Art at Lawrence:  
Why aren’t these people smiling?

by Terry Moran and Kathy Doyle

M., a junior art major, was disgusted sitting in the grill rail-
ing the department, he grumbled. "The Appleton high schools
have more materials and better facilities than the depart-
ment here."

But J., standing in the studio in the Art Annex, disagreed.
"The classes offered here are superb because the professors here
are excellent in their fields," she explained. "You can’t major in
furniture making, but you never should have come here if that is
what you wanted to do."

M. and J.’s basic disagreement reveals the tensions and pro-
blems, and the strengths and opportunities of Lawrence’s art
department, which recently received some disparaging publicity in
controversial catalogue—"History, government, English and
biology are constantly praised by students...but art and
sociology are panned."

There are many problems within the department, including
the impendence of private studios through the demolition of the
Art Annex, and the budgetary limits to further development of a diver-
sified faculty in both studio art and art history. This leads to the view
on the part of some art students that there is no room for experi-
ment and growth.

Despite the difficulties confronting it, there is "a strong com-
mmitment to and a genuine optimism about the art department
here. Both its faculty and the administration express confidence
about the future of the arts at Lawrence and the potential for im-
provement and growth. But the institutional commitments are
long-term and vague: as Arthur Thrall, chairman of the depart-
ment put it, "Everything is contingent."

continued on page 2
News
L.U. Art: From bad to Worcester?

Artists miss aesthetic bliss; but hope springs eternal

Underrated and Outgassed
The nature of problems within the art depart-
ment can best be described as being underecognized by the
staff, but in the immense workload each professor has to
carry out, additional personnel and art professors must teach all
the core courses in the major themselves and whatever advanced
workshops or other courses they can offer. This situation stem-
ning from the "Art Curriculum" and is compound-
ed by the lack of perspective, sculpture, photography, or
museum work.

The nature of instruction dictates a need to expand for
experiment and growth. Some students feel the small size of
the studio art staff contributes to a flat feeling in the class and the
attitude needs to be fostered to
teach all of history? Is that
ment. Chief among them is that
art history courses says, "I
to fold in a couple of years.

To the Rescue
Professor O'Neill foresees the advent of automated factories as produc-
tion, solar power satellite, and the advanced railway engineer-
ging mass-drivers to provide the
feasibility of his schemes. But far from providing this
human suffering. Our problems
are cheap to meter? Where is the
saying 'tea with trash.' The
thesis, that man's aggre-
sed against the forces of
of the New World
tin violation of the arts at
Now, he finds that there "real-
price of areas and the real
art department to offer
ever felt a turning point in his career,
O'Neill: Future schlock
by Dave Arnosti

This whole business of putting the painting students in
real need of repair. Some pain-
ing out of their head, and it is
is being undertaken by govern-
seems plausible, even con-
form in Japan and the advanced railway engineer-
ning, though. He essentially
are being addressed. Our
companion of the arts at Lawrence.
and demurred. "Boston Tea Party Era in
When a room for their storage was con-
doomed into slides have been destroyed, fad-
This complex of problems has
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and is progressively fading. The
vened things just speed up the
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feeling a real crisis of his life in 2001, a
is stained. The Bonnard
showing that the southern exposure and
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It is the paintings and
recovery, and those paintings
The Bonnard poster is disastrously wrinkled
strength of our position is cur-
are constantly examined by the
the building," says one student. Heating is shut
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Phases and minuses

Faculty votes in grading system change
by Fred Bartol

In their meeting of February 19 the Lawrence faculty voted to include phases and minuses along with the letter grades on student transcripts and to figure those plus and minus values into student grade-point averages.

This means that as of September, 1983, a "plus" affixed to a letter grade will add 1/3 of a point to the numeric value of the grade, while a "minus" will subtract a third of equity of the existing system. Of particular concern, Lauter supposed was the B-range of grades—the fact that both a B minus and B plus though those two grades often reflect vastly different in the quality of student's work, and "the general feeling was that this was not fair.

According to J. Michael Hittle, Dean of the University Faculty, the Committee announced to the faculty last fall. That it was contemplating such a point. Whereas, for example, under the current system a B - and a B plus those two grades will be awarded.

This change has apparently been in the works for some time. Dean of Academic Affairs Charles Lauter, who chairs the Committee on Administration, said that as early as last spring the February 19th meeting, the Committee on Administration's Committee submitted its recommendations, which provided only for the addition of the grades A/B plus and B/C with 3.5 and 2.5 grade points respectively, to the current system. This was changed immediately to the plus/minus system that eventually passed, apparently by a substantial margin.

The response of individual faculty members to the change has been much along the lines suggested by Deans Hitle and Lauter. Most of those interested viewed favorably the change, and most pointed specifically to the need to distinguish between B and B plus student work. Professor Anne Schutte of the History Department said she was "all for" the change and welcomed the opportunity to make finer distinctions regarding students' work, rather than assigning minuses and plus only as messages to the student. Professor of French Gertrude Reed pointed out that others were less positive, though not necessarily opposed to the change. Professor Maravolo of the Biology department said she was "all for" the change and welcoming the opportunity to make finer distinctions regarding students' work, rather than assigning minuses and plus only as messages to the student.

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The student response has been difficult to gauge at this point, as many are only now learning of the change. One student who has studied elsewhere under a system similar to the new one favors the switch, citing less worry over the effect of a B plus versus that of a A on one's grade point. Another asserted that it was "not going to make the grading system more defined."

When some feel the new system may bring down the overall G.P.A., most teachers and administrators hasten to add that the actual effect is almost impossible to predict... Deans Lauter that the Committee on Administration's statistics suggested that, given the current distribution of phases and minuses among the grades submitted by Lawrence professors, the effect on the overall G.P.A. will be negligible. But he stressed that whether or not the current distribution will remain the same is an open question.

Perhaps the most immediate and dramatic problems will occur in the registrar's office. Registrar Donald Rosenthal pointed out that the introduction of a 1/3 grade point value will complicate a system already complex because of the G.P.A. and term scheduling. As it stands now. Rosenthal said, "the Lawrence system is quite unique" and "the new system introduces statistical and numerical problems that "will make it confusing for a student unfamiliar with our credit system to interpret transcripts. "Students will have a hard time calculating their own average," Rosenthal asserted, "and it will be more complicated to calculate those averages when a student feels an error has been made on his transcript. The computing program for the new system will also have to be reprogrammed, Rosenthal added.

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Features
Hollywood lost: techno-craze . . .

by Jeff Waiser

"It's a tale ... full of sound and fury, signifying nothing." Shakespeare. Macbeth. V1

There is an abundance of sound and fury in Francis Ford Coppola's One From the Heart, but behind all of the director's flamboyant sets and grand camera movements there is a tale which signifies abso-

lutely nothing.

Coppola has once again mor-phed everything, including his Zoetrope Studios, in order to film the movie which he claims, will revolutionize the set of filmmaking. His end prod-

uct, however, is utterly un-

satisfying. While the motion picture is a virtual paradise of sights and sounds, But in all of the many technical achievements. In the Godfather films, the director painted the scenery with the richest of oil colors. His, The Conversation, was a master-

piece of precise and economic film-editing. Apocalypse Now was a story, hallucinatory ar-

ray of horror, yet attractive, sights and sounds. But in all of these efforts by America's premier filmmaker the dancing forum was used to advance the concept, the context was taken by an already powerful story line one step fur-

ther. In this new film, however, the story just isn't there. What he has instead is a technique for technique's sake. A cinematic in-house just for Coppola's film-

maker friends.

It is as if the director wanted to one-up fellow Hollywood whiz-kid Francis Ford Coppola, Lucas, and Steven Spielberg. Lucas (Star Wars, et al) and Spielberg (Jaws, Close Encounters, Raiders of the Lost Ark) have made very wealthy names for themselves by coloring old, weary film stock with brilliant, awe-inspiring freshness. Cop-

pola, however, has gone too far. He has deemed it necessary to attain the top of the commercial and technical high by coloring virtually no film plot with brilliant, awe-inspiring freshness.

While Coppola's high style is a boon to his backing plot, near-

ly recouped it all. But based on the latest box office numbers, the gamble may not pay off this time. Thus it may be quite some time before our most promising director gets an opportunity to invest his cinematic sound and fury in a film which signifies something.

Van Morrison returns: a Beautiful Vision

by Paul Bergen

"Tell me what's new on Van Morrison's latest album Beautiful Vision? " "Oh... maybe his voice." "Does he sing the same old corny love songs?" "No, now he's singing about his old saxophone. " "Does he use the same old bluesy musical score?" "Yup... same old horns." "Is he still doing the same old R&B stuff?" "Go well, what do you think of it?" "Why, it's ex-
cellent!"

Along with Neil Young, The Rolling Stones, and Bruce Spring-

steen, Van Morrison returns to one of the few old-timers in rock today (in the honourable "Over-Thirty Club") who has managed to retain his vitality and freshness to his music over the years while at the same time doing anything new. Yet each of his albums seem to reach out and grab the listener with a warmth and authenticity not seen in many artists at any stage in their careers. Not to mention those who have another Van Morris-

son album, but that fact alone makes it well worth listening to.

Morrison was born in Belfast, in 1945 as a hardbitten R&B singer and his group, Them, scored with their hit single, "Gloria." The next year his group split and he went on to front the Rolling Stones, and Morrison's close friend and pro-
ducer, Morrison moved to Warner Bros. where he record-

ed his first solo LP, Blows Your Mind, in 1969, and where he still records today. On his latest LP, Morrison has returned his obvious R&B influence, but has grown beyond the influence by soul as well. And, in fact, it has been the album that has made him the LP which has made him so unique, for Morrison now seems, as the Rolling Stone says, "less like a group who write white R&B singer than like one of the very few rock ar-

tists who has invented a per-
sound emotional equivalent to the blues."

On his latest LP, Morrison has not abandoned a bit of the emotion which has made him so outstanding. The album is filled with classic Mor-

rion R&B/Blues influenced time reminiscent of some of his best earlier works. The lyrics are filled with classic Morrison "corn" at times to touching "residual-corn." On "Dweller on the Threshold" he sings, "I'm a dweller on the threshold/I'm waiting at the door/I'm standing at the door/I don't want to wait no more. And his single from the album, "Clean-

ing Windows," is an autobiographical song touching on the core of Morrison's musical and intellectual roots. After sketching a city street corner scene reminiscent of something from Bruce Spring-

steen, Morrison sings, "I heard Leadbelly and Blind Lenny on the streetcorner where I was born/Sonny Terry, Brian McGree and Muddy Waters sing like a radio stum-

**Features**

... weak scripting mars new films

by Jeff Wissler

Movies have been very, very good this year. Those of us in the industry service versa. Hollywood has handled her way through the Grapes of Wrath, Of Men and Women of East of Eden with great effect, which has en-

ured sensitive, intelligent and

David S. Ward's new adapta-
tion of Cannery Row, however, but this tradecution does a major disservice to both Steinbeck and the film audience. Based on both Cannery Row and the less

will know Sweet Thursday, this new movie picture offers what might have been a relatively substantial cinematic meal and turns it into mush. It would seem that Ward knew better. In his last screen effort as filmwright of The Sting, the writer cum director presented cinematic fluff, but the fluff was charming and believable. The Sting may not have been the most cerebral of films, but it triumphed as un-

pretentious, innocent fun. Behind the camera here, though, he presents Ward with little charm and less believability.

Ward's latest film stands as one of the most un-
distinguished films in a decade of such mindless slapstick-screenball comedies, as Deer Hunter, The Godfather, Modern Problems and The Blues Brothers. He has reduced Steinbeck's affec-
tionate stories of the hobos and hookers populating 1930s Monterey, California through superficial sight gags and a tiresome love story. The love story involves Doc (Nick Nolte) a marine

has risen from obscurity by an awkward attempt to draw in an entire MGM soundstage of class to what is otherwise a barren wasteland. Featuring Jack

Richardson's characters into an inescapable corner by his lightweight and

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Letters

Why mommy can’t read

ed. note: One of the functions of a student newspaper is to involve the student community. We’ve tried. We’ve really tried. When there can be no self-restrictive response we did everything, put misleading and unfair headlines on articles; we’ve gratuitously, deliberately distorted and misrepresented any substantive information which has come our way. But try as we may, we just couldn’t get any sort of active participation from our readership. So we went to the source—your parents. By cleverly declining to mail the past five issues of The Lawrentian while carrying a subscribe and think you put out a fine paper? Please mail it to us, will you? Sincerely,

Anne and David Moore

Dear Son,

What’s the matter? What have you done to make you so angry? We accepted your not writing many articles, but this sudden withholding of the Lawrentian is disconcerting to us. Now you’ve always been very self-willed, you know that. But when Dad says no car for a few weeks, you understand. Goodness, if the Women’s Auxiliary were to find out that you’ve been spoiling us all along in order to make bad grades, well, I’ll just be mortified.

Or is it a woman? Drugs? Oh, wait until you have children. But please, darling, please, send our back issues. Take care of yourself, now.

Lav., J.B. Rees

Barrington, Illinois

Alexander: less than great

At the risk of blueboxing the gym questions in un­conventional, I have to give my unqualified opinion before the issue is put to rest and forgotten. Though a new recrea­tional facility is only a distant reality, a more immediate problem faces the recreational and inter­nal needs of our cam­pus.

Old Alexander, the once proud building is prominently overlooking the Fox River, was, in its prime, the crown of the Midwest. Built in 1925 at a cost of $500,000, the new gym combined the best features of the other facilities prevalent in the Midwest at that time. In this day of specialization, however, when every sport has its own "complex," Alexander remains the modest home for most of Lawrence’s athletics. Alexander Gymnasium is un­ique in its proud tradition, and unpretentious in its past glory, it is truly representative of a liberal arts institution. A gym that symbolizes sports as an enjoyable pursuit, not as a lifetime money-making con­consider.

For nearly 40 years the spirit of athletics instilled in its foundation is still growing strong. Alexander’s physical condition, however, is lagging far behind contempor­ary structures.

The once proud building is suffering from the wear and tear of time and neglect; the gym floor is in desperate need of replacement; the pool is antiquated and non-competitive; and both men’s and women’s locker rooms are in poor condi­tion. The list continues.

The administration is not blind to the Alexander predic­ment, and is the first to admit its poor condition. However, in this time of fiscal restraint and prudent budgeting, the major needs of Alexander cannot be met. The gymnasium is congested on only one issue—money. Though the plans are tentative, renovation will occur. This is the time to place Alexander as the top priority of the decade and to set the idea of a commit­ment into stone.

J.B. Rees

Sports Editor
Happy Birthday!! I'm working hard to win your unanimous crysaloid composition awards! Maybe I'll even get the 8th just for you. I'm glad you're my brother.

KELLER.

BURN, BURN, BURN—Reunion of the 90 Club.

How can we not be? How can we be?

SCHMIDT—Have you got a home? Your wife might divorce you. Give her a chance! Tell her what you've been up to. You've got your little gun! No! Your nose is against the wall! Take care of your business! You're the one with correct answers.

This is the starting line.

JOPPEC—Where else can you see a good show for free?

On Sunday, February 28.

Burke.

Benedict (Baruch) Dreher

W.E.L.L.—Reunion of the 940 club?

I'm so glad you're here! I miss you. This is the second half of the evening's music will be performed by the Lawrence University Symphony Orchestra. "Concert for Solo Percussion and Orchestra" by Donald Erbr will be played by guest soloist Herbert hard, assistant professor of music at Lawrence. Erbert, according to California but will be given its first public performance in 1982. One of the landmarks of the Lawrence Musical Evening.

SPRING TERM COURSES Students are encouraged to make

Music in winter

The Lawrence University Wind Ensemble and Symphony Orchestra will combine their talents for a concert which will include the premiere of a piece by John Harmon on Sunday, February 28, at 2:00 in room 208.

JOANNE—May your life be filled with line-green showers and sunny paper rainbows.

Cowell is an innovator of contemporary of Charles Ives. Blank based his work, "Kreator March, 1937 graduate of music. The other Wind Ensemble selections are by St. Louis, France, and American composer. His piece is composed for woodwind, string, and much equipment on stage. Harold Geller was selected to conduct the Wind Ensemble.

LEONARD—Mama Hura goes to the bank for money and thinks alcoholism is a view. But what does she know anyway?

B.S. It's you-know-what week!

DO YOU HAVE A P°RT? How can you not be? How can we be?

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Music in winter

The Lawrence University Wind Ensemble and Symphony Orchestra will combine their talents for a concert which will include the premiere of a piece by John Harmon on Sunday, February 28, at 2:00 in room 208.
It was a cold clear day in Appleton, and Lawrence's winter term was nearly three and a half years past. Mike's family was still in Minnesota, stocking up for the airport to take itself free of the snow. It was a relief to live in a blizzard. When Republican Administration decided to fly Mike to Wisconsin International, he went to the airport, not realizing a friend would be waiting for him. In the confusion of not functioning properly, he found about a figure several seats away, perturbed by a post. Perhaps it was the snow that made him let go of his hold, or the white stereo box. The twinge of recognition hit Mike as the Viking Room, Jeff Skoog was strikingly familiar. Gliding easily between and pushing down the bar a friend said, "before we go. I don't want to mix."

It was at the Mid-Prairie Invitational Tournament, and Skoog stood alone by the end of the visitor's bench on which he picked to position himself on the periphery of each, as much observing as participating. It is an individuality receiving in a freedom from restrictive social attachments and habits. He circuits, but he doesn't mix. 

During the spring of his senior year at Bloomington-Jefferson High School, south of Minneapolis, Skoog was struck by a particularly serious resurgence he had to find a release for. When Easter vacation arrived, he walked out to the nearest highway south and without destination in mind, held out his thumb. He found a ride which took him to Chicago, where he had a homestay with whom Jeff "got along fine with, except for his dog."

Not feeling particularly domestic, near neighbor, Jeff, look to exploring the country. His "homework" for the tournament was to find his father's car and travelled indifferently throughout Italy. But his father, says, did not trust him with the car, so again Jeff walked out onto the road and put out his thumb.

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WAS it good for you too?

by Brian Sinsubaki

The Lawrence wrestling team,crowed with excitement, met at the opening night of the year at the facilities throughout the University in New York. Pat, known as the Dancing Bear, to his many fans, was seeded only fourth in the tournament in spite of a 12-1. His only loss of the season was to the Ape Man from Cornell, at the Ripon two weeks earlier. Knowing he would face the first seed in the second round, Pat made short work of his first opponent by lifting the 240 lb. Moise. He "borrowed" his father's car and gently (of course) placing himself on the verge of passing out. From exhaustion, the match continued with Grogan losing the decision on a 4-1 technical point. His second opponent was a mere two weeks earlier. He had faced another wrestler, neither could gain the upper hand resulting in a stalemate. Tonight he was a 'sore back', and his ability to avoid being hit, contrasts his aggression on it. He frustrates opponents with his wiry frame. Actually Skoog is a more gracefull skater on the ice. He "borrowed" his father's car and travelled indifferently throughout Italy. But his father, says, did not trust him with the car, so again Jeff walked out onto the road and put out his thumb.

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WAS is good for you too?

by Hodi Beres

Going into their last four games, the basketball team built an outstanding 9-2 record. Their season is over now, but they thrived in the WIC-WAC Conference just about a chance for a spot in the divisional playoffs. The season quickly and with a better disappointment as the women managed only one victory in the WAC, they played their best game ever in the WAC-WAC Conference Championship. The9-2 record was outstanding effort by the Vikettes. It was a good hockey player. One of the most graceful skaters on the ice, he has faced every wrestler, neither could gain the upper hand. Suddenly he was a "sore back", and his ability to avoid being hit, contrasts his aggression on it. He frustrates opponents with his wiry frame. Actually Skoog is a more graceful skater on the ice. He "borrowed" his father's car and traveled indifferently throughout Italy. But his father, says, did not trust him with the car, so again Jeff walked out onto the road and put out his thumb.

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