

Appleton proposes reconfiguring College Avenue from four to three lanes



TOP: Flashing crosswalk button below pedestrian caution sign on College Avenue.
Photo by Adam Fleischer.

ABOVE: Pedestrian Crossing sign and flashing crosswalk lights on College Avenue.
Photo by Adam Fleischer.

Blair Vandehey
Staff Writer

The Appleton Common Council is preparing to vote on a proposal to repaint College Avenue in what the Wisconsin Department of Transportation (DOT) calls a roadway configuration or a “road diet.” Appleton’s Traffic Engineer Eric Lom defined a road diet as when a four-lane road is restriped into three, with one lane in each direction and a center lane for left turns and emergency vehicles. The \$130,000 plan would take effect at Drew Street and stretch all the way to Richmond Street. District 6 Alderperson Denise Fenton said the proposal would be an 18-month trial of the reconfiguration.

Currently, College Avenue has two lanes each for eastbound and westbound traffic, adding up to four total lanes. The proposal passing the vote would mean one lane on each side would be lost to converge into a middle lane. Additionally, Lom said bike lanes would be added on each side of the road between the parking spaces and the lanes.

Lom said that there are benefits that come from implementing a road diet. Even though College Avenue is under an ordinance banning bikes, skateboards, scooters and other such vehicles from the sidewalks, District 1 Alderperson Bill Siebers, who represents the stretch of College Avenue that would be reconfigured, said that the ordinance is often ignored. Siebers claimed that while bikers are not allowed on sidewalks, there is currently no designated place for pedestrians on wheels to ride. The road is too dangerous for pedestrians on wheels to utilize and this drives them to go against the ordinance and use their wheels on the sidewalks. Should the reconfiguration come to be, Lom believes that the City of Appleton could more effectively enforce the ordinance, creating safer sidewalks for pedestrians on foot and space for those on wheels.

However, Siebers expressed some concern that while the proposal could increase pedestrian safety, bike lanes may not be completely safe for riders. He worries that since they would fall between the parking spaces and either lane, cars would need to cross them to park, placing those using bike lanes in danger. District 9 Alderperson Alex Schultz feels that the concern is valid but supports it because he sees it as a much safer alternative to bikes and

scooters on the sidewalk.

Associate Professor of Government and Stephen E. Scarff Professor of International Affairs Jason Brozek, who also serves on the City of Appleton Bike and Pedestrian Advisory Committee, hopes that the Appleton community will come to see the benefit to safety for wheel-using pedestrians. He hopes that if accepted, the reconfiguration will lead to further measures to increase safety for bikers downtown in the form of protected bike lanes.

Lom and District 11 Alderperson Kris Alfheim, who represents the Lawrence campus, both agree that the reconfiguration would result in safer and more efficient left turns. Right now, Lom said it is difficult to make left turns off College Avenue since drivers often cannot see around one another. Moreover, those behind the car making the turn are stuck waiting until it pulls away, said Lom. Lom claimed that adding a left turn lane would reduce the wait as well as give those turning better visibility to exit the Avenue more safely.

Car-on-car accidents would become less prevalent, Lom said. According to the Wisconsin DOT, the average corridor crash rate—number of crashes per hundred million vehicle miles—for a four-lane urban highway (highway meaning any public street) is about 465. College Avenue’s corridor crash rate is upwards of 1100, almost two and a half times the statewide average.

In addition, Lom said the change would lead to a decrease in overall speed, resulting in less car accidents involving pedestrians. Since there would be one lane available in each direction, he explained that drivers who go slower would define the speed that the cars behind them would be able to go.

Lom’s claim is backed by a study from the U.S. Department of Transportation, which states that pedestrians hit by a car going 23 miles per hour (mph) have a 90% chance of survival, which drops to 50% at 42 mph and 10% at 58 mph.

Lawrence University Democrats Vice President Rowan Tipping said that much of the noise on College Avenue is created by drag racing cars, and when drivers only have one lane going each way, racing would become less common, thus lowering noise levels and increasing safety, especially for students from Plantz Hall who must cross the Avenue daily.

Lom acknowledged the public concern surrounding more heavily regulated speed. Some community members are concerned that traffic congestion would become heavier as a result. Based on the computer modeling that has done, he suspects that outside of morning and afternoon rush hours, where one would be delayed about thirty seconds and three minutes respectively, that traffic would run as smoothly as it has been.

There may even be some upsides to the momentary congestion, said City of Appleton Director of Public Works Danielle Block. As well as lower speeds, she predicted that one could expect a lower noise level. Block said that this would make it easier for those who live by or would like to enjoy the amenities of College Avenue to have a more comfortable experience.

Livability would be improved should the proposal be accepted, said City of Appleton Principal Planner Dave Kress. He believes that in creating a safer avenue environment, Appleton will become a more pleasant place for

See page 2



Black Feminist Fortnight posters line the hallway of the Warch Campus Center.

Lawrence hosts first annual Black Feminist Fortnight event

Blair Vandehey
Staff Writer

From Sunday, Feb. 26, to Saturday, Mar. 11, Lawrence University will host the first annual Black Feminist Fortnight event, a campus-wide, two-week celebration of the accomplishments of Black women, coinciding with the last week of Black History Month and the first week of Women’s History Month.

The Black Feminist Fortnight began as an idea of Affinity Groups Coordinator Helen Boyd Kramer. She feels that too often, the contributions of Black women go underappreciated, or unappreciated at all, during both Black and Women’s History Months. She wants to celebrate their intersectional identities through their accomplishments more in the Lawrence community.

“I think we owe a tremendous debt to [the]

art, innovation, intelligence and insight of Black women and always have,” Kramer said. “As a white woman, I really wanted to make sure I found a way to uplift their work and make it more visible.”

Kramer said that they felt this year was the perfect time to debut the event, due to due to Ketanji Brown Jackson becoming the first Black woman to serve on the U.S. Supreme Court and Laurie Carter inaugurated as the first Black woman to serve as Lawrence University’s president during the previous academic year.

Kramer is collaborating with other departments to run the Fortnight. Beth Zinsli, Assistant Professor of Art History and Curator of the Wriston Art Galleries is hosting several events. For example, an exhibit highlighting the creations of Black women is set up in the galleries. This includes a work by Tyanna Buie, a Detroit-based artist that gave a “virtual artist talk,” as Zinsli described, on Tuesday, Feb. 28 at 4:30 p.m. in

Wriston.

Zinsli explained that, while there will be a number of pieces on display for the Fortnight, she plans to not limit the galleries to studio art alone to celebrate many different forms of Black woman creations. She said that she is working to welcome other forms of Black woman creators, such as composers, poets, musicians and dancers, to Lawrence. She plans to accomplish this through setting up deep listening sessions, poetry readings and recordings of dance performances.

Kramer acknowledges that the Fortnight will extend into finals week and that some students may not be able to attend the events as such. In response, many displays outside of Wriston will be “passive,” as she put it, in the form of posters and other displays one can observe without going out of their way to attend an event.

While the official end of the Fortnight pro-

grams is Mar. 11, Zinsli said the studio art exhibit will be up until the end of Winter Term, Friday, Mar. 10, and will extend beyond that next year.

“Some of these events may extend beyond the Fortnight, but I think that’s fine,” Zinsli said. “We shouldn’t limit celebrating Black feminist excellence to [the Fortnight].”

This will be the first year that the Black Feminist Fortnight is conducted, and because of that, Zinsli said that she and Kramer are open to feedback from the Lawrence community.

Kramer hopes that the Black Feminist Fortnight will continue to grow in subsequent years and that it will become more widely recognized in the future. One day, they hope to see it become a month-long event from the middle of February to the middle of March.

LUCC student privacy resolution passes in response to concerns over unannounced ResEd check-ins of living spaces

Nathan Wall
News Editor

In response to student concerns about recent interactions with Residential Education and Housing (ResEd) staff, specifically walkthroughs by staff in group houses, Lawrence University Community Council (LUCC) sophomore class representative Hayden Young has introduced a resolution to affirm students' right to privacy in their rooms. The resolution references page 92 of the Student Handbook, which states that "Lawrence University guarantees the students' right of privacy" and that while Lawrence "reserves the right to inspect student rooms...and to enter student rooms to perform routine maintenance functions" the university should ensure that "when possible, students will be notified in advance of such inspections." The resolution also states that LUCC supports this right to privacy and that LUCC has received

reports of officials entering spaces without advance notification or consent of the students and at unreasonable hours.

The resolution requests that university officials abide by these regulations, that the President's office and Office of Student Life reaffirm this right to privacy as well as that the Office of Student Life ensure that university officials who conduct these interactions notify students beforehand, refrain from entering rooms in non-emergency situations without prior consent and only enter rooms in these non-emergency situations at a reasonable hour of the day.

At the LUCC General Council meeting on Wednesday, Feb. 22, 2023, Young's resolution passed with 13 yes votes, zero no votes and one abstain. Although a resolution serves as more of a statement instead of concrete legislation, Young is hoping to put together a piece of legislation about the issue in the future.

Young said that, as a member of the Residence Life Committee, he talked to two Residence Life Managers (RLMs) of group houses who said that they had experienced housing staff conducting walkthroughs of their buildings as late as 10:30 or 11 p.m., as well as someone who lives in one of the lofts who experienced a walkthrough as they were alone in the loft and getting out of the shower. He also referenced first-year class representative Jasmin McGee's story of experiencing a room check as she was in bed without enough prior warning. He said that these stories prompted him to propose this resolution.

"It's just things like that that we're hoping to prevent," Young said.

Young pointed out that if you live in an apartment, your landlord has rules about when they can and cannot enter rooms and feels that there should be similar rules to protect the privacy of students.

Notably, Assistant Professor of

Mathematics Alex Heaton and Assistant Professor of Biology Israel Del Toro, who typically abstain from resolutions concerning student life, voted yes on Young's resolution. Heaton said that the resolution addressed the concerns he had heard at previous meetings.

"It's important that students feel comfortable in their dorms and feel like their privacy is respected," Heaton said. "The resolution seemed like a good attempt to communicate and emphasize that fact."

Del Toro echoed Heaton's sentiments about the resolution.

Sophomore Class Representative Mohamed Khalil Ben Nasr is glad the resolution passed and hopes that this resolution improves the housing situation for students in the future.

"I truly hope that the administration is responsive to this legislation and will take the necessary steps to implement this resolution as soon as possible," said Ben Nasr.

Vice President for Student Life Chris Clarke responded to the resolution.

"These necessary administrative functions...should be carried out respectfully and with the least possible disruption to students' daily lives and routines," Clarke said. "We want to acknowledge and offer our apologies that some recent check-ins were conducted at late hours and caught students off guard. We...have amended our internal procedures – including the timing and frequency of rounds at the smaller houses as well as enhancing communication efforts – to avoid disquieting interruptions going forward."

Clarke added that the goal of ResEd is to provide a safe, supportive, inclusive and secure environment and that the goal of the check-ins was to increase the visibility and approachability of staff. He encouraged students with concerns to reach out to ResEd and the Office of Student Life.

Appleton proposes, Cont. from page 1

current residents and more attractive to prospective ones.

"I think too often people view streets as just vehicle-movers and that's not the case, especially with a street like College Avenue," Kress said. "It's a public place that people of all modes of transportation—whether you're living, working, or just visiting downtown—should be able to appreciate."

Brozek agrees with Kress. He stated that he does not believe that a city's goal should be to make their downtown a fast place to drive through, but rather a pleasant place to shop, play, and live.

Increased pedestrian presence has the potential to help College Avenue businesses, according to City of Appleton Community and Economic Development Director Kara Homan. She referred to studies that demonstrated local businesses would not be

harmed and may even see an increase in business when the street they are on gets a road diet since downtown would prospectively become more pedestrian-friendly. With a more inviting downtown, she believes that current and future residents of the area will be more comfortable with the Avenue and more willing to become patrons of the establishments it offers. Kress agreed that College Avenue businesses would benefit from the passing of the proposal.

"All customers, regardless of how they arrive downtown, finish the last leg of their trip into a business on foot," Kress said.

Brozek and Alheim agree that there is some community anxiety when it comes to change, especially within the small business community. However, Alheim pointed out the benefits of increased pedestrian traffic.

"Change is difficult and scary, especially in the small business community where margins are razor thin,"

Alheim said. "While every business owner will be concerned about loss of traffic, the science and data of this project strongly validate an increase in customer flow while decreasing pass through traffic and accidents."

Brozek hopes that if this proposal comes to fruition, it will inspire the city to be more open to expanding their efforts for increased pedestrian safety, especially to the Lawrence campus. LU Democrats President Tucker Hall agreed, adding that Lawrence students would see increased safety when crossing College Avenue between the Conservatory and Main Hall green.

"I...hope that further lane reconfigurations take place along College Avenue, especially in areas that run through Lawrence's campus." Hall said. "Every year we have students injured at these intersections, and the lack of motorist attentiveness on our campus not only physically harms students but also creates a negative environment when walking across

campus."

While the proposal has been making progress, Siebers pointed out that this is not a done deal; it would still require council and committee approval to be enacted. Block said the proposal is still in the stage where planners are still considering community feedback into account. Only after everything is finalized can the council vote on whether to proceed, which she expects will be this coming spring. If approved, she imagines that the lane reconfiguration will be completed this summer.

Homan claimed that if the lanes are reconfigured, the Appleton community may come to see what she believes to be its benefits and become more willing to accept further livability-related road projects in the future.

"It's one of those things that with some paint, it has the potential to transform the neighborhood," Homan said.

Update to "Trout Museum explores expanding to Ellen Kort Peace Park":

The Trout Museum of Art announced on Wednesday, Mar. 1, that they will no longer consider expanding the museum to Ellen Kort Peace Park. Executive Director of the Trout Museum of Art Christina Turner said that the Environmental Site Assessment conducted at the park revealed that the cost of cleaning up the site and preparing it for the potential move was too high.

"We...look forward to finding a more feasible location that will excite our community," Turner said.



LET'S GO, LAWRENCE!



MENTAL HEALTH RESOURCES

LU Wellness Services*: (920) 832-6574 or wellnessservices@lawrence.edu

LU Counseling Line: (920) 419-8167

LU Campus Safety: (920) 832-6999

LU Residence Hall Director on Duty: (920) 419-6596

Outagamie County Crisis Intervention: (920) 832-4646

National Suicide Prevention Lifeline: 1-800-273-TALK or 1-800-273-8255

Crisis Text Line: Text HOME to 741741

*All of these resources are available 24/7 except for Wellness Services. Their hours are 8 a.m. - 4 p.m. Monday through Friday. Instead of walk-in hours, we have a counselor on duty available during business hours, and they can be reached via email or phone.



Have you been volunteering recently?



Be sure to log your volunteer hours on GivePulse.

Scan the QR code to be taken to the CCE GivePulse page to log your hours.

Did you know? -- Logging your hours on GivePulse helps the CCE better support our volunteers and allows your hours to show up on your co-curricular record!



Nela Lopusanová: Slovakia’s 15-year-old hockey phenom

Elena Yank
Staff Writer

On Feb. 26, Slovak ice hockey player Nela Lopusanová celebrated her 15th birthday in perhaps the most fitting way for the young star: scoring a jaw-dropping 19 points in one game.

Lopusanová’s 10 goals and 9 assists in that game contributed heavily to her team’s (Vlci Žilina) 24-1 win over HC Košice in the top Slovak women’s league, Extraliga žien. Following this win, the young star now has 28 goals and 21 assists in 8 games, placing her fourth in the league in scoring while having played half as many goals as those with more points than her.

First drawing international attention in January of this year, a then-14-year-old Lopusanová scored

a Michigan, or lacrosse-style goal – a goal scored by lifting the puck on one’s stick and shooting into a top corner of the net from behind – to tie the quarter-final game between Slovakia and Sweden at the IIHF U18 Women’s World Championships. She was also named the tournament MVP, leading all skaters at the event with 12 points.

Besides playing in the Extraliga and internationally, Lopusanová plays for the men’s under-16 (U-16) league, where she is first in points per game and thus far has scored 43 points in 13 games. Her success playing against both girls older than her and boys her same age would seem to quell any accusations that the outstanding numbers she is putting up can only be attributed to the relative ability of the players around her, which detractors of women’s hockey

are wont to purport.

With her current skill level, Lopusanová’s future superstardom seems inevitable as she shows no signs of slowing down. Being just 15, she has a few more years of eligibility at the U-18 level before the all-but-inevitable event that she will be given the opportunity to play for Slovakia’s senior national team; Lopusanová must wait at least one more year before she would be eligible.

What makes Lopusanová even more impressive is the fact that she is an elite player in multiple sports. Picking up figure skating at age two before becoming an ice hockey player, she also plays soccer and is a member of Slovakia’s national women’s ball hockey team.

Nela Lopusanová not only has the opportunity to revolutionize women’s hockey, which still faces de-

risation as well as a lack of funding and support, but also to be the “next face of hockey,” per Jesse Pollock of TSN. As current women’s hockey icons, like Olympians Hilary Knight and Amanda Kessel, are nearing retirement age for the sport, and rising stars, including Jesse Compher and Abby Roque, are stepping up, Lopusanová may have the opportunity in a few years to serve as an ambassador for a new generation of elite women’s hockey. While the future of women’s hockey can be a heavy expectation for a young girl to carry, Lopusanová stays focused. Her personal philosophy is to take her sport one day at a time and not concern herself too much with what the future holds.

Despite her amazing numbers and plethora of highlight reel-worthy goals, this young player gets relatively little media coverage for

someone of her calibre. Few major English-language sports outlets are covering her trajectory, even the recent 19-point game. In general, women’s sports are regarded as inherently lesser than men’s, but even when men’s sports are considered to be the default, Lopusanová excels. “I want to make girls’ hockey more visible to the world,” she says;, and if her current level of play is anything to go by, then she certainly has the capacity to do so.

With all eyes currently on Connor Bedard, perhaps in a few short years Nela Lopusanová will be the most talked-about name in not just women’s hockey, but in the sport as a whole.

Vikings women’s ice hockey loses quarterfinal playoff series

Eli Wunderlich
Staff Writer

Last weekend saw the Vikings women’s ice hockey team travel to Adrian, Mich. to compete against the Adrian College Bulldogs. The series took place on Friday, Feb. 24 and Saturday, Feb. 25 at the Arrington Ice Arena, and was the quarterfinals of the Northern College Hockey Association playoffs. Unfortunately for the Vikings, these matches would mark the end of their season, as they lost both games.

The Vikings went into Friday’s match as the clear underdogs. They

had played the Bulldogs six times since the inception of the Lawrence’s women’s ice hockey team in 2020, but had yet to win a game against them. In addition, the Vikings had never scored a goal against Adrian College. Sadly, this trend would continue with this series’ opener. The first part of the opening period was tense, with no goals being scored, partially thanks to Lawrence’s first-year goaltender Chasity Anderson. Halfway through the period, however, the Bulldogs pulled a quick lead by scoring twice in a span of less than a minute and a half. They contin-

ued this momentum into the second period, showing why they were the clear favorites, as they scored four more goals in the first seven minutes. Adrian College players coasted into the third period after slipping two more pucks past Lawrence’s defense in the second. The final score was 10-0, with the Bulldogs shutting out the Vikings and getting one step closer to the semifinals. While Lawrence had nine shots on the goal throughout the game, Adrian College had 65. This cemented Anderson as the standout player of the match, as she made 39 saves for the Vikings.

The second and final game in the series was played the next day, and saw the Vikings women’s ice hockey team’s chances of making it to the semifinals become nonexistent. Although Lawrence players had a good showing, and sophomore goaltender Charlie Prior had an amazing game, it was not enough to score any points against the Bulldogs. Adrian College was consistent, scoring two goals in the opening period, and two in the second period. They wrapped up the game with another goal in the last thirty seconds, bringing the score to 5-0. This solidified the Bulldogs’

place in the semifinals of the NCHA playoffs. Like the series opener, the Lawrence goaltenders once again showed up and showed out, with Prior making a career-high 64 saves out of Adrian College’s 69 shots on the goal throughout the game. She blocked 21 shots in the opening period, 20 in the second and 23 in the final period.

Vikings women’s ice hockey wrapped up their season with two wins, 14 losses, and no ties within the conference. Including both conference and non-conference games, they had three wins, 24 losses and no ties.

Why Chelsea are falling apart

Sean McLaughlin
Sports Editor

One of the most talked-about stories in professional soccer in recent months has been Chelsea FC’s struggles to win seemingly any game. The Blues currently sit 10th in the Premier League, are out of both the League and FA Cups, and are behind 1-0 to Borussia Dortmund in their Champions League round of 16 tie after the first leg. All of this has occurred despite new owner Todd Boehly spending over \$600 million on transfer fees since the summer of 2022, the most in world soccer by a massive margin. Graham Potter, one of soccer’s most highly-touted managers, was brought in to coach the side in September, but despite having some of the world’s best talent at his disposal, Chelsea have only slid down the league table and out of almost every Cup competition, with the Champions League being their only remaining hope of winning a trophy

this season, and not looking good at that. So what has gone so hopelessly wrong at this massive club to result in such a drastic drop in results?

Of course, we ought to examine the style of play Chelsea has under Potter, to assess if players are being used ineffectively and that is what has caused the club to decline. The short answer is, maybe. Potter began by playing a three-defender system not unlike that used by his predecessor, Thomas Tuchel. In that system, wing backs were given freedom to roam forward, while wingers tucked inside to create numerical overloads in and around the penalty area. The system had proven effective under Tuchel because it allowed him to cover for the club’s lack of a distinct striker proven at scoring goals. However, in recent months, the 3-4-3 or 3-5-2 (whichever it was Potter chose on the day) has failed to provide goals for Chelsea, so he switched to a four-at-the-back system to allow for more space

for attacking players to flow into and create chances, presumably with the intention of integrating dynamic new signings like Mykhailo Mudryk and Noni Madueke, who prefer to have the ball at their feet in space than attempt to combine in tight spaces. But this too has proven fruitless, leading me to lean towards a separate issue being the root of Chelsea’s perceived allergy to winning games.

The problem, as far as I can tell, lies in the rather disjointed nature of the Chelsea squad. It remains incredibly bloated and contains numerous key players who are brand-new to the Chelsea team this season. Take the recent embarrassing loss to Premier League bottom side Southampton, for example. In that match, both central defenders were new to the club this year, with Benoit Badiashile only signing in January and Kalidou Koulibaly signing this past summer. In midfield, Enzo Fernandez is also a January signing, while the four man

attack contained three more January signings in João Félix, David Datro Fofana and Noni Madueke. The entire spine of the team is brand-new to the club, which comes with massive adjustments and pressure at a club with the expectations like those of Chelsea fans. Furthermore, all of these players come from completely different systems of play, so gelling together will take a lot longer than the singular month they have had to this point. Madueke comes from a possession-heavy PSV team; Joao Felix is traditionally a flair merchant of an attacking midfielder, but he just spent two and a half seasons playing for Diego Simeone’s defensive powerhouse Atletico de Madrid; Badiashile played in a counter attack-heavy system at Monaco, as did Koulibaly at Napoli and Fofana lacks any proper top-flight experience to even speak about.

With all of that said, we ought to return to Potter for one final point

in understanding Chelsea’s dramatic drop off. Chelsea is his first major coaching job. To date, his only notable roles had been Ostersunds FK in Sweden, Swansea City in the Championship and lowly Brighton and Hove Albion in the Premier League. To go from managing the likes of Lewis Dunk and Solly March to a cast of international superstars is a massive jump, and perhaps one Potter was not truly prepared for. This appointment may go one of two ways: he may simply need time to find his feet before leading Chelsea to continental domination, or he may be so hopelessly out of his depth that this club is beyond saving while he is at the helm. Only one thing is for certain: for a club with an owner seemingly spent on bankrupting himself to buy as many big-name players as possible, and a squad filled with the world’s most highly paid prima donnas, Potter is not the man to bring immediate success.

Michigan State athletics in turmoil

Sean McLaughlin
Sports Editor

In one of the more drawn out collapses of a university’s athletic integrity in recent memory, Michigan State University (MSU) has gone from a powerhouse across almost all mainstream sports to a laughing stock and quite possibly a black mark on the Big Ten Conference’s good name within less than a decade. Some of the stories that have come out in recent years will be well known by now, but others have flown under

the radar as MSU has sought and continues to seek to quiet the spread of damning information against its athletic department. From Larry Nassar to football delinquents to former athletes convicted of major felonies, the Spartans may never recover from this — and perhaps deservedly so. For those concerned, I will issue a trigger warning at this time for discussion of sexual abuse, murder and assault.

Sparty’s decline seemingly began in 2015 with the beginning of the USA Gymnastics Scandal, which implicated sports physician Larry

Nassar in the organized sexual abuse of hundreds of young women across several decades as a faculty member of USA Gymnastics and Michigan State University. Nassar is now serving copious prison time, of course, after a long trial which saw him convicted of at least 265 counts of varying sexual assault charges, which were later followed by federal charges for evidence tampering and child pornography. As of December 2017, Nassar was sentenced to 60 years in federal prison after which he will be transferred to a Michigan state prison

to carry out consecutive sentences of 40-175 years and 40-125 years for a concoction of rape and other sexual abuse charges. But perhaps the most despicable portion of this story is the university’s response. Interim President of MSU during this time John Engler stigmatized and attacked victims rather than offer words of healing as he repeatedly reported updates on the situation in very intentional legal language rather than make any admittance of university wrongdoing, and even went as far as to accuse victims of simply enjoying the spotlight.

One would expect MSU to look to improve behavior among their athletes and staff after this massive scandal, but it seems to have done the opposite. After a relatively quiet few years, fall of 2022 brought the worst back out of MSU athletes. After their crushing defeat to the Michigan Wolverines on the football field on Oct. 29, the defeated Spartans produced quite a scene in the tunnel when DBs Ja’Den McBurrows and Gemon Green accidentally walked down the wrong portion of the tunnel at The

See page 11

An Age By An Age

Meridian Ondrejka
Staff Writer

What is normal?

That little zero,
followed
by a dot,
followed
by a number,
followed
by a percent sign.
Helicopter waiting,
air lifted away.

Is that normal?

A baby
learning to nurse,
learning to be quiet,
in the ER
in between
surgeries
with tiny percentages.

How can this be normal?

Have to heal from this one,
before we can start on the next.
Survival rates
what silly little numbers.
A role of the dice.
Butterflied out
on the operating table.

This can't be normal.

Brain
Heart
Eyes
Spine

Spine,
they have to put in
a tap, a spigot.
Too much pressure,
too much liquid.
Turn the key,
watch it flow.

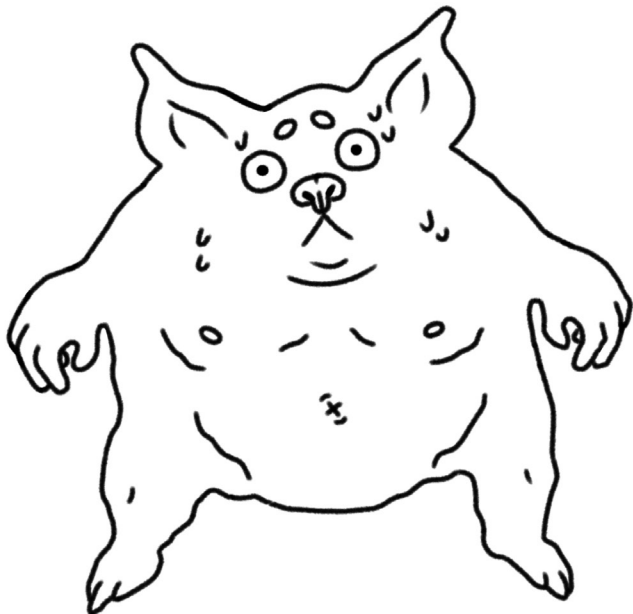
This is normal
for her.
And after making it
this far,
let's let normal
be objective.

Enna Krnecin
Staff Artist



Mimi's Comic

Mimi Condon
Staff Artist



Long Winter

Isabel Dorn
Staff Writer

My soul is a fortress under siege
Only your love can rescue me
Watching the world through an iron gate
Don't know how much longer I can wait

Another day alone in the cold
Every night's getting longer without my lover by my side
And I'll keep waiting by the phone
Praying you're out there and you're coming home tonight

My body is frozen in the dark
Try to picture you, but I try too hard
Now the snow outside stands a hundred feet
And you're a hundred worlds away from me

Let me pledge my loyalty on my knees
Every minute I live without your sweet love is torture
I need to feel that precious heat
Walk with me in the summer when the sun shines on the orchard

My lips are blue
from not kissing you

I stand at the window, waiting for spring
But no flowers have bloomed since I lost everything
My world is obliterated in white,
haunted by ghosts
My bitter heart never loved much in my lifetime,
but I loved you the most
Your body is gone, but the warmth of you lingers
Chills on my skin, but they're not from your fingers
Darling, it's been a long winter



Unravel My Soul

Isabel Dorn
Staff Writer

unravel my soul, one stitch at a time
thwart mother nature and make yourself mine
teach love to grow in my barren gray field
grant me your mercy and i'll lower my shield

build me a home with strong, gentle hands
whisper in languages only we understand
sing me a folk song from your velvet lips
show me new realms on your traveling ship

bathe me in innocence, bless me with your grace
take me where the winter brings roses to my face
paint my heart golden, crown me in daisies
cast off my armor and call me your lady

i'd cross the ocean and fly to the moon
bleed my fingers dry to strum you a tune
write you an epic in our secret tongue
climb a ladder to heaven and steal you the sun

our love is madness so exquisitely sweet
afloat in the space where twin spirits meet
fill me with beauty and mend all i've torn
by your heavenly light, my soul is reborn

Becoming a Cafeteria Masterchef

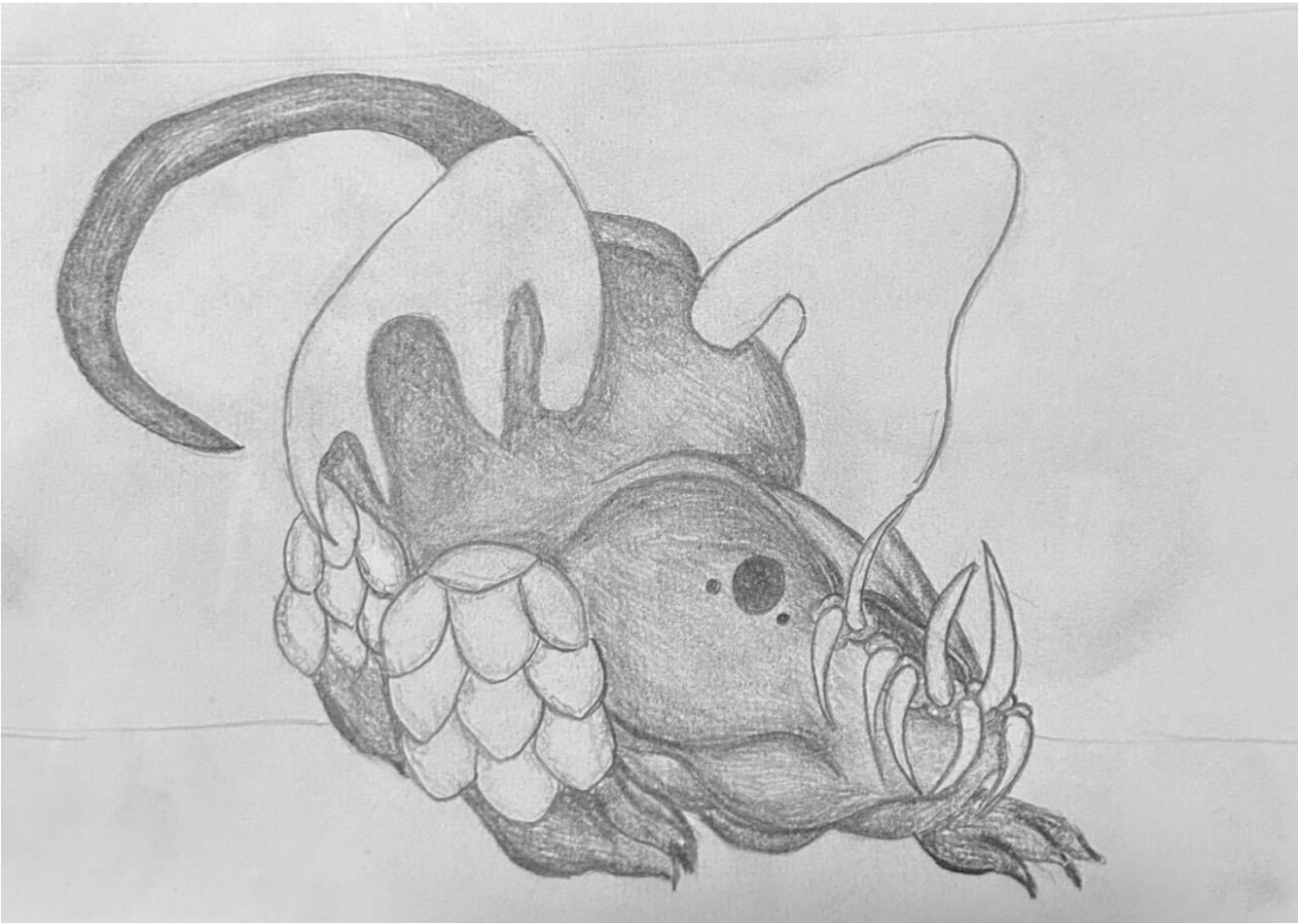
Niranjana Mittal
Staff Writer

It's late afternoon and you're ready to eat. It's finals season and you've reached that point when the end of the tunnel, the school term, is almost approaching. The combination of studying and longing for a break definitely builds up an appetite! So, you head down to the Commons and it's time to face the lines. You know exactly what there is, but you just have to wait to get it. As you wait, you start to notice small, random little details about the place. The number of plates that have been stacked, the smoke coming up from the trays, even the fire from the brick-oven pizza across the room catches your eye. These few moments when the mind has nothing to focus on are actually very blissful. There are actually

many other important assignments that need your attention, but this is when you can actively choose to forget them for a brief while. The only task at hand is getting to the food, and nothing more. It's important to have this pocket of time during the day, because this is when your brain rests, but it also becomes incredibly creative! In the same way that one's best ideas can occur in the shower, aimlessly waiting in lines can have the same outcome. You start to think about what can maybe taste interesting combined from each section of the cafeteria, and which spices or sauces can add flavor. By the time you've reached the food, a full multiple-course meal has been planned in your head. When this comes together, you can return to the day pleased and satisfied with the taste you created.

Creature Feature 8

Mara Logan
Staff Artist



Black History Month photo retrospective

As Black History Month comes to a close, we look back at the many events hosted by Lawrence’s Black Student Union that brought the community together in celebration and contemplation.



Above: Junior Fadila Louleid painting a picture of a woman.
Above left: Slam Poetry event at Copper Rock Cafe.
Below: Junior Debbie Osso’s performance of “Koto na Koto” at Cultural Expressions.
Photos by Alana Melvin, Katie Vō and Rongyan Song.



Above: Seniors Gabriella Holder and Astra Medeiros get their photo taken at the photo booth at the Black Excellence Ball.
Below: Participants choose molds and wicks for their candles at Candles for Cuties.
Below right: Tyanna Buie artist talk in the Wriston Art Galleries, part of the Black Feminist Fortnight event series.



Photos by Alana Melvin, Katie Vō and Rongyan Song.



Professor Gregory Milano presents Main Hall Forum lecture on award-winning article

Blair Vandehey
Staff Writer

How did Italian fascist ideology function? Why do its remnants live on in the present day? It was in the stands of an Italian soccer match that Visiting Professor of History Gregory Milano asked himself these questions. He studied abroad in Florence during his New York University undergraduate years and was attending a game when he noticed some ‘ultras’ — extreme Italian soccer fans, many of whom propagate neo-fascist ideologies — in certain teams’ fanbases. With piqued interest and concern, he decided to pursue the study of fascism, which eventually led to the publication of his award-winning article “The Class Without Consciousness: Fascism’s ‘New’ Workers and the 1924 World’s Fair in Rome.”

Milano has always been intrigued by war and its politics; even as a child he recalled being interested in World War II, which his grandparents — first-generation Italian immigrants — had fought in on behalf of the United States. This background along with that fateful Florence soccer match was his springboard into intensive independent research on the subject.

Detailed archives kept by Mussolini’s regime (who maintained extensive documentation about their workers’ lives) in Rome held the bulk of Milano’s research materials. The archived documents he studied were kept in a building built for the 1942 World’s Fair in Rome. For context, a world’s fair is an international event highlighting nations’ achievements; such events are still held today. Italy

began constructing the site of the 1942 World’s Fair in 1937 to be a celebration of 20 years of fascist rule in Italy. However, the fair never ended up taking place. Among the documents Milano studied in the regime archives were medical records of the single doctor available to the World’s Fair workers, police records, domestic and international news articles about the building of the site and a large swath of labor management records.

The final product of Milano’s article, “The Class Without Consciousness,” explores how the Italian fascist regime altered the consciousnesses of proletarian workers building the site for the World’s Fair. The party’s leaders wished to exploit the labor of these workers without addressing issues of class stratification and economic inequality within the population. Perceiving proletariat unity as a threat to the unquestioning society they sought to create, party leaders also had to work to keep the workers from unifying against them.

Milano argues that the Italian elites sought to “recreate a fascist identity” within the working class’s psychology to maximize their intrinsic conformity to the party’s ideology without requiring methods of coercion. His thesis also analyzes similarities between the architectural “fascist aesthetic” of the World’s Fair buildings themselves and what the regime was trying to accomplish — a mix of modernity and traditionality. In the workers’ case, Milano explained that ‘modernity’ meant being paid a wage for their labor (a new prospect at the time) and ‘traditionality’ meant their goal of proletariat adherence to established hierarchies.

Milano’s article was published in



August of 2021. Not long after, he was awarded with the Society for Italian Historical Studies’ Article Prize for Modern Italian History. The award committee described his article as “broadly received, beautifully written, and meticulously researched” as well as an example of “innovative research.”

Some critics of “The Class Without Consciousness” claimed that they did not see the appeal in an article about the 1942 World’s Fair since the event never actually took place. Milano, however, responded that even though the fair itself never occurred, the site was built with the intention of being a “monument to fascism” and many buildings built remain standing in a bustling hub of commerce in present day Rome.

Moreover, he points out the parallels between the fascist party’s ideals and prevalent modern-day popular and corporate cultures where members of a

Milano lecturing on his article.
Photo by Katie Vö.

workplace imagine themselves as “part of a family” despite their “opposing class interests.”

Milano delivered a lecture in Main Hall on Monday, Feb. 27 about the article as a part of the continuing Main Hall Forum lecture series. There, he accompanied a summary of his research findings with slideshow visuals of the building site, propaganda posters and other paraphernalia pertaining to the World Fair. The presentation was received well by the attendees, who asked for further information about Milano’s research and findings in the subsequent Q&A session.

Among other projects, another article of Milano’s critiquing the fascist aesthetic is set for publication this coming fall.

Local government feature: Joss Thyssen

Nathan Wall
News Editor

If you’ve ever gone to one of Appleton’s many city parks, you may have run into District 8 Alderperson Joss Thyssen playing Pokémon Go, Munzee, geocaching or another geolocation game by herself or with her family. Thyssen is an avid enjoyer of Appleton’s park system, which she describes as a way to connect to nature and have something fun to do for free.

“It’s important to have accessibility to nature instead of living in...a paved world,” Thyssen said.

Thyssen recently brought to the attention of the council that the price of annual youth passes for programming at the parks was going up. As someone from a lower status socioeconomic background than many of her colleagues, she is passionate about making sure city services are equally affordable and accessible to low and middle-income families. It’s important to have people from a variety of socioeconomic backgrounds represented in government bodies that tend to make it easier for those who are already wealthy to serve, Thyssen maintained.

As someone who understands the working-class struggle, and who represents a district with a lot of racial, cultural and socioeconomic diversity, Thyssen recognizes the importance of affordable housing. Housing prices are going up, due in part to the rental housing market being out of control. Thyssen fears that if this isn’t halted sooner rather than later, Appleton is going to see increased gentrification. She wants to see affordable housing projects spread out throughout the city, instead of concentrated in the downtown area, in order to make Appleton a more racially and economically integrated city.

Thyssen was born and raised in Appleton to a family that she described as not

being very political, but she herself was interested in politics since she was a kid. She remembers frequently watching the news and being fascinated by the presidential race in 1988 between George H. W. Bush and Michael Dukakis. When she turned 18, she immediately registered to vote, and she encouraged her children to do the same when they came of age many years later.

In 2016, she attended the Bernie Sanders rally at the Fox Cities Performing Arts Center, and in 2022, she ran for Common Council. Her opponent in that race, Don Jobe, dropped out of the race in February. However, one week before the election, Thyssen found out that Jobe was back in the race and that a family member of hers had been diagnosed with cancer. Family is an important value to her, so she prioritized her family member and resolved that whatever happened in the election was meant to be and that she was at peace with the idea of losing. She won handily anyway. Thyssen now serves on the Municipal Services Committee, the Parks and Recreation Committee and the Historic Preservation Commission.

Thyssen is passionate about social and political change, but has learned through being in local office that many of the structures of the state of Wisconsin need to change first, including Wisconsin’s gerrymandered legislative maps which can pass restrictive state statutes. She pointed out that while the Republican party has a supermajority in Wisconsin’s state legislative bodies, the election and re-election of Governor Tony Evers (D-Wis.) proves that they don’t have a supermajority with the electorate. She encouraged students to vote in Wisconsin’s Supreme Court election in April so that there is a chance to draw fair maps.

Thyssen believes that, if the lines were drawn fairly, District 11 Alderperson Kris Alheim would have won her race for State Senate over Senator Rachael Cabral-Gue-



Headshot of Alderperson Joss Thyssen.
Photo provided by Thyssen.

vara (R-Wis.) and would have been a better representative for the district. In Thyssen’s district, water mains and roads are in desperate need of repair, and because the state isn’t sharing promised tax revenue with municipalities, it’s hard to find the funding for it without considering cutting city services. She sarcastically thanked former Governor Scott Walker (R-Wis.) for the revenue sharing issue.

Combatting hate in Appleton, a city that used to be a sundown town and still struggles with issues of segregation and racism, is a priority for Thyssen. She recog-

nizes the importance of educating younger generations on diversity and equity, as it’s harder -- though not impossible -- to educate older generations. When she was in grade school, she saw that Hmong migrants were discriminated against but remembers learning from them and said that now they are her colleagues and neighbors.

“These are your neighbors, these are your fellow Appletonians, they’re just as important, their lives matter just as much,” Thyssen said.

BSU Cultural Expressions: an unforgettable night

Billy Greene
Columnist

Every year during Black History Month, Lawrence’s Black Student Union (BSU) hosts many events that celebrate Black culture. Cultural Expressions, the last event in this lineup, was hosted on Saturday, Feb. 25 in the Esch Hurvis Room. Performances included poetry, singing, dancing and other artful articulations of pain, passion and celebration. It was more than just a performance, however: it was an experience that truly took ahold of my conscience.

This year’s Cultural Expressions began with Nathan Ferguson performing the Black national anthem: “Lift Every Voice and Sing.” The hymn was written by brothers James Weldon and J. Rosamond Johnson, depicting freedom and faith through its arching melodies. Ferguson astounds on the trumpet here, employing a powerful tone and impressive range to set the stage for a gripping show.

Up next came Afrofusions, an act with three appearances throughout Cultural Expressions. “The Greeting,” their first dance, showcased an electric and riveting routine choreographed by Debbie Osso and Malachi Gastison. The floorboards vibrated with the bass from their music. While undeniably groovy and expansive, Afrofusions maintained an enrapturing intimacy through this routine and following performances throughout the show.

Tomi Oladunjoye’s “Sound Bath Symphony” enhanced this intimacy. By utilizing stock and AI-generated footage — along with absolutely fantastic music — he took us far away from Esch Hurvis, spiraling underwater. His conceptualization of the Lost City of Atlantis was vivid, vibrant and titanic.

Following that, Debbie Osso’s performance of “Koto na Koto” by Serge Beynaud contrasted sharp and fluid movement, underscored by a rapid-fire light show that commanded the audience. It was an impressive feat of bodily autonomy, one that left everyone — including myself — awestruck.

Vivid G delivered the first of her two performances of the night, entitled “H.O.E.” — Hell on Earth. Luis accompanied her beautiful poetry on piano, aptly paralleling the intersecting themes of religion, rage and suicide. One line stood out to me in particular: “Police are supposed to protect, / not cause a pleading to ‘please stop.’” “Without love, I’m dying,” she also confesses, providing a brutal, yet beautiful, moment of introspection.

To continue the constantly-shifting tones of the night, Kayci-Ann King covered the classic “It Wasn’t

Me” by Shaggy on violin. She bowed the melodies with a special attention to dynamic contrast at the beginnings and endings of phrases, smiling and swaying to the beat. Of course, the audience sang along during the chorus, bobbing their heads in their seats.

The joy carried on to Amaka Uduh’s dance performance of “Odogwu (Champion),” showcasing her Nigerian pride to a fast-paced and bombastic backtrack. She also utilized the aisles and floor in front of the stage to truly engage with the audience. Uduh truly dazzled us here, unafraid to make eye contact and giving her heart to every viewer. It was an especially powerful moment.

Keeping our interest, Braden “Made You Look” Richardson propelled the first act with a hysterical comedy routine. From joking about making weaves out of Brokaw shower-drain hair to exploring the hilarities of his childhood in a self-deprecating veil, Richardson had everyone in the room laughing. His candor and natural charm allowed for a lighthearted point before the intense ending of the act.

Savon Williams, the penultimate performer, poetically told the story of her grandmother’s passing with nauseatingly grounded imagery. “It’s ugly,” she frequently repeated, exploring themes of vanity and loss. My favorite depiction of such is how she described her grandmother’s absence, like “grief under tectonic plates.” Her words resonated deeply across the room.

Afrofusions returned to close the first act with an artistically explicit performance, entitled “Black Erotic.” While sensual, it was also a reclamation of Black sexuality, unafraid of judgment. It was a powerful way to end the first half of the show, with fantastic and flexible performances by every dancer.

During the intermission, I went to see the Cultural Expressions gallery in the next room over. It featured several art pieces and poetry by some of the performers about colonialism, tokenism and Black history at large. Not only did it enhance my experience, but it also proved to be an educational tool as well — especially the featured poetry.

To begin the second act, Savon Williams returned with her own poetry, accompanied by excellent videography from Nate Smith. This multimedia experience was entitled “In a Black Boy’s Teardrop,” grappling with Black masculinity through imagery of water and fire. It emphasized the importance of motherhood and individuality and empathy, featuring shots of several Black male students at Lawrence.

Zhi Li, the next act, brought the energy with a cover of a Chinese jazz-pop song, “Baby Bye Bye.” Li boasted

an expressive voice and a lively stage presence, getting the audience to sing along with her through the last chorus. Her performance was effusive and skillful, continuing the excellence of Cultural Expressions.

At the summit of this excellence came Tyler Antoine’s Vogue performance, perhaps my favorite act of the night. Antoine undulated between pops, dips and spins up and down the aisles with an intoxicating passion. His execution of the genre was a beautiful, queer and Black celebration of ballroom culture; the audience likewise cheered with every fantastic move.

While brief, the next performance, by Kayla Soto, left a hefty impact. Her poem, based on one of her friend’s stories, detailed an assault and its associated mourning. “No one is worthy of me but me,” she proudly proclaims.

NORCOM followed, performing three songs from his most recent project, “It’s All Love.” His melodic rap style was poetic and charming, tugging on the heartstrings of many audience members. Because of technical difficulties during the first song, he performed it a capella, yet kept it just as potent. Some microphone difficulties also tried to hinder his performance, but he carried on all the same. His confidence and dedication to his performance was yet another highlight of the night.

“Karma’s Session,” a dance performance, progressed the power — this time highlighting the individual talent of four spectacular dancers: Chloe Thomas, Raven Ganaway, Kaylen Bertrand and Alicia Brown. With an R&B backing and fantastic lighting, their respective talents bloomed, spotlighting individual routines.

Another group number came with Nico and Camara White singing “Two Sleepy People,” with Owen Finch on piano. It was a jazz tune, featuring a chanteuse and baritone exchanging memories of their love, nocturnally intimate and harmonically beautiful. I especially loved the key change near the end of the song; it signified a clear tone shift lyrically.

Vivid G returned to deliver the last of her two performances, this one called “Sleeping with the Devil.” It poetically documents a story of a relationship’s waxes and wanes, grappling with suicide, drugs and the loss of a child. It was one of the heaviest performances of the night, with Malachi Gatison performing alongside Vivid G’s words: he reenacted a silhouetted suicide to conclude the experience.

A short intermission followed, allowing the audience to introspect, where the band Kvng Alx set up their instruments. Nathan Ferguson returned, this time juggling trumpet and vocals, and equally talented on

both. His smoldering voice covered “Blessed” by Daniel Caesar and “What You Won’t Do for Love” by Bobby Caldwell, accompanied by a fantastic band. The last chorus on the former was a notably compelling moment, with layers of instrumental talent intersecting to form a euphonic bloom.

Seckou Sangare, as well as several other musicians, joined the band to cover “John Redcorn” by SiR and “Best Part” by Daniel Caesar and H.E.R. Sangare and Ferguson’s voices harmonized over rainfalls of Rhodes, percussion and bass, swaying the audience along with the music. On the last chorus of “Best Part,” a hefty portion of the crowd was singing along — a unifying and unforgettable moment.

Brianna Carvalho and Nate Smith — leaders of Lawrence’s BSU — then acknowledged the many people who made Cultural Expressions possible, to thunderous applause for every person. They also bid farewell to the graduating BSU seniors. These moments were exemplary of the

evening’s mood: smiles, tears, hugs and celebration. It was a bittersweet moment that anticipated the finale of the show.

Afrofusions returned for the final performance of the night, involving many of the performers throughout the show. In “Igbo Landing,” they celebrated freedom, love and assurance — leaving a lasting and beautiful legacy for years to come. It was a multifaceted and heartfelt ending to the experience.

Through poetry, dance, song and everything in between, Cultural Expressions was an evening of many emotions, and one I will not forget anytime soon.



Juniors Debbie Osso and Malachi Gastison and sophomores Ali Butler and Cortnei Taylor perform “The Greeting” in the group Afrofusions. Photo by Katie V6.



Senior Kayci-Ann King with a violin cover of “It Wasn’t Me.” Photo by Katie V6.

Lawrence students passionately perform Handel’s “Alcina”

Ellie Fiorini
Columnist

Lawrence University’s students will be performing Handel’s 1753 opera “Alcina.” The show is directed by Copeland Woodruff, Director of Opera Studies and Associate Professor of Music, and conducted by Kristin Roach, Assistant Professor of Music. “Alcina” will open on Thursday, March 2 and close Sunday, March 5 in Stansbury Theater. The show is sung entirely in Italian, with English subtitles projected on a spot above the stage. Because performing an opera is physically taxing, there will be two casts performing the show, alternating nights so as to not risk damaging the cast members’ voices.

“Alcina” takes place in the realm of the two sorcerers Alcina and Morgana, which is portrayed as a circus in this production. The story follows a woman named Bradamante, who goes to Alcina and Morgana’s realm to find her fiancé, Ruggiero. Disguised as a man and with the aid of Ruggiero’s tutor, Melisso, Bradamante is shocked to find out that Ruggiero was seduced

by Alcina. Meanwhile, Morgana leaves her husband, Oronte, after falling in love with Bradamante (whom she thinks is a man), and a boy named Oberto is looking for his father, who was turned into a beast by Alcina. After multiple gender-bending shenanigans, love triangles and arias, all these plots converge and end when Alcina is finally defeated and the people she cursed are freed.

This is a massive production, with many students and staff members working together to make the show perfect both on- and offstage. On the nights leading up to the dress rehearsal, there were tech rehearsals, where Professor Woodruff worked with the cast and crew to make sure that everyone knew their cues and had their stage directions locked in. From quick costume changes to complicated set movements, those nights were to ensure that any major mistake that could be made would be caught and corrected before opening night.

Junior Caroline Huber plays the titular character, Alcina, in the Friday and Sunday shows. She explained how long and rigorously the cast and crew worked on the show, with work on the

production starting in September of 2022. When asked what the rehearsal process was like, Huber said that the performers “began the last term with communication exercises, Baroque Opera analysis and learning recitative and arias. We started the process of staging at the beginning of Winter Term.”

Everyone involved has done an incredible job coming together to bring this story to life. The students who designed and created the set were amazing at setting the atmosphere for the show. The students in the orchestra all do an incredible job keeping up with the performers on stage while working together to all play the same notes at the same time. The people in charge of lighting and sound design do a great job setting the atmosphere and making the audience feel like they are inside the world of the story. The stage crew are able to seamlessly move props, change scenes and move the screens, which adds more dimension and movement on the stage. Finally, the performers themselves all do a fantastic job in their performances. Each and every student on stage has an incredible voice, and it is clear

that they have a passion for this art form. They know the show inside and out and all worked extremely hard to spread their love of opera to Lawrence and the community of Appleton.

Go see Lawrence University’s performance of Handel’s “Alcina” if you have the chance, and support your

fellow students who worked long and tirelessly to make this show come to life!



Students perform Handel’s 1753 opera “Alcina.” Photo by Kai Frueh.

Wind Ensemble concert gives farewell to retiring professors

Alex Alden
Staff Writer

This past Saturday, Feb 26th in the Lawrence Memorial Chapel, the Lawrence University Wind Ensemble led by Andrew Mast explored music from the early Romantic period to compositions from the last decade. There was exciting, delicate, captivating and somber music, delivered convincingly throughout.

The program began with a smaller chamber ensemble, performing the Finale of Carl Reinecke’s “Octet” for winds. Written in 1892, the work’s plainly Romantic nature offered satisfying harmonies throughout. Much of the melodic material was given to the flautist, which Amber Newman played with profound ease and expression. Junior Iris Hakes, who played Bassoon, noted that “we had to think a lot about balance [...] one flute versus seven other instrumentalists is a difficult battle to fight.”

The subsequent “Guignol” was written by American composer Stephen Michael Gryc in just 2016. Essentially a bassoon concerto, the performance featured Lawrence’s own bassoon professor, Carl Rath, alongside a larger selection of Lawrence musicians. The first movement, “Disputes,” sounded very much argumentative with the soloist and band frequently exchanging musical ideas, sometimes in collaboration, other times in disagreement.

In the second movement, “A Strange Occurrence in the Night,” the flutes began with a brief chorale, before Rath entered with a melodious theme. Rath’s approach was restrained but deeply personal, with the inclusion of a certain hushed lyricism. For the final “Running Amok”

movement, the ensemble and soloist delicately approached the quickly moving passages throughout.

The ensemble grew again for the next work: “Summerland” by William Grant Still. Its opening clearly evoked a slow, scorching summer day with gradually unfolding thematic material. In particular, the muted trumpets added a certain dryness to the atmosphere. Subtle hints of impressionist harmonies were also included in the already rich texture.

Artie Shaw’s 1940 “Concerto for Clarinet” in an arrangement by Dane Teter, was next. Featured now was Lawrence’s clarinet professor, David Bell, who offered a fun and exciting take on the jazz-based work. Throughout the work, numerous soloists emerged from the ensemble. Early on this included a masterful piano solo from Keegan Moore, while later Tristan Dock gave an expressive trumpet solo.

For their finale, the Wind Ensemble performed Vittorio Giannini’s “Symphony No. 3”. Described by Mast as an “unabashedly Romantic piece for Band,” Giannini was an American born composer of Italian descent known for his operas. As such, soaring operatic melodies penetrated throughout, as did grand and sweeping musical gestures.

The first movement — “Allegro energico” — began as a heroic, albeit gentle march, mostly lead by woodwinds. The brass added occasional punctuation, but they first entered the forefront during a trombone chorale, which was approached with admirable consideration.

Sherilyn Patterson began the second movement, “Adagio,” with an impressively delicate and lyrical oboe solo. Indeed, the second movement was solo-centered, with the

oboe, flute, clarinet and trumpet each exchanging melodies, alongside trombone and horn chorales as well as occasional triangle strikes.

For the following “Allegretto” third movement, the music moved quicker than earlier. The opening theme was a dance-like motif that lilted around in six-eight time. Gradually, the sections passed the tune around, with smooth succession between entrances. As a particularly hard movement to conduct and cue, Mast never wavered, offering a steady conducting pattern for the otherwise chaotic music.

Cascading woodwinds and loud percussion hits began the fourth movement titled Allegro con brio. The wind runs were technically sound, though many of the crescendos felt anti-climactic. In a strange twist, the music twice dissolved into a march, but the opening material quickly returned as the energy ramped up.

Junior Iris Hakes commented that she “thought it was nice to give both of these retiring faculty an opportunity to perform a concerto.” Indeed, having two concertos on a program is not typical, but Hakes explained that “I think both of the concertos were really different than each other and gave different experiences [...] so I don’t think it was redundant.” In all, it seemed a fitting farewell to two long-time professors at the university.



Dr. David Bell performs “Concerto for Clarinet (1940)” by Artie Shaw, arranged by Dane Teter, with the Lawrence University Wind Ensemble. Screenshot from livestream.



Dr. Andrew Mast conducts the Lawrence University Wind Ensemble for the piece “Summerland (1935/2013)” by William Grant Still. Screenshot from livestream.



Lawrence University's choir concert provides timely commemorations

Isabel Dorn
Columnist

Lawrence’s three choirs – Viking Chorale, Concert Choir and Cantala – performed their Winter Choir Concert on Friday, Feb. 24 in Lawrence Memorial Chapel. The program featured works by Black composers in honor of Black History Month.

Conductors Charles Wesley Evans, Shannon Gravelle and Phillip A. Swan led the choirs through the performance. Guests Marty Erickson and Matthew Michelic accompanied the performers on tuba and viola, respectively.

The concert opened with Viking Chorale’s performance of “Non Nobis, Domine,” a spiritual piece in Latin by prominent African American choral composer Rosephanye Powell. The piece’s simple refrain, “Not to us, O Lord, not to us / But to your name be the glory,” rose from a steady chant to a breathtaking crescendo.

Charles Wesley Evans took the stage to explain the cultural significance behind the pieces, particularly the role that traditional spiritual pieces have played in African American history. Many of the selections in the concert were inspired by field songs, which enslaved Africans wrote during enslavement.

The next piece, a serene rendition of Wendell Whalum’s “Lily of the Valley,” focused on remembrance, death and the journey to Heaven. The choir dedicated the concert to those who have been lost, including the three victims of the recent Michigan College shooting and Brianna Thompson, a Lawrence senior who

passed away the previous Sunday.

The concert also commemorated the one-year anniversary of the bombings that marked the beginning of war in Ukraine. First-year Bohdan Tataryn, a baritone from Viking Chorale who came to Lawrence from Ukraine this year, took the stage to recite a short Ukrainian poem in honor of the war’s victims and defenders.

Viking Chorale finished their section of the concert with a second piece by Powell titled “Arise, Beloved!” Junior Kai Frueh accompanied them in this uplifting performance with a skillful, joyful demonstration on the piano.

The Concert Choir and pianist junior Henry Giles delivered a reverent performance of “Kyrie from Mass in E-flat,” a selection from a 75-minute mass written by Amy Beach. The mass was premiered in 1892 by the Handel and Haydn Society in Boston but was not sung again until the 1980s.

The Concert Choir’s following piece, “No Man Has Seen His Face,” featured music by Margaret Bonds and lyrics by Janice Lovoos. Bonds was one of the first widely recognized Black composers, and her work includes influences from pop music of the 1960s.

Next came a dreamy performance of “Comet from Spheres of Influence” by Paul John Rudoi and Jim Togeas. According to Gravelle, the piece encouraged the audience to embrace the expanse of the galaxy.

Like Viking Chorale, the Concert Choir also featured music from enslaved Africans. “Let Us Cheer the Weary Traveler” by R. Nathaniel Dett

was used as a number to signal that an enslaved person was being helped to freedom and provided support and courage for people escaping slavery.

The final piece, “A Jubilant Song,” was adapted from Walt Whitman’s poem by Black composer and Pulitzer Prize winner Norman Dello Joio. It concluded the Concert Choir’s brilliant showing with an energetic, vocally demanding exclamation point.

Finally, Cantala opened their portion of the concert with a stunning rendition of Cantate Domino. Accompanied by senior Ami Hatori’s masterfully light piano, they swept the audience away with their rich, harmonious opening performance.

The next two songs, “Winter Stars” by Sara Teasdale and “Patterns on the Snow” by May Sarton, celebrated resilience and perseverance. It took the audience on a journey through four realms: “the snow,” “the love,” “the living” and “the faith”. Each phase demonstrated a different type of heroic endurance and explored the process of letting go of the past and moving forward into the future.

Tubist Marty Erickson accompanied Cantala during the Irish folk-song “Sweet Molly Malone,” which tells the story of a young woman who died of fever. A performer dressed as a ghost took the stage to embody the song’s mournful theme while the tuba dramatized Molly’s tale.

The penultimate piece, “Spes,” celebrated how humility and understanding foster hope. It combines the Latin text of Ecclesiastes 8:1, 8 with the words of Sami Finnish writer Nils-Aslak Valkeapää.

Although Catholicism often clashed with Sami animism and shamanism in Scandanavia, “Spes” finds common sentiments of peace and wisdom. It also highlights the Sami people’s struggle to maintain their culture and nation while encouraging people to live freely and honestly.

The concert concluded with “The Peace of Wild Things,” which was commissioned by Sarasota Young Voices director Genevieve Beauchamp in 2016 from a poem by Wendell Berry. It was written as a tribute to the composer’s late friend and collaborator Paul Caldwell. While it acknowledged the despair and struggle of life, it ultimately expresses finding peace in the human condition, closing with the lyrics, “For a time/I rest in the grace of the world, and am free.”



Shannon Gravelle conducts Concert Choir while they perform “Kyrie from mass in E-flat” by Amy Beach. Screenshot from livestream.

Advocacy, education and service: farewell from the Editor-in-Chief

Alex Freeman
Editor-in-Chief

I remember being scared. I was sitting with my legs crossed on the floor, looking up at an office no bigger than the smallest dorm room on campus, filled with boxes full of newspapers and upperclassmen. It was the Fall of 2019: my first ever Lawrentian editorial board meeting.

Four years, four jobs, 82 issues, and god-knows-how-many meetings later, I can barely recognize the version of myself in that room.

So much has changed since then. A pandemic shut down the paper, along with the rest of the world. We have a handbook that explains all the boring details I never wanted to learn. The faces I see in the editorial board meetings are entirely different (now I'm the scary upperclassman, or so I've been told). But most importantly, I'm not scared anymore.

Still, my time on the newspaper has easily been the most challenging part of my college experience. I've spent countless sleepless nights worrying about a new writer's first big story, going back and forth trading edits and brainstorming ways to improve our training, journalistic integrity, and commitment to the truth. I've been called into meetings with powerful decision-makers at this institution, where I've had to manage the delicate line between building bridges and defending our coverage from attacks. I've fought with administrators, students and other editors alike. I've even lost a few friends.

But without fail, I've come through on the other side. I've learned, I've adapted and I've put out the fires.

Besides, for every sleepless night, there are also moments of joy: seeing a new writer beam as they post their first front-page article on their Instagram story; watching that writer improve in each consecutive story, and getting the honor of helping them grow into talented reporters and editors; seeing a direct line between Lawrentian coverage and tangible improvements for students on campus; serving as a resource for editors trying to make things work in impossible circumstances; advocating for this paper at every opportunity.

Even in meetings in which I was personally attacked for advocating for this staff, this publication and our purpose, I never wavered. No matter how uncertain I was about myself and my own abilities, I have never doubted that what I was doing was right.

Advocating for student journalism is more than defending our freedom of the press. It's creating resources and opportunities for our staff to learn about the field, build transferable skills and get the journalism training that Lawrence does not provide. Throughout my time on the paper as both as news editor and as editor-in-chief, one of my main priorities has been establishing training protocols to ensure that future editors have the resources they need to teach incoming writers the basics of journalism and encourage them to develop as journalists. I hope I have equipped you all with everything you need to continue (and to improve upon!) training practices in the com-



ing years.

Of course, many of these valuable changes have only been made possible by the development of our closer-to-equitable pay structure. When I first joined staff, writers were given a flat rate of \$15 per article, regardless of whether their work that week took half an hour or 10 hours. Although the exact structure of this system may change in the near future, I want to assure you all that I remain steadfast in my advocacy for providing our writers and editors with fair compensation.

Journalism cannot be something that only students from privilege have the opportunity to pursue. Because Lawrence doesn't have a communications or journalism major, this is the only training that most Lawrence students can receive in reporting. Journalism is the only career community offered by the Career Center which has no corresponding major or courses to help students develop the skills they need to thrive in this career. Training and education is part of everything we do, in every single issue we release.

Given the level of work we achieve — and the critical service we thus provide to this campus — it's easy to take for granted what happens when newspapers aren't funded: interviews don't happen, every story is editorialized, investigations are unrealistic, photos are scarce and the entire paper may take up only four pages. The Lawrentian has made such incredible strides during my time at Lawrence that it's easy to forget what the paper looked like only four years ago, but I can remember it. I will do everything I can to maintain the standard many generations of editors worked so hard to set.

Our reporters are passionate, they want to inform our community, they want to write about things that matter — and they work so hard. They make this paper special, and without some form of financial support there's only so much they can do.

To our writers and photographers, I appreciate each and every one of you. Your work is valued, your work matters, your work makes this community better. I hope that we, as a paper and as a school, are serving you as well as you have served us. Do not ever doubt the importance of your journalism, and know that people are noticing, and people are caring.

And, of course, to my lovely editorial board, I know that you are the backbone of this project we have collectively undertaken. You do the thankless, unglamorous job of making sure that we get to print every week, that new writers and photographers get the education they need, that we uphold the highest standards of journalistic integrity. Working with you all has been the pleasure of my life, both as individuals and as a unit.

Amber and Miri, thank you for being our counterparts on the executive team — your input and guidance pushed us to be better, even during my absolute worst moments.

Nathan, thank you for always working so hard. Your passion for this work is clear to everyone who meets you. Sophia, thank you for continuing to be a resource for the newspaper even after your retirement. You were incredible at your job, and we miss you, but I'm so thankful that you've continued to be a part of this team. Kat, thank you for taking on an unexpectedly challenging position with so much grace. I have been so impressed by how you have handled every situa-

Alex Freeman poses next to every edition of *The Lawrentian* she worked on during her tenure.
Photo by Alana Melvin

tion that has been thrown at you.

Evan, thank you for being so proactive about improving your section (and for editing this story!) You never lost sight of your goals for the section, and your actions have undoubtedly made Op-Ed better. Shirley, thank you for your constant reliability. I have never needed to worry about you getting your work done, making adjustments, or upholding the principles of journalism, and I am so grateful for that. Amir, thank you for remaining committed to the paper despite the constant shifts with the structure of your section. I appreciate your continuing willingness to work with us and make changes. Sean, thank you for always filling your section, no matter what. Even if every story fell through, you would take on the reins yourself to ensure that we have something to print.

Adam and Alana, you have saved me from a design disaster time after time. I know I can always count on you to get us incredible photos, even at the last possible minute. Elizabeth, your ideas for social media are spot-on, and I love the direction you're taking us. You have been so thoughtful in developing a strategy and adapting on the fly, and I'm so excited to continue watching you work through our Instagram. Mae and Mercury, thank you for making sure that our copy is clean and accurate. Good copy editing is what makes a good newspaper into a great newspaper.

Hugo, it has been an absolute pleasure to get to know you this term, and I am so excited that you're staying on with us as a copy editor. I know I can always count on you to get the job done, and to get it done well. Paola,

thank you for learning to do the job I never wanted to do. We miss you, and I'm excited to reconnect this spring.

Joey, Nina, Blair and Helen, welcome to the board! I hope to have the opportunity to get to know you better, but I've been so impressed by all your work so far, and I can't wait to see what new insights and initiatives you bring to the paper in the coming term.

Rose, I am thrilled you are becoming copy chief. Based on everything I know of you and everything I've seen from you, I am convinced that you will create the best edited newspaper we've had in years. It takes a certain eye to copy edit, and you have it. Lucian and Mikayla, welcome to the club. Thank you for reassuring me that I'm leaving the paper in good hands. Your ideas for the paper are strong and compelling, your experience puts you where you need to be, and your temperaments match what you need in order to run a newspaper. Trust yourselves, you've got this — but if there's ever anything I can do to help, I'm just a text away.

And, of course, Taylor, thank you for being my partner in all this. Your commitment and adaptability have allowed me to focus on the aspects of this role that I thrive in and to have the reassurance that, even if I drop the ball, you're always there to make sure everything gets done. I know you think I could've done this job without you, but I never would have wanted to.

I can't wait to see what you all do next, and I send you nothing but love. Thank you for everything

Black history remains important on March 1 — and beyond

Nathan Wall
News Editor

It's the beginning of March, which means that Black History Month has officially come to an end. Every year, it seems that the lessons of Black History Month fall to the wayside after February comes to an end. Let's not do that this year. Despite the fact that Black Americans have made huge contributions to U.S. history, Black people continue to be treated terribly in our country and around the world, and one can't begin to understand the current living conditions of Black Americans without a proper understanding of Black history.

From the beginning, Black Americans have been exploited and mistreated. The United States was built on the stolen labor of enslaved Black people, who were tortured, violated, exploited and robbed of any compensation for their work — compensation that has still not been provided. Although slavery was officially abolished after the North won the Civil War, efforts to make amends to Black people after the war, known as Reconstruction, were sabotaged by the Ku Klux Klan and other neo-confederate organizations. A system of

strict racial segregation was set up to keep Black and white people separate in education, public transportation and other amenities, even including water fountains and swimming pools. When the Jim Crow laws that allowed segregation were ended in the 1960s, Black people were pushed out of their homes by gentrification and disproportionately held in private industrial prisons where they continue to work without any payment. And throughout the years from the official end of slavery to the modern day, efforts to teach Black history accurately and thoroughly have been attacked.

In the modern day, Black Americans live under de facto segregation and a police state that routinely harms Black people at a disproportionate rate. Black Americans are discriminated against in education, healthcare, housing and the criminal justice system and have never been compensated for the generational horrors that they have experienced throughout our history. If you do not understand the true history of slavery, reconstruction and segregation, you cannot understand why these continue to occur. The disparity in net worth between the average Black family and the average white family is not

an accident, nor is it an indictment of Black people, but a result of centuries of extreme, systemic discrimination. Without an understanding of this history, one might falsely attribute these disparate conditions to the characteristics of Black people, and that is precisely why it is important to understand this history.

Politicians such as Governor Ron DeSantis (R-Fl.) and Governor Glenn Youngkin (R-Va.) are trying to make this important history harder to teach in schools. Their actions, if successful, will leave younger generations ignorant and unaware of the struggles of their fellow Americans. They argue that teaching about racism isn't appropriate for school age kids and that teaching this history promotes an "anti-American" viewpoint. This needs to be fought against. Black children learn about racism at young ages because they experience it; if Black children are subject to it regardless of age, white children are old enough to learn about it. The idea that it is anti-American is also foolish. Whether or not it makes the U.S. government look bad, the realities of slavery, reconstruction, segregation, wealth inequality and police violence are objectively true. Refusing

to teach it promotes a false image of the United States that's reminiscent of propaganda in countries we criticize as authoritarian.

While it is important to know about the awful treatment of Black people by the U.S. government, we should also educate ourselves about the accomplishments and contributions of Black Americans. Some of the Black inventors you might not know about include Garrett Morgan, who invented protective gas masks, Charles Richard Drew, who developed a method for separating red blood cells from plasma and storing them and created the first blood bank, Thomas Stewart, who invented the mop and John Purdy, who invented the folding chair. You have Black musicians to thank for many genres of music, such as Rock, R&B, Techno, Jazz and even Country Music. Did you know that the banjo was invented by a Black musician? Did you know that the first doctor to perform an open heart surgery, Daniel Hale Williams, was Black? Or that a Black woman, Alice Augusta Ball, developed a cure for leprosy?

Aside from fighting for their own civil rights, Black Americans have also historically been at the forefront of

other civil rights movements. Mary Church Terrell, Ida B. Wells, Francis Watkins Harper and Sojourner Truth fought for women's suffrage, despite the fact that the suffrage movement often left out Black women. The Stonewall Uprising, which brought the gay rights movement to the national spotlight, was also led by Black people and other queer people of color, such as Marsha P. Johnson and Sylvia Rivera, who were Black and Latina, respectively.

It's also important to remember that Black people are people and all Black Lives Matter, no matter their successes and accomplishments.

The accomplishments and contributions of Black Americans are countless, and the way they have been and continue to be treated is despicable. February may be Black History Month, and it's valuable to take time in the year to focus particularly on it, but Black history should be celebrated year-round.

To anyone who is interested, I would advise looking into your own city's racist history. Look at the diversity of your neighborhoods and where Black residents are primarily concentrated.



Michigan state...

cont. from page 3

Big House and was promptly assaulted by a legion of MSU players. As a result, seven were hit with criminal charges, among which the most serious was DB Khary Crump's felonious assault charge for striking Green with his helmet. DE Jacoby Windmon was also hit with felony charges which consisted of assault and battery. Five other players were charged with ag-

gravated assault. All seven were suspended along with fellow Spartan Malcom Jones, who escaped legal action.

And as if these events weren't enough, it has now been reported on Valentines Day that former star point guard of the men's basketball team Keith Appling has plead guilty to murder charges stemming from the shooting death of his relative, 66-year-old Clyde Edmonds. The alleged event took place in May 2021, with police saying that the shooting

resulted from an argument over a handgun between the two men. Appling is then said to have fled the scene. He has now pled guilty to second degree murder, a charge which carries a sentence of 18-40 years.

My achievements do not mean oppression doesn't exist

Isabel Dorn
Staff Writer

It's no secret that marginalized people often have to outperform their more privileged peers to earn equal opportunities and respect. Discrimination at both individual and systemic levels undermines our road to success at every turn. The harder we work to bridge the gap, the harder our oppressors try to silence us, and the burden of achieving while marginalized grows heavier by the minute.

Our society loves a good "success against all odds" story — an inspiring tale about someone who rises above their oppression to achieve greatness. However, this perspective tokenizes people of color, shifts attention away from dismantling oppression and perpetuates the cycle of the moving goalpost. Most importantly, it minimizes how marginalized people all over the world are exhausted from trying to succeed in a system that exists solely to make them fail.

From a young age, I was aware that the United States was not set up in a way that favored people like me. When I was five years old, I wanted to become the president of the United States — only to realize that for the past two centuries, every single president had been a white man. As I grew older, I noticed that women of color *could* secure positions of power, but only by working infinitely harder than their white or male peers. So I did the logical thing: I started working harder.

I'm almost halfway through college, and I'm proud of the things I've achieved so far and the goals I've set for my future. But I've also noticed that I struggle to identify my own limits because I am accustomed to pushing past them — a tendency many of my friends from marginalized backgrounds share. How can we afford to relax when we're still making only 82 cents for every dollar we deserve? In most settings, I know that no matter how qualified I am, I will be perceived

as less competent than a white man with the same accomplishments. I used to think I could overcome this discrepancy by simply collecting twice as many accolades as everyone else, but now I've realized that no number of awards can erase centuries of oppression.

Systems of inequity also pit marginalized people against each other. If there's only one spot for a woman in a room full of men, women will fight each other to the death for that one opportunity. While competition within groups does drive us to succeed, it also forces us to perform at extreme levels until we collapse. Marginalized groups cannot unite for equality if we're fighting each other over scarce opportunities.

As an Asian woman, I am sick of the "model minority" stereotype, which suggests that Asians overwork themselves because they are opportunistic. I've seen dozens of articles trying to solve the great mystery of why Asians strive for excellence, as if

we're all following some genius master plan for world domination. While some cultures do value hard work more than others, I've found that the "work ethic" present in Asian (and particularly Asian American) communities stems more from a survival instinct than cultural traditions. We overachieve only because we will fall further into oppression if we do less than the maximum.

Furthermore, marginalized people who do make it to the top are often tasked with being a trailblazer for their entire community. We are held to high standards because we have to *inspire* other marginalized people to follow in our footsteps. But this idea suggests that marginalized people are absent from leadership roles simply because they lack motivation, not because they have been systemically excluded.

I will always advocate for greater diversity, equity and inclusion in the fields I enter, but representation means nothing without action. I've

frequently seen people point at leaders from marginalized backgrounds and say, "Look, oppression doesn't exist because this person is successful!" I am not your token queer Asian American girlboss. While I'd love to live in a world where my individual successes make racism, misogyny and homophobia magically disappear, I am only one person, and I must know my limits. And I hope there comes a day where the few marginalized people in positions of power don't have to advocate for the entire non-white community on their own.

To all my high achievers from marginalized backgrounds: keep on slaying, but also remember that it is not your job to singlehandedly change the world. No matter how hard we work, we will never be awarded the equal respect we deserve until we dismantle the centuries-old systems of oppression that squeeze us dry and still demand more.

The opinions expressed in *The Lawrentian* are those of the students, faculty and community members who wrote them. *The Lawrentian* does not endorse any opinions piece except for the staff editorial, which represents a majority of the editorial board. *The Lawrentian* welcomes everyone to submit their own opinions. For the full editorial policy and parameters for submitting articles, please refer to the masthead, which is located on the back of each edition.



IN MEMORIAM: Briana Thompson

Briana Thompson, a senior at Lawrence, passed away on Feb. 19. We invited members of the LU community who knew and loved Briana to share their memories here in order to honor the life she lived.

“Briana was a close friend of mine. She left us far too soon, but I am extremely grateful for the time that I got to spend with her and the memories we shared. Nothing I can say here can do her justice, but anyone who knew her knows that she was incredibly smart, unyieldingly motivated, filled with determination and passion (yet ever humble), and an absolutely wonderful friend. Briana was the type of person that would bring you food and coffee when she knew you were having a rough day. She would bring you on an adventure, small or large when you needed a break from it all. Not only that, but she was also fearless and fully ready to take on the world. Her passion was contagious, and I will never forget it. Before she passed, she told me that she was going to do a stand-up comedy routine at an open mic night just before she graduated, both as a way to celebrate her growth over the past four years and to usher in the next chapter in her life. At first, I was taken aback. You certainly don’t hear that every day. Then, it hit me that - of anyone I know - she could do it, and she would be fantastic at it. She was hilarious! After hearing the news of her death and dealing with the initial shock, it hit me that she’ll never get the opportunity to share her humor with more of the world, and the grief I felt was only amplified. Now, I have come to realize that those who knew her can always go see her comedy routine just by remembering the moments we shared with her. Nothing can bring her back and losing her will be forever painful, but I do find a bit of comfort in knowing that Briana will always be with us - making the tough moments a little brighter, encouraging us when we feel ready to give up, and making us laugh when we feel down. I’ve never met another

Lawrentian whose light shone brighter, whose presence could be felt greater, and whose warmth could overpower even the coldest of days, more than I did with her. I miss you so much, Briana. Wherever you are now, I hope that you’re able to explore the vast cosmos up close, as you’ve always dreamed, and that Carl Sagan is there with you to show you around. Send us postcards if you find the time.” -*Nicolas Magnuson*

“Briana was a self-motivated, creative, and passionate individual who brought an immense amount of enthusiasm to everything she did. I really enjoyed working with her as a part of her Senior Experience work. She will be sorely missed.” -*Brian Piasecki*

“There is a bit of a story I have to share to give the context of my point of view. When I received the email of Briana’s passing, I felt a sad sense of recognition. Only upon further investigation did I realize where this feeling came from. I had recognized that name from my time during middle school and high school, way back when I was a kid going to Williams Bay High. I hadn’t even seen her in years, but after coming to this realization, the memories of listening to her play Bari Sax in jazz band during my freshman year of high school flooded my mind. I’ll admit, I never had a one-on-one interaction with her, but I felt it necessary to mention that Briana’s name was well known during her high school years. Even I, someone who considers themselves a very secluded person, was very well clued in to how passionate and talented Briana was. She was a core of our band, as small as it was, and

she was well-beloved by every member. I still have a vivid memory of her and her friend, Hannah, playing a beautiful baritone sax duet for solo ensemble. I can easily contribute a portion of my love for music, bari sax in particular, to the beautiful sounds that Briana contributed to our band. She was one of our band director’s favorite students, not just because of her instrumental skill, but also because of how much light she brought to the band with her personality alone. He was heartbroken when he got the news, as he had always had faith that she would have a bright future ahead of her. While I may not have known Briana Thompson personally, I can attest to the fact that her reputation, even in high school, preceded her. There was no one who was unaware of just how wonderful of a person she was. It goes to show just how much presence she had and how deeply we will mourn her loss.” -*Owen Johnson*

“Briana’s light burns brightly at Lawrence and in the hearts of all who knew and loved her. Briana found her purpose here, excelling in the classroom as well as through her photography and music. Our hearts ache, especially for her family. And, while nothing prepares us for such loss, we may find comfort in the work of Francis Weller, who writes: ‘[g]rief is akin to praise; it is how the soul recounts the depth to which someone has touched our lives.’ Let us celebrate Briana’s light and forever honor her memory.” -*President Laurie Carter*

“It is quite sad that Briana passed away. It appears that she was a great friend, and if

I ever spoke with her family, I would try to support them through this to the best of my ability. I bet she had a strong future ahead of her, and I want her family to know how much she meant to the Lawrence community.” -*Anonymous*

“Briana and I were never super close, but I did share a few classes with her over the years. I was always impressed by her, particularly with her passion for optometry and how she was actively trying to achieve her goals instead of just longing for them. She always contributed interesting ideas to group discussions, and she was great about explaining concepts in a way that anyone could understand. What I’ll miss most, though, are the small waves and smiles that she would give me as I walked across Steitz while she was studying and I was heading to a class in Briggs. Such a friendly person who will be dearly missed.” -*Anonymous*

“Briana was one of the kindest, funniest, most genuine people I know. There was never a conversation or time spent with her that I walked away from without a smile or a feeling of warmth. She was always able to relate and she was there for me when I needed a friendly face or somebody to listen to problems that seem meaningless now. The hours we spent working together at the library would flow by, always talking and laughing and rarely doing homework because she was so easy to get along with. She brought out the best sides of people and I only remember feelings of joy, laughter and comfort with her. I’m grateful to have been with Briana enough times for them to have melded together, but I

EDITORIAL POLICY:

- Editorial policy is determined by the editors. Any opinions that appear unsigned are those of the majority of *The Lawrentian’s* Editorial Board.
- Letters to the editor are encouraged. The editors reserve the right to edit for style and space. Letters must be emailed to: lawrentian@lawrence.edu. Submissions by email should be text attachments.
- All submissions to editorial pages must be turned in to *The Lawrentian* no later than 5 p.m. on the Monday before publication.
- All submissions to the editorial pages must be accompanied by a phone number at which the author can be contacted. Articles submitted without a contact number will not be published.
- *The Lawrentian* reserves the right to refuse to print any submissions received after the above deadline
- Letters to the editor will be edited for clarity, decency, accuracy and grammar.
- Letters to the editor should not be more than 500 words.

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will always be wishing for more and holding onto the stories and memories that I do have. Nobody’s perfect, but she was damn well close as I’m realizing how rare it is to come across somebody so genuine who can spread so much happiness. Love you and miss you forever Briana, and we’ll take more green tea shots someday.” -*Ellary Anderson*

“I met Briana working with her at the library circulation desk. It was really easy to become friends with her, and we’d spend entire shifts talking about anything from our progress in practicing guitar to how Mitch Trubisky was looking as the Bears

quarterback. She was the kind of person who was genuinely interested in anything that anyone had to say, and talking to her was effortless because she made everybody feel comfortable in their own skin. My favorite memories with her were driving around to nowhere in particular, switching off showing the other whatever new songs we’d been listening to. She always had a purely positive attitude, and I have never seen anybody who could mesh and gel with new people with such sincerity. Every single memory I have of her is positive, and I count myself lucky to have been her friend.” -*Matthew Warren*