact the LU Box Office at 823-7479 for tickets or information.

On Saturday, the Vikings were swept by UW Whitewater. The Vikings lost the first game 3-2 in eleven innings. Falcon third baseman Colleen Beilona tripped and then scored on an error in the bottom of the eleventh inning. Varda picked up the loss bringing her season record to 2-5.

In the second game, Lauren Kost gave up three runs in the first inning, but only one was earned. She left after the first inning and picked up her first win in the Falcons 5-0 victory. Kost is now 4-1 on the season. The Vikings are now 7-7 on the season. They will be playing in the Midwest Conference Classic this weekend in Rockford, Illinois.

The men's and women's track teams competed in the Ripon College Invitational this past Saturday. The women placed fifth at the meet. Freshman Kelly Scheer led the Vikings by winning the 10,000-meter run. The women also had three third place finishes: sophomore Sarah Slivinski in the javelin, junior Shelly Ebert in the 400-meter hurdles, and senior Sally Schönfeld in the 1500-meter run.

The men's team placed sixth at the meet. Senior Don Smith, who won the 800-meter run, led the Vikings. Freshman Steve Geishardt took second in the 400-meter hurdles. Both teams will compete this Saturday at the UW-Whitewater Invitational.

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Vikings tennis set for season

by Andy York
Sports Editor

The Lawrence University men's tennis team has several matches where they are right now after a very successful weekend. The Vikings defeated two Midwest Conference foes. They defeated Lake Forest 6-0 on Saturday and St. Norbert 7-0 on Sunday. The Vikings are currently 4-7 overall on the season and are 1-1 in the Midwest Conference North Division.

What that record doesn’t show is that they are 5-0 against teams from the South Division of the MWC. Coach Dennis Niemi feels that his team can do some damage this season. “Unless we have a big breakout, it should be one of the top four teams in the conference tournament.”

The Vikings’ record may not look the best on a first glance, but if you look at their schedule a little deeper, you will see that the team has been very competitive. They did not win a single match on their spring break trip, but there is a reason behind that. “We played many tough teams on our trip, many division two schools and NCAA schools, so the competition was stiff,” Niemi added.

“We were also missing our number two and four singles players. I told all our guys that everyone would play when we were on our trip, so we were outmatched most of the time.”

When Niemi has his best players in matches, the Vikings are very competitive. Number one singles player Joe Arras is undefeated so far in MWC play. So is number two senior Tom Lipari. Arras and Lipari also team up to produce Lawrence’s number one doubles team.

“Our number three and four singles players are both freshman, and they are giving our team a big boost, this spring,” says Niemi. The two freshmen Niemi credits are number three Brian Hilgeman and number four Nick Beyer. They are also doubles partners and form LU’s second doubles team.

The fifth and sixth singles players do rotate, but for most of the season they have been sophomore Dan Patterson and junior Dave Carter. These two are also doubles partners.

All together, these players form a team that is formidable foe in the Midwest Conference. "We have a big breakout, it should be one of the top four teams in the conference tournament."