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## Great Midwest Trivia Contest LV makes waves on campus

**Molly Ruffing**  
Staff Writer

This year marked the 55th year of the Annual Great Midwest Trivia Contest at Lawrence University. Fifty consecutive hours of trivia began at 10:00:37 p.m. on Friday, Jan. 24, with President Mark Burstein reading the first question. The contest concluded at midnight on Sunday, Jan. 26.

Ever since its beginning in 1966, the contest has been aired on Lawrence's student station: WLFM. Participants crowd around laptops and speakers to listen to the questions available on the digital broadcast.

These questions were created and delivered by a team of Trivia Masters, students who auditioned in spring to organize the contest. The Trivia Masters (TMs) are led by one Head Master (HM), and this year's HM was senior Allegra Taylor. Taylor and her crew of TMs delivered over 400 questions this past weekend.

Questions for the Great Midwest Trivia Contest are definitely not like questions involved in standard games of trivia; instead, these questions are extremely obscure and generally multi-faceted.

One such question was, "At the address of 1109 Margaret Street in St. Paul, MN, one can find a location sharing the name with the author of a bean-related book. According to that book, what is the only way in which dolphins are not superior to humans?"

This question was featured during one of the theme hours that the TMs concocted. Theme hours involved questions revolving around a specific topic, such as beans. Also, if you were wondering, the answer to the aforementioned question was that dolphins do not have beanbags, hence why it was included in the bean themed hour.

Teams were given three minutes and allowed any means necessary to find the answer to each question. Once a team stumbled upon what they hoped was the correct answer, they then called in to report their answer. Each call was allowed three guesses, but teams could continue calling since they did not have to identify their team name until they answered correctly.

On the other end of the phone, TMs as well as volunteers would then tell them if they were correct. These volunteers included members of the greater trivia community from off-campus teams as well as Lawrence students. Teams were awarded bonus points if members of their team



The 13 Trivia Masters, Lawrence students that run the contest each year, immediately following the awards ceremony.  
Photo by Sarah Navy.



The promotional photos for Trivia this year featured a post-apocalyptic theme.  
Photo by Juan Felipe Ayala.

volunteered to assist with answering phones.

In order to answer phones, volunteers needed to be prepared to respond to seemingly absurd answers and also to dive over people in order to answer the multitude of phones that generally all rang at the same time. One volunteer, sophomore Rita Murphy, admitted that they had only been assisting for an hour and had already felt as if they had been changed as person from the experience.

Other than answering questions and sending volunteers, teams could also earn additional points by completing action challenges. These could be found in cannisters hidden around campus or delivered over the air to all teams. One such action question

included making a swamp and recreating the famous Shrek line: "What are you doing in my swamp?"

During the final hour of Trivia on Sunday, the questions increased drastically in intensity. These nearly impossible questions are referred to as "Garudas." Teams are allowed fifteen minutes to answer these questions.

When calling in to answer the Garudas, teams needed to identify their team name prior to answering, which meant that they were actually only allowed three guesses for these. The final question is even more intense, though, and is referred to as the Super Garuda.

Teams are allowed thirty minutes to desperately search for the answer

to the Super Garuda. This final question is then used as the first question for the next year of Trivia, making it the longest running trivia contest due to its continuous nature.

After the answer to the Super Garuda was revealed, teams gathered outside of the Conservatory for a closing ceremony. Shortly after midnight on Sunday, the TMs sprinted to the steps of the Conservatory with Taylor leading the charge. After thanking participants, Taylor then read the winners and announced next year's HM.

In first place for the on-campus teams was "Do You Really Trust an Aquarius? Baking and Cooking a can opener IS a peeler if you're brave enough. What about a pizza

peeler? And Sautéing and Broiling I'm sorry Jon and Flambéing and... OH.. oh GOD. The void the void the void - now THIS is pod racing and Freeze Drying and I didn't mean to put wax paper in the oven. The scene of my death is incredibly bleak and frying a bird, wait. You still believe in bird? Ain't nothin bad EVER happened on THIS bed and Roasting the ripped calf of the bourgeoisie man that you've made for dinner and Grilling him Club. The previous name has since been redacted; the current name now reads what I can only assume is the first name, but in Windings."

In second place for the on-campus teams was "Nips 2020: A Harder Nip, A Brighter Future." Third place was claimed by "The Team Formerly Known As."

In first place for the off-campus teams was "Get A Load Of That [sandwich emoji] (Get A Load Of It!) Look At That [poodle emoji]! (Look At It!) Look At That [plant emoji] (Look At It!) Get A Load Of That [hourglass emoji] (Get A Load Of It!) Look At That [horse emoji] (Look At It!) Woo! (Woohoo!) Woo! (Yeah!) Woo! (Woohoo!)"

In second place for the off-campus teams was "Holy Broman Empire," and third place was claimed by "The Rob Ford Resurrection Committee, crack from the dead."

Although these names may seem absurd, they fit in with Trivia Culture — as some people call it. One tradition for Trivia includes having long team names that are often slightly reworded to be relevant to the specific question when the team name is read on air.

After announcing the winners, HM Taylor awarded the teams with prizes, including a bag of chips from Panera Bread and a leg from a baby doll found at the bottom of a lake. Taylor then dramatically passed her HM scepter to junior Grace Krueger. After a short acceptance speech, Krueger dismissed the teams and encouraged all of them to get some sleep.



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# Fox Cities Dr. MLK Jr. Day Celebration

**Carl Richardson**  
*Staff Writer*

On Monday, Jan. 20, Lawrence hosted the 29th Fox Cities Dr. Martin Luther King Jr. (MLK) Day Celebration in the chapel. Organizers titled the event “Restoring the Radical King” and keynote speaker Dr. Simon Balto, Assistant Professor of History and African American Studies at the University of Iowa, delivered an address which outlined how in life MLK embodied a radical sensibility that seems to get overlooked by those who only know him by his “I Have a Dream” speech.

Before giving his address, Dr. Balto admitted that he felt pained after teaching a semester on Dr. King to

have to condense that class down to one speech for the audience at the celebration. His lecture held a goldmine of historical details from MLK’s life that many may have never heard before.

Balto spoke on MLK’s 30% approval rating among polled Americans while he was alive and how a majority of those polled had a negative opinion of him. Balto noted how MLK’s provocative messaging, disruptive protests and stance against capitalism as an economic system helped make the reverend unpopular, especially among white people.

Balto pushed back on the perception of MLK as a cuddly pacifist by noting that MLK advocated for the use of “militant tactics” to get results

from the government such as massive school boycotts, occupation of government buildings and occupation of highways.

Balto also dispelled the myth that MLK only cared about racial injustices by pointing to Dr. King’s campaigns on behalf of the poor. Balto reminded the audience that before he was murdered, Dr. King was about to protest in solidarity with garbage collectors who wanted safer working conditions and better pay.

Balto remarked that he fears that those who refuse to stand in solidarity with Black Lives Matter, refused to stand in solidarity with Standing Rock, against deportation and border camps, against the war on terror and against Islamophobia, etc. may not

have approved of MLK while he was alive.

Awards were given out on stage to recipients of the 2020 Jane LaChapelle McCarty MLK Community Leader Award and the MLK Educator award. Each recipient delivered an acceptance speech.

The event also honored the winners of the MLK essay contest, all four of whom were aged between 2nd and 11th grade. Three of the winners read their essays aloud and since the fourth could not attend, someone read their essay for them. Essayists encouraged listeners to follow in the spirit of MLK and speak up when they saw something wrong in their lives.

The celebration featured live music by Rev. Sekou and his band,

Lawrence’s own freshman Kyree Allen and organist Bruce Benson. Rev. Sekou had the audience stand, clap and sing along at points in his performance.

Rev. Sekou was raised in Arkansas. Some may have seen him when he appeared on NPR’s Tiny Desk concert series.

There were also two video tributes dedicated to deceased members of the community: Mr. Ron Dunlap, a former teacher and activist and Mr. Henry Golde, a Holocaust survivor who spoke to many young people about his experiences in the Holocaust.

## UPCOMING EVENTS

Winter Carnival: Broomball - Sat. 2/1 - 10 a.m. to 4 p.m. - Ormsby Lake

Movie: Abominable - Sat. 2/1 - 8 p.m. & 11 p.m. - Cinema

President’s Ball - Sat. 2/1 - 9 p.m. - Cinema

Winter Carnival: Cat Cafe - Sun. 2/2 - 10 a.m. to 3:00 p.m. - Mead Witter

Faculty Recital: Nathan Wysock - Mon. 2/2 - 2:00 p.m. - 3:30 p.m. - Harper Hall

Spoerl Lecture Series: Peter Annin, author of “Great Lakes Water Wars” - Tues. 2/6 - 4:30 p.m. to 6 p.m. - Steitz 102

Climate Action Festival - Fri. 2/7 - 7:30 p.m. to 11 p.m. - Somerset Room

SOUP: Comedian Myq Kaplan - 2/7 - 8 p.m. to 9 p.m. - Mead Witter

## LUCC Election Results

**President: O’Ryan O. Brown (252 votes)**  
**Vice President: Diallo V. Richardson (468 votes)**

## Annual Lunar New Year celebrations take place in Warch

**Carl Richardson**  
*Staff Writer*

A variety of Lawrence clubs focused on Asian culture and more collaborated to throw a celebration for the Lunar New Year on Saturday, Jan. 25. The festivities were hosted in Warch’s Esch Hurvis Room and included traditional Asian foods, club-run tables hosting activities and live music and dance performances.

While many Americans might be unfamiliar with the Lunar New Year, it is, “One of the most important holidays of the year in many Asian countries,” a blurb on the event program said. “[Lunar] New Year’s Eve lands on the last day of the year according to the Lunar Calendar [based on the 29-to-30-day monthly cycles of the

moon], and the national holiday will last until the 15th of the first month.”

Lunar New Year is generally known as a holiday of family. Families often will put up decorations in their homes, clean their houses to dispel “bad luck,” cook traditional meals and gift red envelopes of lucky money to loved ones.

For those familiar with Chinese Zodiac animal signs, the Lunar New Year signals the change from the previous year’s sign to a new one. 2020 will be the year of the rat, while 2019 was the year of the pig.

The Lawrence event began with three live performances. The Tay Phuong Lions from Savage, Minn., performed a lion dance – a traditional Chinese dance form involving elaborate lion costumes. A group called Taikozza from New York City

performed a modern musical take on traditional Japanese music which featured Japanese Taiko drums and bamboo flutes. And a local competitive dance team called Nkauj Suab Nag from Appleton performed a Southeast-Asian inspired dance.

After the performance, the LawrenceChineseStudentAssociation, Japanese Students Group, Korean Cultural Club, Lawrence International Club, Pan-Asian Organization (PAO), Vietnamese Cultural Organization and Friendship Family Program all hosted tables at a cultural expo.

Tables featured a variety of activities from calligraphy drawing and origami folding to decorating lucky red envelopes.

The expo featured a buffet that included sushi, dumplings, bulgogi, egg tarts and more.

## World News



Compiled by McKinley Breen

### China

The city of Wuhan, where the now infamous coronavirus started, has seen hundreds of foreign nationals being evacuated. Most are from from South Korea and Japan, and all were evacuated due to rising concerns of the virus. So far, the virus has claimed the lives of 132 people and infected over 5,600. It is confirmed to be in 16 countries, although none of them have seen any deaths. Right now, Wuhan and many other cities are under strict quarantine, and Hong Kong has cut off travel with the mainland. However, the head of the team set up to control the virus, Zhong Nanshan, has said, “I think in one week or about 10 days, it will reach the climax and then there will be no large-scale increases.” (BBC)

### West Africa

More than 8 million school-aged children have been unable to go to school in the West Africa region around Burkina Faso, Mali and Niger. Terrorist attacks by local militant groups have seen a dramatic rise in the past years, to the point that over 1 million residents have been forced from their homes. It is now a serious humanitarian crisis as there are simply not enough resources to feed and house the refugees. Unfortunately, with rising populations and increasing tensions, there is no telling when the fighting will end. (CNN)

### Caribbean

A 7.7 magnitude earthquake hit the middle of the Caribbean between Jamaica, Cuba and the Cayman islands. It struck about 10 km down in the ocean and had the potential to generate a devastating tsunami. The tremors were felt from Miami to Belize but there seems to have been very little structural damage and no casualties. (BBC)

### England

London is set to receive a fleet of buses next summer that can suck pollution out of the city air. Developed using military grade filtration technology, they are able to remove dirt and harmful particulates from the air. They are the first of their kind in Europe; however, the city of Delhi has a small fleet of them. While they will not solve the air pollution crises affecting major cities across the globe, they can certainly alleviate some of the damage. (CNN)

### Sudan

A recent flareup of conflict in Sudan’s Darfur region has seen over 11,000 people displaced to the country of Chad, with another 46,000 internally displaced. This has come after a conflict in the town of Genena between Muslims and non-Muslims that has left around 20 dead and over 60 injured. The region near the Sudan-Chad border is already home to over 128,000 refugees, putting enormous strain on the region, and this has only made the situation worse. Right now, food and water are scarce with many people exposed to the elements. Currently, the government is trying to negotiate a truce with the rebels who instigated the attack to allow people to return. (ABC)

# Rest In Peace

## Kobe and Gianna Bryant

John Altobelli - Keri Altobelli - Alyssa Altobelli

Christina Mauser - Payton Chester -  
Sarah Chester - Ara Zobayan



NBA legend Kobe Bryant and his daughter Gianna pictured on the court of the NBA 2016 All-Star Game in Toronto.  
Photo by Mark Blinch/The Canadian Press via AP.

## Vikes make a splash: Hutchinson takes triple titles

Gannon Flynn  
Staff Writer

On Saturday, Jan. 25, the Lawrence Vikings made a substantial impact at the Wisconsin Private College Championships for swimming. The men's team came out of the competition with 126 points, only behind Carthage College, who scored 242. As for the women's team, they came in third with 86 points.

However, the Vikings' most impressive feat was their numerous

first place standings at the Koenitzer Aquatic Center, especially behind junior swimmer Anton Hutchinson's achievements. He succeeded in taking three titles home, earning first place in three freestyle relays. He won the 200-yard freestyle with a time of 1:46, the 500-yard freestyle in 4:54 (a victory in which the runner-up was more than 12 seconds behind) and the 1,650-yard freestyle in 17:37. His freestyle hat-trick won him the Midwest Conference Swimmer of the Week Award for the second time in his career.

Hutchinson was not the only champion, however, as first-year Viking A.J. Ulwelling placed first in the male 3-meter dive with a score of 257.10. In addition, sophomore Maddy Smith took first in the female 3-meter dive, with 446.70. The Vikings made their presence known across the board as well; junior Charlie Phillips placed second in the 1,650-yard relay with 18:18 and second in the 200-yard butterfly with 2:07.39. The women's 1,650 points had Vikings holding on to top spots as well, with sophomore Mae Grahs tak-

ing second place (19:52.68) and teammate senior Elise Riggle finishing close behind in third (19:53.72). Also, Lawrence's men's team was able to take second place in the 200 medley behind a team of Hutchinson, senior Tom Goldberg, senior Liam Wulfman and first-year Davis Wukovits with a time of 1:40.34. Wukovits would fit himself into another second place title in the 200 breaststroke with a time of 2:25.88. The Midwest Conference Championships for swimming are Feb.14-16, where the team will travel to Grinnell, Iowa.



Above: First-year Bettina Coker get on guard.  
Below: Junior Cameron Maas faces down an opponent.  
Photos by Alex Loundy.



## Photo Feature

### UND DeCicco Duals



On Saturday, Jan. 25th, the Lawrence men's and women's fencing teams competed at the University of Notre Dame's annual DeCicco Duals. The Vikings faced off against Midwest Conference rivals Cleveland State and Wayne State, and had a tough match-up with Division I powerhouse Notre

Dame. Standout performances from senior Jakub Nowak (15-4) and junior Maggie Wright (15-5), helped the men and women take four and three victories respectively. Next, the Vikings travel to Evanston, Illinois for the Northwestern Duals on Feb. 1st and 2nd.

### Results

#### MEN

Cleveland State 20, Lawrence 7 (Sabre 8-1, Foil 9-0, Epee 3-6)  
**Lawrence 16, Denison 11 (Sabre 5-4, Foil 3-6, Epee 8-1)**  
Notre Dame 26, Lawrence 1 (Sabre 8-1, Foil 9-0, Epee 9-0)  
**Lawrence 18, Northwestern 7 (Sabre 6-2, Foil 3-5, Epee 9-0)**  
**Lawrence 18, Florida 9 (Sabre 6-3, Foil 3-6, Epee 9-0)**  
**Lawrence 18, Detroit Mercy 9 (Sabre 4-5, Foil 5-4, Epee 9-0)**  
Wayne State 18, Lawrence 9 (Sabre 7-2, Foil 9-0, Epee 2-7)

#### WOMEN

Cleveland State 15, Lawrence 11 (Sabre 3-5, Foil 7-2, Epee 5-4)  
**Lawrence 19, Denison 8 (Sabre 5-4, Foil 9-0, Epee 5-4)**  
Notre Dame 27, Lawrence 0 (Sabre 9-0, Foil 9-0, Epee 9-0)  
Northwestern 17, Lawrence 10 (Sabre 6-3, Foil 6-3, Epee 5-4)  
**Lawrence 21, Florida 6 (Sabre 6-3, Foil 9-0, Epee 6-3)**  
**Lawrence 18, Detroit Mercy 9 (Sabre 6-3, Foil 5-4, Epee 7-2)**  
Wayne State 14, Lawrence 13 (Sabre 4-5, Foil 8-1, Epee 2-7)



### STANDINGS

#### HOCKEY North Division

TEAM	OVR
St. Norbert	10-8-2
Marian	12-6-1
<b>Lawrence</b>	<b>5-13-1</b>
St. Scholastica	5-14-1
Finlandia	4-15-2

#### South Division

Lake Forest	16-2-1
Adrian	11-5-3
Aurora	11-5-3
Trine	10-8-1
Concordia	11-6-2
MSOE	7-8-4

#### WOMEN'S BASKETBALL

TEAM	MWC	OVR
Ripon	9-1	13-4
Monmouth	8-2	13-4
Cornell	6-3	9-6
Lake Forest	5-4	8-8
Knox	5-5	10-7
Grinnell	5-5	9-8
Illinois	4-6	8-9
St. Norbert	4-6	5-12
<b>Lawrence</b>	<b>2-8</b>	<b>5-12</b>
Beloit	1-9	3-14

#### MEN'S BASKETBALL

TEAM	MWC	OVR
St. Norbert	9-1	14-3
Monmouth	8-2	13-4
Grinnell	6-4	10-7
Ripon	6-4	10-7
Lake Forest	5-4	8-8
<b>Lawrence</b>	<b>4-6</b>	<b>8-9</b>
Beloit	4-6	6-11
Cornell	3-6	8-8
Knox	2-8	6-11
Illinois	2-8	4-13

Standings are courtesy of  
[www.midwestconference.org](http://www.midwestconference.org)

## SPORTS BY THE NUMBERS

2

Goals scored vs. Adrian by first-year Zach Lodes in his first career multi-goal game

1:04.62

First-year Fiona Shine ran a dominant winning time in the 400 meter race at the Red Hawk Opener

42-4

Senior epee fencer Jakub Nowak leads the Vikes in conference wins this season



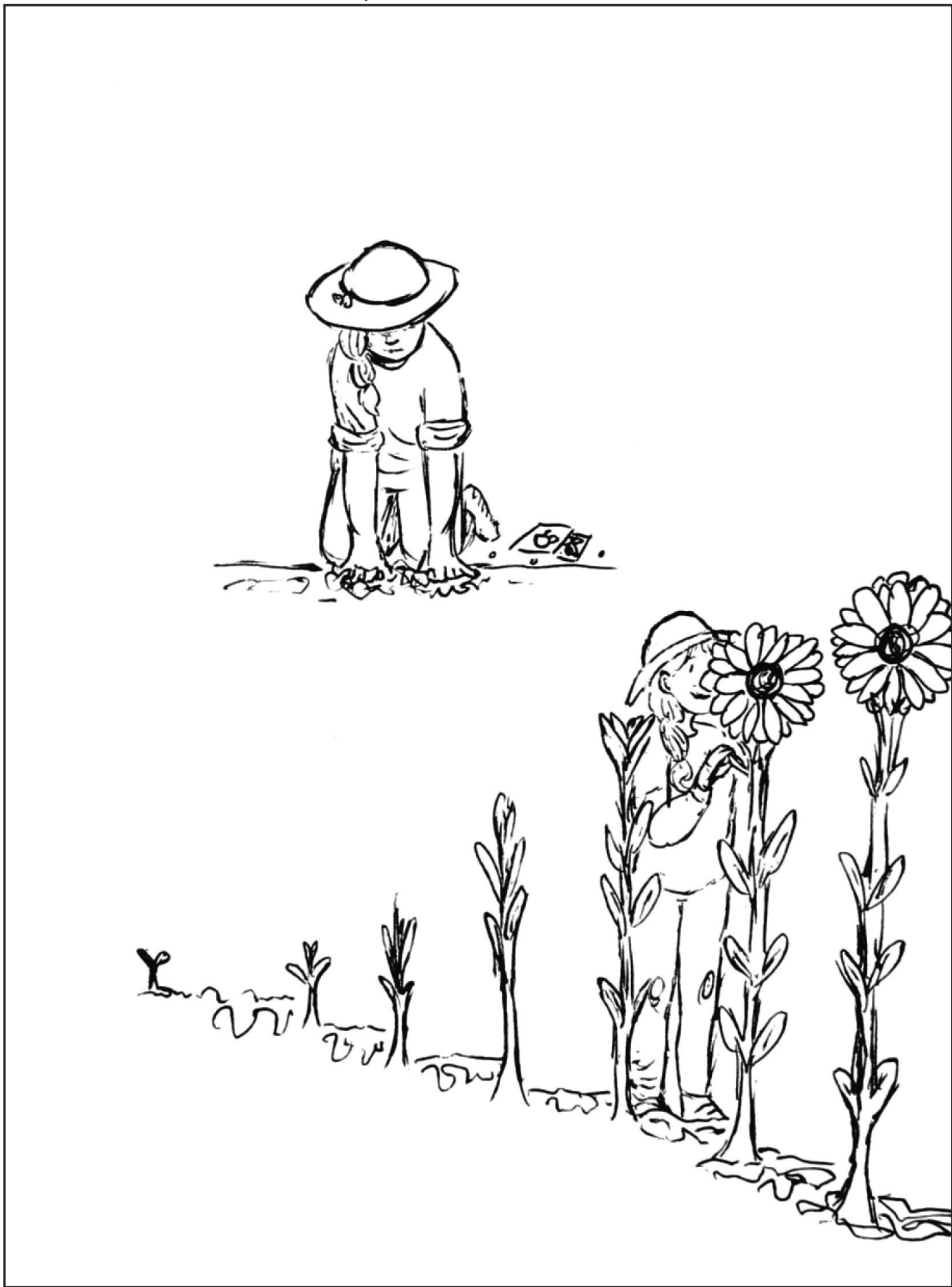
# LET'S GO, LAWRENCE!





# Fruit Night

By Claire Zimmerman



# Ink

By Allegra C. Taylor  
**Color in this drawing!**



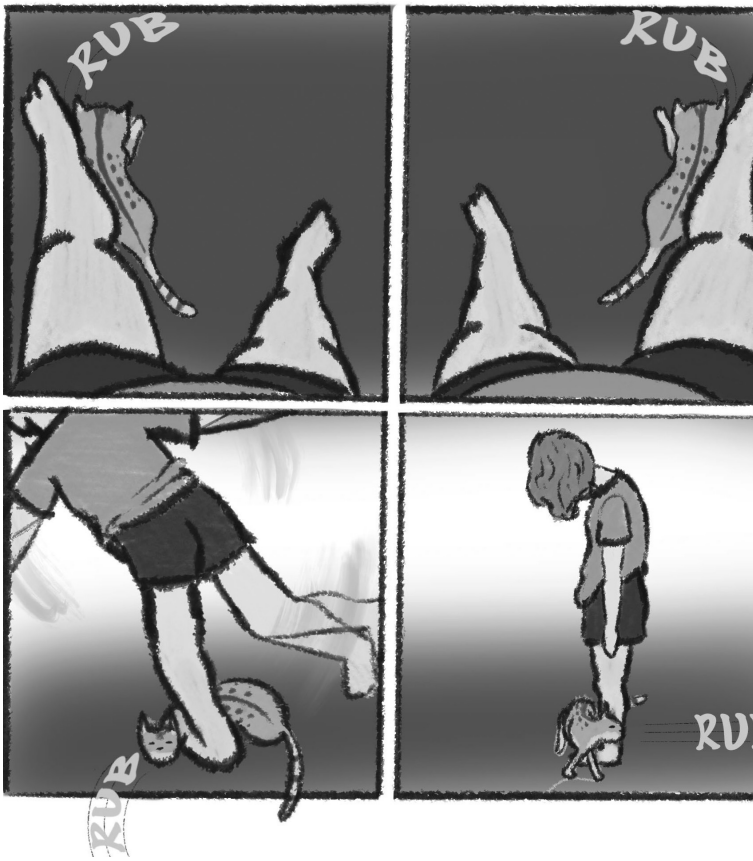
# Much Love, Little Lady

By Celeste Reyes



# Chaotic!

Isabel Kelly



**Correction:**

In the Jan. 24 edition of *The Lawrentian*, an article entitled “Player’s Perspective: Joseph Wetzel” was published with the incorrect photo credit. The photo that accompanies the article was taken by Larissa Davis. We apologize for this credit error.







# Subculture on Main: Sterling Ambrosius

Dani Massey  
Columnist

*Subculture on Main strives to raise awareness of the diversity of people and important issues on the Lawrence University campus. Care is taken to give equal platform to unique individuals and to listen to their stories with an open mind. Interviews are reflective only of the interviewee and are not representative of their whole group.*

Meeting Sterling Clarke Ambrosius for an interview shed some light on their experience within some of Lawrence’s niche communities. At the beginning of the interview, Sterling was read a definition of the word subculture to introduce the idea that we all belong to smaller groups under the larger culture here at Lawrence and, by extension, the world. With that in mind, they identified student organization, neurodiverse and queer communities as being the most important groups to which they belong.

They describe being a part of LUCC as, “A channel to advocate for other students.” They currently act as student chair of the organization. Speaking on the LGBTQ+ community, Ambrosius said, “[Q]ueerness, to me, is everything from gender to sexuality to the romantic spectrum. I am both a trans enby (nonbinary person) and queer.” Ambrosius then talked about a much lesser-known group on campus. “Neurodiversity to me is like not having regular moods, learning disabilities and essentially the neurological spectrum ... it’s everything from focus to social cues to mood disorders.”

Here, neurodiversity means functioning and processing that deviates from what is con-



Sterling Ambrosius poses in the Gender and Sexual Diversity Center, located in Colman Hall .  
Photo by Dani Massey.

sidered typical. Those who might identify with the neurodiverse community may have autism spectrum disorder, ADHD or be considered gifted. Of course, this is not an exhaustive list of the diversity of this vibrant community, only a sample of who might relate.

“I would say that these groups,” commented Ambrosius, “represent a lot of people who would normally be considered weird and out there. A lot of us, and this is not speaking on behalf of the community, but a lot of us don’t necessarily fit in with the rest of campus. I mean, I certainly don’t. There is the constant barrage of people thinking, ‘Wow, that’s weird’ and that really comes from conformity to [cis-heteronormative] societal standards. Add in the neurodiversity, not getting social cues and

having a hard time focusing on one thing, stuff like that definitely causes people to look at you differently. There are the people on campus who are just accepting, and I would say that’s most of the campus. But then there are the other people who want to baby you once they find out that you’re neurodivergent. And then there are the people who think that you should just be normal.”

Ambrosius went on to identify some wishes for their communities. “For the neurodivergence, I wish people would stop expecting people to just understand [implied messages]... I wish that people would stop doing things like expecting you to know perfectly how to behave in a room or how to react to something because I’m still functional and I still do my job and I’m

still passionate about the advocacy work that I do.”

“I’m queer but I always question myself before I say something about my gender or my sexuality because queer subculture in and of itself is very different from heteronormativity... I think one of the things that I would love to do more, but I’m always scared to do...is doing things like wearing heels or putting on a dress because I’m going out there and I’m presenting the way I want to present and that’s a scary thought.”

Addressing the issue of identity overall, Ambrosius concluded with, “[The] important thing about being part of the neurodivergent group is having people get that you might not always be up to society’s standards... there’s a lot of crossover with [the neurodivergent group] and the queer group. Society called us freaks so we got a lil’ freaky. And now, at least when I’m with my friends, I try to be a little bit more myself which has been always been a little freaky.”

Ambrosius likes to spend time with like-identifying people, spending time with friends and LUNG (Lawrence University Neurodiversity Group) club. They would like to increase intersectionality and diversity on campus through their student advocacy involvement with LUCC. There are some issues within each community, they remarked, but overall there is a strong sense of unity that is aiming to be more inclusive.

*If you would like to represent your group, contact Dani Massey at danionlawrentian@gmail.com*

## Photo Feature: London Centre - Week Three with Caroline Garrow



Lunar New Year decorations in Chinatown, London.



Over the weekend, students are free to travel to different cities and countries. Caroline spent the weekend in Katowice, Poland



Street food in Soho, London.



Lunar New Year decorations in Chinatown, London.



# Player’s Perspective: Angela Vanden Elzen

**Reily McGee**  
Columnist

Long nights and short print sessions, the Seeley G. Mudd Library is there for it all. Some days, you will be able to find Angela Vanden Elzen working the reference desk, other days helping in the makerspace or assisting those who use the Mudd in their pursuits. Angela also teaches gender and game studies and the story behind her pursuits begins before she came to Lawrence.

Her story begins with “Final Fantasy X-2.” “When ‘Final Fantasy X-2’ came out everyone thought it was a joke,” Vanden Elzen commented. “It was three women running around Spira looking for a guy. They were dressed fierce and there was a lot of femininity and the game is a little bit silly.” This video game was one of the earliest games where women were the leading protagonists.

Before this, many women and feminine characters were not in the main story, but were the side characters or were hypersexualized. “To show you were a gamer that was a girl or a woman or identified femininity, you had to wear the jeans, the geek t-shirt, things like that,” Vanden Elzen explained. “There really was no room for if you wanted to have a more feminine look. You would not be taken as seriously.” It is hard to feel like a part of something when how you envision yourself is different from the picture the community has created about your identity group.

Gaming as a community also used to be unknown, as many had the notion this was a passing fad. Vanden Elzen came to realize



Reference & Learning Technologies Librarian and Assistant Professor Angela Vanden Elzen.  
Photo by Larissa Davis.

“how much comradery there could be within the gaming community. With a lot of the stuff that was coming out back then and the different conventions and magazines.” In finding out about the community and becoming part of it, Vanden Elzen also quickly realized “just how male all [of gaming] was.”

When Vanden Elzen found out about the community, it was through the friends of her boyfriend. “None of my friends who were women played games,” she shared. “I had all these examples of eye-candy characters and women. I ended up getting the identity of the ‘girlfriend.’ The person who is just hanging around because she is dating this guy.”

Women historically have struggled to be part of the gaming community because of the stereotyping which leads to many feeling disconnected, Vanden Elzen included. When your validation for being part of a community is because you are dating a “true member” of the community, it denies the experience of the person who is trying to be accepted for who they are in the community. Vanden Elzen lamented, “I would end up sitting around a lot of the time, watching other people play games.”

This is where “Final Fantasy X-2” started playing a key role in Vanden Elzen’s life. No one in Vanden Elzen’s group wanted to play “Final Fantasy X-2.” It was a game for her and she was

able to delve into it without others hounding her gameplay.

Now in 2020, Vanden Elzen returns to this game almost yearly to play through it. “[‘Final Fantasy X-2’] helped me understand just how special games can be for people who like to play games and how much they can reflect times in our lives and help us go back and revisit that time,” she said. “When I play again, I think about who I am today.”

She realizes there are problems with the game, as parts of it aged better than others. Nostalgia is a powerful factor, though, so she can still critically recognize how something is wrong and look past it for what it meant to her at the time.

“This game helped open me up to learning about other people’s experiences with games,” she shared. “It also made me more interested in studying how much games can impact our identities. They help us explore our own and help us understand others.” Games have the power to change someone’s outlook and to help others understand one another better. The progress the community has made in representing identities has improved over the years with some of the most critically acclaimed titles of this current generation of consoles, such as “Horizon Zero Dawn” and “Assassin’s Creed: Odyssey,” having lead female roles with complex personalities and deep, meaningful backstories.

Vanden Elzen is excited for how much further identities can be explored in the future of the gaming community and is optimistic about portrayal of minority characters and inclusion of identities in the future.

## Greek, Rome and the East

**Ian Findling**  
Staff Writer

Monday evening, students and staff gathered in the Warch Campus Center’s Kraemer Conference Room to witness a series of brilliant mini lectures presented by professors and faculty stemming from various academic departments. Of these, the following gave presentations: Associate Dean of Spiritual and Religious Life Rev. Terra Winston, Assistant Professor of History Brigid Vance, Associate Professor of Religious Studies Martyn Smith, Assistant Professor of Art History Nancy Lin and Associate Professor of Russian Studies Peter John Thomas.

The symposium kicked off with an introduction by Professor of Classical Studies Randall McNeill, explaining its purpose and motivating question: most, if not all, civilizations believed themselves to be the focal point of the world — what happens if that logic is displaced? With a focus on Ancient Greece, the Roman Empire, Han Dynasty China and Edo period Japan, the speakers began their presentations.

The first speaker was Winston. Her presentation discussed the three major Jewish-Roman wars, with a focus on the Third Jewish War otherwise known as the Bar Kokhba Revolt (132-136 CE). Winston detailed the severe implications this war had both in the second century and on the Jewish people of the present day, describing it as “one of the most important wars you’ve never heard of.”

The second speaker was Vance, whose

topic of discussion followed how the Han Dynasty during the first century CE understood and viewed the Roman Empire. Her presentation detailed the extent to which the Han Dynasty pursued contact with the Roman Empire and the process through which this effort took place. After analyzing a series of Han Dynasty texts from that era which explain the Han Dynasty’s perception of the Roman Empire as a “mirror empire to the West,” Vance gave a warm closing statement, saying, “For the Han Dynasty, the way ‘the other’ was framed was actually as the self.”

Smith took the stage next with a presentation regarding Mithraism in Roman-Era London. Smith brought photos self-taken from his visceral experience within the London Mithraeum, giving insight into the fascination — both ancient and in present day — Londoners have with the London during the Roman Empire. Smith’s slideshow explored the ancient Roman Temple of Mithras — excavated in 1954 and since decorated into an enormous, 1.6-billion-dollar museum — as well as the history of the mysterious “lost religion” of Mithraism.

Lin stepped forth to discuss how the people of Edo Japan (1603-1868 CE) would have imagined the Roman Empire though the filtered lens of the West. Lin began with an explanation of the state of a flourishing Japan during the Edo period and how, once contacted by the Dutch in 1600 CE, their image of the Roman Empire, through drawings, paintings and texts received from the Dutch, existed not as the territory it was in 1600, but as it had over a millennium before.



The panel of speakers at the Classics Symposium.  
Photo by Ian Findling.

Lin gave the Colossus of Rhodes as an example that, although an earthquake destroyed it in the third century BC, the Japanese looked upon illustrations of the monument and believed it to still exist. This “delay of time” shaped the Japanese peoples’ perception of the West in a way that few other societies experienced.

The final speaker was Thomas, whose discussion explored Russian identity in the 19th Century as captured by philosopher Vladimir Solovyov. Thomas — who claimed Solovyov to be “one of (if not the) most important philosophers of the Russian tradition” — brought

Solovyov’s beautiful poem “Ex Oriente Lux” to stage, in which Solovyov defines Russia as “the East” and debates what kind of “East” it is to be. The inherent dilemma was this: to be an East of war or an East of love. Thomas concluded, grimly, that the path Russia would take would be one of war.

Finally, once all the speakers had presented, questions were taken from the audience. McNeill responded with a plethora of intriguing questions and observations. After a healthy applause from the thirty-or-so staff and students in attendance, the symposium concluded.



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# Madison curator on curatorial problem solving

**Sam Goldbeck**  
*Staff Writer*

Curator of Exhibitions at the Madison Museum of Contemporary Art Leah Kolb came to Lawrence last week to deliver a talk about her recent sustainable art project and the processes and narrative that she and her collaborators built around it. Kolb is a well-known and respected curator in the art world and she specializes in contemporary artists using experimental techniques to tackle social issues.

About a year ago Kolb started working with Meg Mitchell, an agricultural scientist, on a project involving crocheting and plants within industrial structures. They then moved on to creating aluminum trees up the sides of a building that plants could grow inside of. They wanted to connect the physical growth of these plants to the agricultural history of the community so as to engage in dialogue about food deserts, genetically modified plants and patented seeds, among other topics. Kolb talked through Mitchell’s doubts about the project and how they changed ideas. They moved on to develop a bean harvesting contraption that was meant to look modern but operated as an old industrial machine. The manual labor that goes into operating it was offset by its sleek design.

Eventually they decided that they needed to start growing hops. All of this was still with the goal of engag-



ing people in conversation about the politics and implications of food in the community. Kolb then went into a bit of hops history. Laboring families would travel to the countryside to become hop-pickers, which was seen as a desirable job considering it was well-paying. She wanted this history to spark discussion about how

we as a society value human labor and how we evaluate power relationships and ownership of property. Mitchell’s and Kolb’s project was eventually titled “Tenacious Numismatic Hops Exchange (TNHE): A Hop Garden for Unyielding People.” They made hop coins that one could exchange for a bushel of hops and hoped to detail

Kolb presenting in the Wriston Auditorium.  
**Photo by Georgia Greenberg.**

the socioeconomic history of hops, but on the day of the event in which they would unveil TNHE they were without the hops that they had started growing because they were not growing fast enough. Luckily, a friend had hops growing all along the side of their house that they were not going to use so they were able to quickly collect

those and take them to the venue. Unfortunately, the hired laborers were upset and people in general did not get the point of the installation. Kolb was not too worried about this, though, since to her, art is a means in which people can interact in a social context, so as long as people were interacting with each other, then she did not fail entirely.

The artists then decided to make beer from the hops they had grown. They called it “Civic Exchange Society” and produced it in partnership with Octopi Brewing. Mitchell created her own language and put it on the top of the beer cans. They sold the beers in local grocery stores, but eventually the momentum behind their project was lost. Kolb was left struggling with the meaning of all of their hard work, and looked to us, the audience, for answers. People were glad to give suggestions of ways to improve engagement, but it sounded like there might not be any funding left for this project seeing as interest died out. It is good that Kolb could come to our school and talk through her projects, even the ones that are not all that successful, because it is good for students, particularly artists, to hear about passion projects that people work on and how they go about their creative processes and also how they deal with logistical issues like securing funding and operating large-scale installations.

# Professors of piano give duo recital

**Liam Wood**  
*Staff Writer*

At all hours of the night, far past the limits of the Conservatory life, the sounds of hard work rustled, the turning of sheet music echoing through the halls. On Sunday, Jan. 26, all the hard work came to fruition, as Associate Professors of Music Michael Mizrahi and Anthony Padilla gave a recital with senior piano performance major Peter Lagershausen turning pages.

Many will remember the last time Lagershausen turned pages for a guest recital at Lawrence Fall Term. Lagershausen committed nearly every page turning mistake known to page turners, and invented quite a few others. He turned when only halfway down a page, he forgot to turn when there were repeats, and at the end of the piece, he turned to the back of the book, even though the page was marked “end.” He later said of his page turning, “It was not good.” Yet there he was, back on stage, turning pages with junior Claire Ricketts. Would he live up to the challenge?

It would take a lot of effort. Mizrahi and Padilla had a lengthy program spanning two hours. They began with a cheery piece for four hands, the overture to “Candide” by Leonard Bernstein. The recital then took a more somber tone as the professors regaled us with Rachmaninoff’s “Symphonic Dances.” This three-movement piece was long enough to take up most of the first half of the recital, leaving just enough

room for Astor Piazzola’s glorious “Libertango.” The festivities reconvened after a brief intermission with another Bernstein piece, “Mambo” from “West Side Story.” This was followed by Copland’s “El Salon Mexico,” and then Padilla and Mizrahi dazzled with the world premiere of a piece by Associate Professor of Music Johanna Metcalf, “The Undreamt of Center.” They rounded out the night with a grand suite, “Barber’s Souvenirs,” and another Piazzola piece, “La Muerte Del Angel.”

It was clear that the two professors had put a lot of thought into their programming. The mirroring of the two halves of the recital, both starting with an energetic, dance-like Bernstein piece and ending with a work from the great Piazzola. These vigorous, snappy pieces anchored the two large works that made up the bulk of the recital, the “Symphonic Dances” and the “Souvenirs.” Bookending each half of the recital thus served as helpful transitions for the audience in and out of the difficult and lengthy main pieces and served as counterweights to these pieces, keeping the recital from becoming bogged down. Both of the large works were collections of dances, and the recital as a whole had a dancing mood, with tangos, mambos, symphonic dances and dance suites. In contrast to the other pieces, “The Undreamt of Center” had no dance-like qualities, making it stand out from the other pieces and heightening its virtues. The piece was atonal, although it did have a recurring chordal bass, and shimmered, possessing a remarkable warmth of

spirit.

The performance was well balanced and powerful, with the ever-ferocious Padilla driving the music with powerful motions of the torso and the arm, matched note-for-note by Mizrahi, who harnessed and rode the music like a great chariot. At the beginning of the recital, they implored the audience to think of the recital as taking place in a drawing room, among an intimate gathering of friends (with the exception of Rachmaninoff) and this was made possible by their masterful balancing of sound, which kept what could have been a cacophony of dueling piano noise to instead a harmonious interplay of sound, feeling as if it was being played by a single artist. The timbre of the two pianos used exuded a gloom, a rich darkness lacking in warmth, which gave each piece a singular melancholy and strangeness. It was as if we were lying in bed at night, listening to the far-off music of the countryside we yield every evening to shadows and gloom.

The music on stage was a gloriously pure experience, uninterrupted by page-turning folly, as Lagershausen executed his duties with aplomb. This was made even more difficult, he said, because he was on the wrong side of the piano. “I was on the right instead of the left, where a page turner usually is,” he said. “And it really messed with my brain. At one point I grabbed a left page by the right corner where it didn’t turn. It was like reading a manga.” Said audience members, “He was quite good.”

# Trumpet guest recital wows

**Erin O’Brien**  
*Staff Writer*

Trumpeter, French Horn player, keyboardist and arranger C.J. Camerieri performed a selection of his original pieces to a full audience of enthralled Lawrentians in Harper Hall on Monday, Jan. 27. Performing alongside him on the keyboard and French horn were two of his cohorts from college in New York.

Graduating with a degree in classical trumpet from The Julliard School in 2004, Camerieri has since become an acclaimed and indispensable addition to several indie rock groups. He first forayed into alternative music in 2006 by working with Sufjan Stevens, later going on to tour with Sean Lennon, Rufus Wainwright, Paul Simon and many other renowned artists. Camerieri received two Grammys, Best New Artist and Best Alternative Album, for his work on Bon Iver’s self-titled sophomore album in 2011 and also worked on Paul Simon’s two most recent records “Stranger to Stranger” and “In the Blue Light.” He has also recorded four records with the contemporary classic ensemble he founded called yMusic, whose debut album was named Classical Record of the Year by Time Out New York in 2011. Camerieri’s complete discography contains well over 200 recordings.

Among the selections Camerieri shared here at Lawrence were titles in progress, “Soft Night,” “Nowhere” and “Invisible Walls.” He explained that these new and experimental pieces are a product of him just trying new things out with his New York friends, indicating his vast skill set from composition to arrangement to improvi-

sation. The contemporary pieces are full of eerie, echoing, electronic reverberations aided by sound effects to enhance the performance. The ringing, ascending notes of each piece range in mood from glittering and spacey to a pulsing, ambient, video-game-like sound growing in intensity and urgency with each beat.

Camerieri’s musical interests have always been diverse. In an interview with Stanley Curtis, Camerieri shared that his first trumpet teacher was his father, who was a middle school band director. He began lessons when he was in third grade, and eventually moved on to a few other teachers later in his career who all stressed to him the importance of well-rounded musicianship. Because of this, Camerieri says he has always been interested in a variety of genres, and upon graduating college played all kinds of gigs including Broadway, ragtime, orchestra, jazz, free improvisation, big band and contemporary classical chamber music.

Camerieri’s capacity for versatility has always served him well and is perhaps one of the many reasons for his success and popularity. His talent transverses all genres and even several different instruments, a flexibility that prepares him for virtually any type of gig. He has said his work with the French horn has significantly improved his trumpet skills and is also beneficial for his career considering the significant degree of flexibility allowed by the more easily blended instrument.

Camerieri’s dynamic and well-decorated career is a testament to the value of being well-rounded in one’s field, as well as the array of unexpected possibilities before us.





# SOUP gives Broomball tutorial

Mads Layton  
Staff Writer

On Monday, Jan. 27, Student Organized University Programming (SOUP) organized an event to give Lawrence students a chance to familiarize themselves with a long-standing Lawrence tradition. Broomball, a hockey-like sport, has been a wintertime staple sport for Lawrentians for years.

The crowd at the event was small, but that meant the stakes were low. Erin Buenzli, the director of Wellness and Recreation, asserted that the rules are simple, and everyone is a novice because of the nature of it. On the frozen surface of Ormsby Lake, Buenzli taught the small crowd about broomball. It's a unique mix between golf, soccer, hockey and... balancing skills. The lineup of players is the same as hockey, with six players total to a team — a goalie, two defenders and three people on offense. The stick (which is called the broom) is used mostly to move the ball around, but players can also stop the ball with their hands or feet. Freshman Ethan Schaner ran around the ice, commenting on how much harder it was to move during a regular game due to the fact that the ice was swept off between plays to make it extra difficult. Buenzli's tip for moving around faster on the ice was to move around the edges where it was not so slick.

Beginning in the 1970s or '80s, Lawrence had an intramural broomball league that played regularly every winter. Buenzli once played on a faculty and staff team, and when she helped to plan this broomball tourna-



Participants scrimmage with Resident Hall Director Nardir Carlson.  
Photo by Sebastian Evans.

ment for the Winter Carnival, she was contacted by many Lawrence alumni who were excited to hear that the tradition had come back. Now, the broomball tournament that happens here every winter runs in conjunction with the Winter Carnival series of events organized by SOUP.

The event series is generally planned for just before midterm season during Winter Term and aims to provide engaging opportunities for students in the harshest of winter months. Greg Griffin, the director of Warch and Student Activities, wanted to provide opportunities to bring students out of the mid-winter slump that tends to fall over the campus.

These events began on Monday, Jan. 27, and will continue until Sunday, Feb. 2. The schedule ran as follows: a scavenger hunt and the broomball introduction was on

Monday, a ping pong tournament on Tuesday, a ski trip on Wednesday that students signed up to attend and Grocery Bag Bingo on Thursday. Coming up, the final events include the Lawrence Symphony Orchestra (LSO) concert and a basketball game on Friday, Jan. 31, followed by the broomball tournament, a gingerbread house competition an extra showing of the movie "Abominable" in the cinema on Saturday, Feb. 1. The finale, as is tradition and arguably the biggest event of the carnival, is the President's Ball. The week is rounded out by volunteering events organized by the CCE on Sunday, Feb. 2.

Buenzli conveyed that what she loves about winter carnival is the way so many groups collaborate to pull it together, but even more so that it is a way for so many to find fun things to do to embrace this season.

# Netflix review: Sex Education

Ursa Anderson  
Staff Writer

Last week on Jan. 17, Netflix released the second season of the hit teen dramedy "Sex Education," which exceeded audience expectations, scoring even better ratings than its first season from last winter. "Sex Education" is the light-hearted high school series everyone has always wanted. It is just as dramatic and fun as your favorite teen show, but actually deals with issues you had in high school — most notably, the ones dealing with sex. Created by Laurie Nunn, the show challenges the taboo around open conversations about sex, especially ones with young adults in the midst of sexual discovery. Season two expands on the progress of season one, addressing sexuality outside the binary, kinks, hidden emotional abuse and the lasting mental effects of rape.

"Sex Education" follows teen Otis Milburn (Asa Butterfield) as he endures the dread of high school. But, of course, Otis does stand out in one way. His mother, Dr. Jean F. Milburn (Gillian Anderson), is a sex therapist and a source of embarrassment for the young teen. But thankfully for him, this sensitive spot does give him an upper hand on his other classmates.

Growing up with a trained professional who constantly exposed him to manuals, guides and woefully open conversations has bestowed the great gift of sexual knowledge on Otis. He, along with the help of clever punk outcast, Maeve Wiley (Emma Mackey), uses this odd expertise to start a business at school. Otis (reluctantly) gives sex and relationship advice to his peers in need of assistance in exchange for cash.

At the start of season two, though, it becomes clear to the school board that Mooredale is not doing enough to educate their students in their Sex Ed classes when a case of chlamydia causes a mass hysteria about the STI going airborne. To provide a solution to their deficiency in sex education, the school hires Dr. Milburn to step in and assess the situation. With his mom at school giving FREE sex advice, Otis is soon running out of customers, but this is only a secondary problem compared to the awkward teen's romantic life. Despite and maybe because of his mistakes, though, Otis is constantly relatable.

"Sex Education" offers a refreshing look on what is possible when you confront the sexual elephant in the room. The countless cases of confused teens (and even sometimes adults)

show that honesty is the best policy in relationships and that there is no shame in having questions in regards to sexual and romantic life. In fact, it might make it a whole lot easier to ask those questions than try to figure it out alone. If the public was able to approach sex and sexuality the way that this show does, the world might be a more willing-to-love, accepting place.

The show's weaknesses include a slightly problematic relationship between Ncuti Gatwa's character Eric and his ex-latent homosexual bully Adam (Connor Swindells). It is only mendable by seeing said bully as a character who has learned from his mistakes and changed for the better. That being said, at its best, "Sex Education" is a fantastic British take on the American high school which combats the sexual norm of silence all mangled up in an '80s wardrobe.

The vibrancy of the characters and their lovable demeanors make "Sex Education" an absolute must in terms of binge-watching. With only eight episodes to make the magic last and a final episode that will tear at any watcher's heart strings, new viewers will surely be added to the list of numerous fans waiting for a season three that is more than a year away.



## "The Irishman" is worth it

Mary Grace Wagner  
Columnist

The first thing to know about "The Irishman" is that it is 3.5 hours long. That has been much of the conversation surrounding the film since before its limited release in theatres last year and especially after it went live on Netflix a month later. When I brought it up around Christmas, I found I was the only member of my family to have gotten through the whole movie. Upon learning that I had watched it in full, they all had the same question, is "The Irishman" worth the full watch? I believe it is, but not simply because it is a good movie.

I love a historical epic. The scale of movies like "Spartacus," "Schindler's List" or "Gangs of New York" blow me away and cater perfectly to the history nerd in me without sacrificing a good story. This is something "The Irishman" does really well. Directed by Martin Scorsese, the film centers on Frank Sheeran (Robert DeNiro), a truck driver who climbs up the ranks as a hitman under mob boss Russel Buffilino (Joe Pesci) and at the same time works for high ranking member of the Teamsters Union, Jimmy Hoffa (Al Pacino). Working for Hoffa's Teamsters and the mob bring Sheeran great wealth and respect, but at a great personal cost. The story also explores the circumstances surrounding Hoffa's mysterious and still unsolved 1975 disappearance.

Sheeran's life experiences build up over the first three hours of the film and come to a crashing halt as the last half hour of the film explores who we are when nothing is left for us but death. This idea makes the movie more than a play-by-play of historical events. Through DeNiro's performance, we can see how living with one's actions can weigh on the soul and haunt our past, present and future. Sheeran's story is more than another Scorsese mob movie. It explores how we must lose friendships, family and life itself in the end. But of course, to get to that emotional punch at the end of the movie, you have to sit through three hours of unions and criminals in Philadelphia. And it is in that mob and union intrigue where we are treated with a filmmaker and his collaborators in their prime.

Widely considered the greatest living American filmmaker, Martin Scorsese provides some of his greatest hits with "The Irishman." His long, sweeping tracking shots remain iconic while being the perfect way to establish an environment and pull the audience in. The man has a mastery of the camera like no other yet balances his storytelling out with the brilliant actors with whom he collaborates.

Joe Pesci and Al Pacino are especially dynamic as Russel Buffulino and Jimmy Hoffa, respectively. Pacino plays his typical loud man in charge with force when needed but is able to expose the cautious sides of a powerful man like Hoffa in a believable way. Moving from his bombast to insecurity never feels like whiplash, which is what can happen with those kinds of performances. Speaking of whiplash, let's talk about Joe Pesci as Russel Buffulino. This role is unlike anything I have ever seen Pesci do. His portrayal of the mob boss is cool yet kind, but with a serious firmness underlying his every word. It is a far cry from his acting oeuvre of playing "angry lil' man." I was blown away. Then to round out our avengers assemble of Italian-American actors, DeNiro ties the whole thing together with a solid performance, though notably, one not nominated for a Best Leading Actor award at the Oscars.

But here is the biggest reason to watch this movie: watch "The Irishman" because you can. I have spent every year of my little pop culture fiend life chasing the opportunity to watch these "prestige award season films" just to find that I would have to spend roughly \$100 on movie tickets to see all the Best Picture nominations before the Oscars, not to mention the popcorn budget. But this is changing. Two Best Picture nominations ("The Irishman" and "Marriage Story") from Hollywood mainstay directors were released on Netflix this past year in addition to a small theatrical showing. This is a huge shift in Hollywood and makes movies that have been considered "elite" in many ways accessible to anyone who is a parasite on their parents' subscription. Think of "The Irishman" as a three-episode mob miniseries and binge it on Netflix! Expose yourself to quality filmmaking and acting. Why? Because you can! You might just end up enjoying it as much as I did.

A+E RADAR	COMING UP:		Harper Hall
	1/31 6PM - Uncovered Art Show, Mead Witter	2/2 2PM Faculty recital: Nathan Wysock, guitar, Harper Hall	
	1/31 8PM - Lawrence Symphony Orchestra Concert, Chapel	2/5 8PM - Jazz Faculty Concert, Harper Hall	
	1/31 9PM - Best Friends Improv, Memorial Hall basement	2/6 7PM - Poet Mark Wunderlich, Wriston Gallery	
	2/1 12:30, 5pm - Collector master class, performance,	2/6 6PM - Voice Department Area Recital, Harper Hall	





# Staff Editorial: What we can learn from legal pot in Illinois

As of the beginning of 2020, the use of recreational cannabis is now legal in Illinois, following the lead of 10 other states. Lawmakers in Illinois made the bold move to begin expunging the criminal records of up to 800,000 individuals arrested for the purchase or possession of less than 30 grams of cannabis, according to NPR. The process of expungement will be almost automatic, the Associated Press reported. This was a powerful and distinctive decision — and it was the right one. Without expungement, the racial discrimination inherent in marijuana criminalization is not addressed and minorities that had been disproportionately impacted by criminalization continue to be affected by the old, overturned laws. As more states follow suit in the legalization of cannabis, expungement of criminal records should become a normal part of the legalization process.

While several other states like California and Colorado are working to expunge the records of cannabis offenders, none live up to the precedent Illinois has set. A common model requires offenders to petition the state to clear their records. According to the Los Angeles Times, this is excessively bureaucratic and discourages many from even starting the process. California has succeeded in making it the burden of the state to wipe records, though Colorado continues to struggle with this issue, according to The Denver Post. New York also moved to expunge records recently, but without legalization. The New York Times reported that the state is moving to clear the records of about 160,000 people as part of a new law to reduce cannabis penalties. However, the state has still not fully legalized the drug, posing questions as to how effective expungement could be with such ease of reoffending.

Expungement should go hand-in-hand with legalization because it doesn’t make sense for people to have criminal records for something that is no longer illegal, especially when these charges, which are sometimes felonies, can have a lasting impact on serious aspects of life, like the ability to get a job. Furthermore, certain communities have borne the weight of the war on drugs. Where cannabis is criminalized, people of color are disproportionately jailed and fined for use and possession. Legalizing without expunging opens up possibilities for one community to directly profit where another community is punished.

Ben Rudell, the criminal justice policy director for the American Civil Liberties Union of Illinois, told the Associated Press that the expungement of records is a step in the right direction in moving past the prejudiced history of cannabis-related arrests and convictions, allowing those targeted by discriminatory policies to move on with their lives.

Illinois has also designated a quarter of tax revenue from now-legal cannabis sales to “redevelop impoverished communities in the state,” according to the Associated Press. This will help bolster communities that were negatively impacted during the war on drugs.

Illinois certainly has made one of the most progressive moves toward the legalization of recreational marijuana, but their work is far from over. Since cannabis arrests go hand-in-hand with discriminatory policies, legalization is not enough. States must also work to repair the damage done to minority communities, through expungement of records and creating sources for revenue. According to USA Today, there are no people of color or women that are licensed to sell marijuana in Illinois, which shows that the industry in Illinois is still biased and prejudiced against people that are not white men. All in all, Illinois and the rest of the U.S. are making great strides towards ending the racist institutions that have kept so many behind bars for so long, but we still must demand better from our governments in the way they handle expunging criminal records and offer their reparations to the communities they have damaged the most with the War on Drugs.

Letters to the Editor can be sent in to Opinions & Editorials Editor, Max Craig, at lawrentian@lawrence.edu. We review all letters and consider them for publication. *The Lawrentian* staff reserves the right to edit for clarity, decency, style and space. All letters should be submitted on the Monday before publication, and should not be more than 350 words.

# College and sex work

Michele Haeberlin  
Staff Writer

My mom often calls me after watching the news with worry in her voice, telling me about some young college girl out for a jog at night who was kidnapped. And then she, of course, forbids me to ever go running outside again. But the most common stories she tells me are the ones about university-enrolled students who use sex work as a means of paying college loans.

The first time my mom told me about a girl my age who used a hook-up app to find clients that helped pay for her college — and who was then later killed by one of them — I was shocked, but I thought it was a one-time thing, an anomaly, a sad experience that surely would never happen again. But as I am sure those of you who keep up with the news know, this is no longer an uncommon story to be seen in breaking news headlines.

When my mom and I talk about these kinds of stories on the news, she often asks in disbelief why these students would ever resort to such means to pay for college. She cannot get past the fact that a student would feel so desperate for money that they see selling their body as a viable option.

I cannot control the economy or the fact that, due to inflation, our prices for attending a university have doubled, tripled and quadrupled and continue to do so at a steady rate. It is now the cultural norm for students to feel incredible pressure to attend college in order to obtain successful careers. Also to take out so many loans and incur so much debt that it is impossible for some post-graduate students to secure good credit or get loans for houses and cars. This cycle is ridiculous, and it produces students who are prone to severe depression and anxiety due to the extreme pressure upon them, along with the fact that it is almost logistically impossible to graduate nowadays without debt.

I may not be able to fully comprehend why fellow students who are

my age are forced into extreme methods to help pay for student loans, because I am privileged enough to not be in such dire situations in regard to student debt. But I cannot deny the warning signs in our society that prove that events like this are becoming more and more common for a reason, and they are not just random occurrences.

A fellow student who is my age should never feel the pressure to have to resort to such measures just to pay for higher education and a better future. But let me make this clear: this article is focused upon students who feel forced into sex work because of ridiculously high college prices and an inability to access supportive financial methods. For students who decide of their own personal volition to make money in this way, that is their decision and I hold nothing against sex workers who do so by choice. If a student in college decides of their own free will and not due to outside financial stressors to enter into this specific work field, that is their right to take up this job as a profession, and I have absolutely nothing against that. But a student doing it to pay college loans should not have to be put into such a situation just to secure a proper education.

I cannot give my mom answers when she turns to me with questions in her eyes from watching a horror-stricken family being interviewed on our television screen, telling the interviewer they had no idea their daughter was so desperate for cash. I do not know why sad and frustrating things like ridiculously high university fees and extreme pressure to attend college happen in our world so regularly and without check, because obviously they are some of the main contributors pointing to the warning signs of what is happening to students who cannot afford college.

I do know I want to help make a world where the next generation of students never feels so desperate for money to pay for higher education that they would consider selling their bodies to be their only option.

# Local Nerd’s Hot Take: Disney+ is the devil you know

Zach Fithian  
Columnist

We all have a favorite childhood Disney movie, whether we like to admit it or not. Some of us grew up with “Toy Story” character toys that we reenacted the movies with, some had “Finding Nemo”-themed birthday parties to celebrate a special day with our love of the sea, and some kept their fingers crossed walking through doors in hopes that they would wander into the “Monsters, Inc.” world. And hey, I will even humor the idea that there are indeed a handful of folks who do not have any fond memories of Disney movies, but I would be hard-pressed to believe that these people do not have any love for “Marvel” or “Star Wars” — I mean, who is not a fan of those two properties these days?

Disney knows this, and oh do they understand the power behind all that magical, nerdy nostalgia. Hence, this past fall, a Disney-exclusive streaming service, Disney+, launched and made available at the click of a button Disney’s animated, live-action

and cartoon films, the full “Marvel” Cinematic Universe Collection, every “Star Wars” film to date, exclusive original content and even “National Geographic” for good measure. All of this? For just \$6.99 per month? You would be a fool to not think that it is a steal, and it absolutely is. It is another theft of competition in the long game Disney has been playing for some time now. In case you missed the memo, Disney is a terrifyingly huge monopoly, and one thing monopolies love to do is either buy out the competition or force them out of the game, and the latter is exactly the tactic they are employing with Disney+. Because if you have to choose between paying more hard-earned cash for the more unpredictable Netflix, or even Amazon Prime Video, and paying less for the comfort and safety of Disney+, well, better the devil you know.

Let us unpack the hyper-competition of Disney+ by talking about the streaming services themselves and how much they cost. As I mentioned already, the basic package of Disney+ is \$6.99 a month, while Netflix’s basic package comes just a little bit higher

at \$8.99 a month. At surface level, this does not seem to be a big deal; sure, Disney+ is cheaper, but not terribly so, and if one wanted the best of both worlds, it would only cost about \$16 per month. However, the details of each package are what reveal the problem here. At their \$8.99 monthly rate, Netflix only enables a user to stream to one device at a time, and only in the standard definition of 480p. The “standard” package, at a monthly rate of \$12.99, allows for two devices at the same time and HD-quality streaming (1080p), while “premium,” now up to a \$15.99 rate, provides streaming to four devices and 4K streaming (2160p). Conversely, Disney+’s basic plan gives users four screens of simultaneous streaming and 4K support right off the bat. The next and only other deal is a package of Disney+, Hulu and ESPN+ for \$12.99 per month, the same price as Netflix’s standard package, if you are keeping score.

Now, your response to this may be very simple — Disney has simply provided a better deal for consumers, while Netflix has been intro-

duced to new competition, and this is not entirely wrong. Disney has provided a better deal, and the new and notable competition for Netflix creates an opportunity for innovation and lower prices — sometimes capitalism does good things! — but when you think about the companies themselves, you begin to see the bigger picture. As I said before, Disney holds a huge stake in entertainment intellectual property, has a long business history in comparison to Netflix, operates worldwide, has massively popular amusement parks and sells no shortage of merchandise for basically every franchise they have or create. Not only would this grant any company heaps of cash, but also, because it is a monopoly and there is no legitimate comparable competition, Disney can keep prices for merchandise, their parks and everything else high and maximize their profits. In short, Disney has some money to burn. While Netflix is by no means poor and has had its own sort of monopoly in the realm of streaming services for some time now, it pales in comparison to the wealth and reach of

Disney. So, while I will say that I know little about the costs of upholding a streaming service, Disney+’s \$6.99 price tag is suspiciously low, and if Disney wants to sell their service at a marginal profit, or just to break even, to oust competition, they can certainly afford to do so, and Netflix is much more limited in its means of fighting that. As with Disney’s aforementioned money-makers, should Disney+ supersede Netflix, do not expect the \$6.99-a-month “steal” to last.

I could go on and on about this topic, and those of you that have talked about Disney+ around me know that I have, but this is the main root of the problem: Disney can afford to lose some profit to take Netflix’s throne, and then some. So yeah, Disney+ is a great deal and a great service, but think about what you are paying for. If you decide to cancel your other streaming services and just go all in on Disney+, well, I hope you are ready to fork over more dollars to keep seeing Baby Yoda when prices go up. Don’t say I didn’t warn you.

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# Pay your friends, if you can

**Georgia Greenberg**  
*Arts & Entertainment Editor*

You cannot scroll through Facebook these days without seeing at least one Gofundme call to action or a link to someone’s Venmo or Cash App. Left and right, students are fundraising for their study abroad or other special projects and opportunities. Still, others are using them toward more dire causes like medical expenses or meeting their rent. One can be forgiven for scrolling quickly and wanting to avoid the emotional weight of such causes — worry for those they care about, as well as concern about the nation’s healthcare system, for instance. Still, as often as one can, I believe they should get involved in fundraising in their community.

I think there is plenty of healthy and interesting discussion of privilege among people my age, and investing in your friends and your communities is one great way to use it. Though my spending money is all my own, my family has helped to pay for my tuition, and thus my loan payments are not as great as they could be. I do not make a ton working at my school newspaper, but my expenses at the moment are few. I feel very lucky and, again, privileged. Thus, it is important to me to use my privilege to lift up those around me, invest in the world I want to see and support my friends and community.

One way I do this is I try to keep a little buffer of extra money in my Venmo account — that is, I do not transfer all funds from my Venmo back to my bank account. I instead try to keep it there and send it to a friend or a friend of a friend if I see that they are in need. Though some months are better than others, and there are times I am able to give more and there are

times I need to give less, reserving that money, in my mind, helps make me feel like I am giving away bonus money, not diving into my savings.

Investing in your community is not limited to donating and fundraising. Paying for art and other endeavors is significant as well. I went to a show where admittance was on a sliding scale, seven to ten dollars. It was important to me to pay the full \$10. This is, again, a way I acknowledge and use my privilege and vote with my dollars for the world that I want to see. Furthermore, my \$10 could make a difference by ensuring the touring band gets home safely or decides to go on tour again or is able to record an album. It literally becomes an investment because I am helping to bring about the art I want to engage in.

Another opportunity is to fold it into purchases you may already make. For instance, I was planning on buying a present for my girlfriend for Valentine’s Day. I was not sure what to get her, but I guessed I would probably spend \$10-15 on something nice. I asked around, and one of my friends said she was opening commissions to draw portraits for Valentine’s Day gifts. Not only did I get a very cute gift for my partner — and, yes, I realize this article will be published before Valentine’s Day; please help me keep it quiet — I also got to support an artist I really admire and feel lucky to call my friend. I was planning on spending money anyway, and to be able to support my community was an added bonus.

If, when and where you have money, try to use it to bring about the world you want to see, even on a micro and local scale. And if, when and where you do not, give your time and attention. It can make all the difference.

**Max Craig**  
*Opinions & Editorials Editor*

As a child, the only thing I did was watch cartoons. I did not like going outside or talking to people, so I filled my days with “Ed, Edd ‘n Eddy,” “Spongebob Squarepants” and “Ren and Stimpy” when I was feeling scandalous. For years, the flashing colors on the box were my only refuge from the horror of everyday life. My childhood was wasted in front of a television, and it took me years to undo the social stunting that resulted from this addiction born out of pure anxiety. What did I learn from this experience? I learned that cartoons are awesome, and there should be more of them.

Two-dimensional animation is a beautiful and underutilized medium with limitless possibilities. Its lack of realism is its strength. In “Ed, Edd ‘n Eddy,” “Ren and Stimpy” and “Spongebob,” the creative freedom afforded to the animators by the medium manifests in their effort and passion evidently shown in every frame. There never seems to be a reused character model. In every shot, the characters are contorted in strange and creative ways to fit the contours of a joke. Recall in “Spongebob” when Patrick says the immortal line of “Who you callin’ Pinhead?” Inexplicably, his face becomes hyper-detailed and transforms into that of a man with a buck tooth, flat nose and furrowed brow to accompany this line. The face is never elaborated upon or returned. The cut to Patrick on this line is so unexpected and gloriously stupid that it has become one of the most iconic moments of the series. It created an air of unpredictability for the episode that was thrilling in its commitment to entertainment above realism.

This is something you do not see in the computer-animated films of today. Without a doubt, films like “Moana,” “Coco” and “Zootopia”

# Make more cartoons

require a massive team of talented animators and are breathtakingly beautiful, but they lack the free-wheeling unpredictability of yesteryear’s animated shows. That is not to say they are without value — these are entertaining films whose more realistic approach has amazing results. But as they do in “Zootopia,” not every animated animal requires photorealistic fur. And as it is in “Moana,” animated water does not always have to be indistinguishable from real water. And yet, 3-D animated films appear to be the only animated films allowed for mass consumption. With 2-D animation’s limitless possibilities and thrilling unpredictability, why are films animated this way so rarely released in theaters?

If you have seen “Spider-Man: Into the Spider-Verse,” you likely share my frustration. If you have not, watch it and tell me that it is not the greatest thing in the world. “Spider-Verse” takes full advantage of the possibilities that cartoons present. Nothing is static in “Spider-Verse.” Influenced by the style of comic books, the character movements are dynamic and full of enthusiasm, the backgrounds bend and shift at the will of the camera movements and action scenes are accompanied by explosions of color that make for delicious eye candy. With its bombastic soundtrack and immaculate sound design as well, “Spider-Verse” is a realization of everything cartoons can possibly be: unpredictable, breathtaking and free.

There is also a misconception in our culture that cartoons are exclusively for children. There are countless examples of films that have used 2-D animation to create nuanced characters and storylines more suitable for adult audiences. “Fantastic Planet,” the surreal French animated sci-fi film from 1973, used opposable painted characters to create a psychedelic triumph of imagination. The 2007 adaptation of Marjane Satrapi’s

graphic novel “Persepolis” is similarly dynamic. Like “Spider-Verse,” the film has an entirely hand-drawn appearance, which gives it the freedom to launch into mind-bending montages at any time, all while maintaining an atmosphere of grounded drama.

Two-dimensional animated films have the fewest limitations of any film medium, allowing them to create family-friendly eye candy fests like “Spider-Verse,” as well as more contemplative but equally mind-blowing films like “Fantastic Planet” and “Persepolis.” If we opened up more films to this medium, imagine the creativity that would be available at theaters every day. We would still receive biannual CGI films about talking animals on a cross country trip through perfect computer recreations of the Rockies, but we would also receive films like “Spider-Verse” that are unafraid to include the word “ZAP!” on screen when a character gets electrocuted.

Simply put, why must our animated films always strive for realism? The photorealistic water effects in “Moana” are beautiful, but is that always what we want? Why, in “Frozen,” can we never allow for a sight gag in which we cut to Elsa’s face having been completely restructured into a horrifying Pinhead Larry face? Are we denying ourselves joy?

The film medium should not always have to replicate real life. If you have a sloth in your film, your animators should not have to study the physics of sloth fur for months so they can create a character indistinguishable from an actual sloth. Like my childhood self, people sometimes need a break from real life. Cartoons kindly grant us that. Cartoons are beautiful, dynamic and, most of all, fun. We should make more of them.

# “Zoey’s Extraordinary Playlist” and the importance of world-building

**Liam Wood**  
*Staff Writer*

Winter Term. The doldrums of every Lawrentian’s life. Having gone through three Winter Terms successfully, I thought myself well-equipped to navigate the brutal malaise of classes conducted in only six hours of daylight, the siren call of blowing off work, the naps lying in wait. And then suddenly, like a single drop of antimatter dropped into the core of a star, my delicate equilibrium was detonated in conflagration of furiously pure emotion, emotion that is only forged in the heart of dying dreams. Unfamiliar with what I describe? Then watch “Zoey’s Extraordinary Playlist” for yourself.

For those who did not see the millions of Hulu ads, “Zoey’s Extraordinary Playlist” is a show that premiered this January, and currently only the first episode is available on Hulu. The concept is simple: a young woman becomes gifted with the ability to hear the thoughts of others. However, she hears those thoughts as songs from American pop culture of the last half century, thus giving an excuse for all the highly attractive people in the show to sing and dance. “What a great idea,” everyone who was sold on this show said. “It’s a

great concept, it’s a clever concept. It’s foolproof.”

And it is a good concept. But oh, studio executives, how wrong you were. You have fallen to one of the classic blunders. The most famous blunder is to never get involved in a land war in Asia, but only slightly less well known is this: never confuse a great idea for a great product. It is a long, long road taking a great concept and making it into a great product. And once you get into the details of a great concept, it takes effort to build the world — effort that this show lacks in spades.

The most common failures of great ideas are in execution and world-building. And this show absolutely revels in a lack of world-building. The premise of Zoey seeing and hearing people’s thoughts as musical numbers is completely un-fleshed out. When the people sing, what is Zoey seeing? Is she seeing a mirage? Is she able to touch these people dancing? Maybe she is in a potentially life-threatening hallucinatory state. Imagine for a second that Zoey sees a ton of people singing “Help Me” and dancing in the street. If a character happens to stand in front of an oncoming Toyota Camry, is the character hit or does the car pass through them? When Zoey stands in the middle of an intersection with

lots of people dancing around her, is she hallucinating all this and actually in mortal danger from traffic? Or is she standing in a trance, right where she first stood at the beginning of the song, imagining everything happening? It could be that Zoey is not seeing this all in real time, and what she sees as a three-minute long number is actually only a couple of seconds. But when she is walking down the street, we clearly hear the woman next to her walking and thought-singing at the same time. These are specifics of how her power works that need to be addressed immediately, because the lack of any answers just makes viewers confused. The fact that they are not addressed at all in the first episode’s 45-minute runtime says, clear as day, that the writers gave no thought to these specifics either.

In fact, I will go ahead and say the writers are flat-out lazy. For evidence, look no further than the on-the-nose song selection. Oh, is there a character at work we need to know is depressed? Have them sing “Mad World.” Does a fit-looking guy walk down the road? Have all the ladies leer after him and sing “What a Mighty Fine Man.” Where is the dramatic tension? Where is the nuance? This is the “let’s spend two minutes brainstorming songs for situations” edition. The whole movie has this halfheartedly-brainstormed

feel. You can almost imagine the writers staring at a blank page and asking, “What would happen if you could hear people’s thoughts?” and then picking the most boring option! Need Zoey to realize something is wrong with her? Have her see old people on the street sing about needing help. Need Zoey to figure out what is happening or explain what is happening to the audience? Have her neighbor explain it. Why not have Zoey hear that her new co-worker is depressed and use that to get close to him? All the dialogue is equally on-the-nose and horrible. This episode appears to be a rough draft constructed around the writers spending a meager two minutes brainstorming what would happen if you heard people’s thoughts, because the show has 45 whole minutes and still does not manage to establish strong characters, connect the scenes, have an engaging plot or even have engaging, re-watch-on-Youtube-worthy numbers. The most egregious sign of this shoddy writing is when Zoey’s father, who is in a vegetative state, sings to Zoey in his thoughts. I personally nominate this for unearned, wasted moment of the year. But above all, the problem is that nothing drives the show, nothing gives momentum and flow to the scenes, besides the occasional bald machinations of in-over-their-heads writers.

There are far more problems with the show than just these. Zoey’s father is singing way higher than he should. The dancing is unremarkable. The show emanates a weird desire to be hip, with boomer-worthy lines about millennials and their Adderall dealers. But what makes this so bad is the sheer wasted promise. A studio took a chance on a musical TV show with an intriguing and clever premise. And the writers stalled at the basic level of fleshing out that clever premise into a clever yet logical world. I know this is what happened, because it has happened to me. It has happened to everyone. Every time we get drunk and pitch our friends something like “What if Kohler residents got together every Saturday night and curse someone in a drinking dorm to have a massive hangover?” Once you dig deeper into the details, it takes hard work to fulfill the promise of a clever or interesting premise. And when the work to flesh it out is not done, you are left with this: a work that belongs in the Freshman Studies course because its sheer terribleness will make you at every turn want to dissect the process and decisions behind the final product. To quote Zoey’s annoying and bland best friend, we have so many questions.

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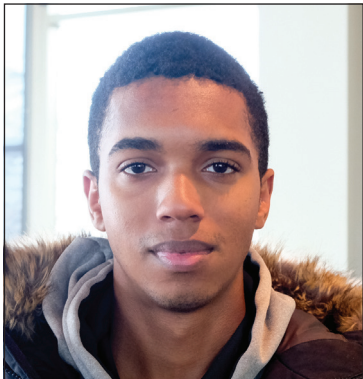
What would you think if Wisconsin legalized marijuana?



“I’m for it. I don’t see an issue with legalizing it for those of age.”  
—Caroline Rosch



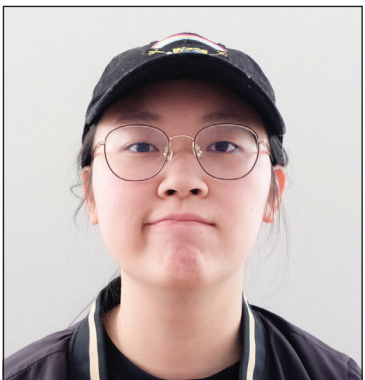
“It’s a great idea.”  
— Juan Marin



“I fully support it because back home in Jamaica I have medical card.”  
— Diallo Richardson



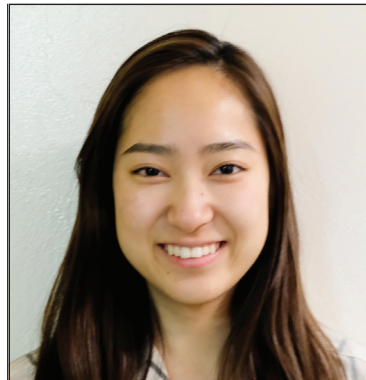
“Pro!”  
— Ursa Anderson



“I really don’t like this idea! I don’t wanna smell weed everywhere!”  
—Jamie Dong



“Weed has certain benefits medicinally, but should not be abused. I believe it should be legalized recreationally.”  
— Ryan Johnson



“Maybe for medical reasons.”  
— Moeka Kamiya



“It’s long overdue.”  
— Tony Conrad



“I support the legalization of marijuana. Marijuana has many benefits with few consequences. It relieves anxiety and is not addictive. The other benefit to legalization is the ability for regulation. If we control the growing and selling of marijuana, it will make a safer environment for anyone who chooses to use it.”  
— Zhanna Weil

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