View from the Desk

TIMES 'A' CHANGIN'

The editorial below was written last year at this time by Lawrencean editor Terry Moran. Sadly, the problems he speaks to are identical to those presently facing the Lawrencean.

It has become cliché to speak of the growing conservatism of this generation of college students. The signs, often noted in trendy magazines and television shows, are legion: Youth Republican Clubs sprouting like wildflowers, fashions becoming so restrictive as to be uniform, even marijuana approaching social unacceptability. Most of these omens seem superficial to us; perhaps they are merely a reaction to certain similarly superficial excesses of our predecessors. But there is one trend which concerns us deeply and immediately.

Aside from some sports and those activities which look good on a resume, such as student government, there has, it seems been a decline in student participation in extra-curricular activities. The signs, often noted in trendy magazines may face similarly bleak prospects.

There are not more than ten people, if that, who are qualified to take on the job. It isn't that editing the paper is a Herculean task; rather, since so few have been involved and committed, few are capable of assuming responsibility for its own predicament. It has, at times, been cliquish and restrictive. It has also, at times, tried to encourage broader participation on the campus, meeting with varying levels of failure. Yet there is, beyond the depressing slim.

There needs to be some kind of institutional hierarchy for the management of the Lawrencean. To the Editor:

To the author of "View from the Desk" in the Lawrencean two weeks ago: (John Huber), I am pleased to see that dissent is still alive on this campus. You said that you would continue the list of things to be improved on the campus once the typewriter in the Lawrencean office was fixed. Allow me a few additions while your typewriter is in the shop.

"You're right about the yogurt at Downer, it is running. Continuing with food service, the next gripe is that Downer employees need to dispense properly. The problem is institutional and personal. This paper must accept some responsibility for its own predicament. It has, at times, been cliquish and restrictive. It has also, at times, tried to encourage broader participation on the campus, meeting with varying levels of failure. Yet there is, beyond the depressing

Andy's turn

To the Editor:

The fact that the Jazz annex is in dire need of a paint job (and has been since I can remember)? Your personal views on Ronald Reagan? Something you found interesting in the past week? Almost anything would be more interesting than runny yogurt at Downer. I realize you're entitled to your thoughts. I just thought I'd let you know mine.

Respectfully submitted.

—ANDY WHEELER

Spellbound

To the Editor:

May a concerned alumna add a little something to the "Grease under Glass" January 28)? I agree heartily with the writer that more dictionaries should be installed on campus, and I suggest that he/she consult them immediately. Vide: "prevalent," "verticle," "dilapidated" (Dear Dave), "raquetball," "carried." Then, too, there's "unfortunate," but that's probably an "unfortunate" type.

I realize that many otherwise brilliant people can't spell, but surely a universit

very sincerely yours,
Margaret Banta Humleker, '41

The Lawrentian
Whither Andropov — and what will follow?

Yuri Andropov

Whither Andropov and what will follow? The tactical moves of Soviet diplomacy since Brezhnev's death, the so-called Andropov peace offensive, instead of supporting this benevolent interpretation tend to undermine it. They point at the United States military presence in Europe, the credibility of America's commitment to Europe's defense, and the cohesion of NATO. The most desired and desirable goal of nuclear arms reduction, regulation, and control is not going to be reached by this kind of diplomacy. It may embarrass the United States temporarily, it may force it into tactical concession, but it would also compel the United States to seek compensation in other areas which it need not necessarily be more benign. The United States will not be posted in Europe out of Soviet capability range, especially since neither the United States nor its European allies trust any other nuclear threat, but the power of the United States to prevent the Soviet Union from taking advantage of its preponderant capabilities.

This exposition sounds entirely deterministic, but it is incomplete without reference to the destruction potential of the nuclear arsenals available to the two superpowers. This power has reached such coordinate heights that it raises the costs of its use beyond imagination. This may force the superpowers eventually to seek some form of accommodation. At this moment, START and INF reveal what in his History of Diplomacy V. Potemkin thought of disarmament negotiations rather than a genuine striving for agreement. Of this system's support has been for centuries one of the favorite means whereby diplomacy conceals basic motives and plans. Every proposal for disarmament can count initially on the widest popular support and on the part of the public opinion. But, of course, the preparation of such a step will always have foreseen that his partners in the international system properly understand his intentions.”

SALT I and SALT II did, however, each a genuine agreement. Andropov realizes that the long-range goal of a strategic arms limitation and reduction will be reached in Geneva. His, as a cautious and gradual manipulation of the loose bipolar system is changing the nature, scale, and scope of ends the superpowers' strategy, and the superpowers are never absolutely prescribed and foreclosed by factors beyond the control of human intelligence.” The system may be deterministic, but we know from the myth of Er how much freedom has been given to all of us, in including Andropov, to follow it wisely, even if we have to live with the consequences.

This phase of the superpower contest will be dramatic, but it will be closed with some form of agreement limited to the nuclear arsenals race. Even if it were to force the makes of instability, the domestic and bloc needs of the Soviet Union will, probably for the duration of the Andropov era, assure that the superpowers will have to compete Soviet conduct in the world at large. It will be the main preoccupation of the Soviet leaders that will have to deal with the anxiety of US containment, the determination of the Soviet Union's global position, as well as with the unresolved issues of superpower relations, and it will have to care for them in conditions that are impossible to foresee.
South Africa's Apartheid rule

Todd Benson and Brigid Pyunese

In an interview held shortly after he announced his re-election, President de Klerk indicated that he sought to establish improved diplomatic relations with the country of South Africa. Previous administrations, Reagan stated, had perhaps taken too strong a position in regard to the South African question.

Reagan had earlier appointed Chester Crocker, a man who had called for a strengthening of diplomatic and economic talks with the Pretorian government, to the post of Undersecretary of State for African Affairs.

4 — position of blacks is the fact that South African blacks are notoriously poor and unproductive. Closely related to the socioeconomic position of blacks is the fact that South Africa industries rely on a migrant labor system to obtain workers. The vast majority of blacks working in urban areas are unable to gain residential rights and are thus forced to return periodically to their "homeland." In 1970, almost 60 percent of urban black workers were migrants. Evidence shows that, if anything, this figure has gone up. Aside from the social effect migrant labor has on separating the black family in southern Africa, a migratory labor system places the burden of recession largely on migrant black workers in South Africa must return to their bastions, largely barren and overpopulated, in times of economic crises and high unemployment.

Despite the fact that South Africa Bishop Desmond Tutu in a recent visit to the U.S., has stated that apartheid is "far worse" than five years ago, events have indeed shown that the U.S. administration is seeking improved relations with Prime Minister Botha's government. Last late year the International Monetary Fund (IMF), acting partly in response to intense lobbying carried out by the U.S. State Department, approved a $1,1 billion loan to South Africa. This assistance was designed to ease the "worst year in recent times" for their economy.

The U.S. has a number of interests in South Africa, not the least of which is the location of a number of industrial plants owned by U.S. corporations. Recently, 146 out of over 250 U.S. companies involved in South Africa have signed an agreement called the "Sullivan Principle." In so doing, they would work toward equal pay for equal work and implement community development programs and training for South African blacks. Unfortunately, a recent report indicates that only 23 of those 146 in agreement to the Sullivan Principle are making "good progress."

In a recent interview with the Vice President of Business Affairs, Michael O. Stuart, it was learned that Lawrence University regulates its investments in companies related to South Africa according to the Sullivan Principle. That is, the three "money management" companies, Endowment Management and Research Corporation, the Community Fund, and Windsort Securities, through which Lawrence invests its endowment, are all aware that the "university has committed itself to basically follow the Sullivan Principle," Stuart said.

Lawrence endowments are turned over to one of these companies as soon as they are received. In almost all cases, endowed funds are then pooled with funds from the company's other clients before investment, as in the case of the Common Fund, said Stuart, where approximately 40 other colleges and universities place their endowments. With money management companies directly investing, and with pooled, and therefore increased resources, Stuart feels that the university has "seen wisely in maximizing Lawrence's returns on investments."

At the same time, however, it is hard to determine at any given moment how much of Lawrence endowment funds are invested and where, due to the manage­ment of them by investment companies.

A listing of direct investments was not available. When asked about specific investments, Stuart stated that "we look at a more general social respon­sibility issue." He stated that Lawrence receives a periodical entitled News for Investors, through which "we keep informed of the position of various com­panies on social issues. " Then, any given company's actions are deemed ob­jectionable, it is brought to the attention of the Committee on Investment and suitable action may be taken.

Why there is interest in the South African situation is obvious. The Reagan administration is increasing and improving its economic and diplomatic ties with the racist government, while objections are being made and divestment is being called for by others. Politically, southern Africa is unstable, and again the Reagan administration is involved in negotiations, such as those between South Africa and Namibia.

Closer to home, Lawrence University, though it cannot be said that Lawrence has funds invested in companies invol­ved in South Africa, is aware of its inves­tments affected by policies such as the Sullivan Principle.

Health Care in Africa

Boyd Miller

Dr. Jerome Brooks, an internist from Racine, Wisconsin, and the father of Dave Brooks, '84, was at Lawrence last week to give a talk entitled "Internal Medicine in the African Bush...and Elsewhere." Dr. Brooks' visit was part of the Pre-medical Advisory Committee lecture series, open to all interested students.

An internist is a doctor specializing in diseases of the internal organs. Dr. Brooks has further specialized himself to the field of nephrology, which is concern­ed with disorders of the kidneys. For the benefit of the (hopefully) future doctors in the room, Dr. Brooks took some time to explain the various pro­cedures in which "we keep in­terested in nephrology, which is con­cerned with disorders of the kidneys."

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The Essence of design: Nuclear rationality

Larry Leporte

We have entered the thirty-eighth year of the nuclear age, the story of which is "the story of an unrestricted arms race," Mr. Dick Clark reminded us at the outset of his conversation address. The robust former Senator from the robust state of Iowa, who is on campus this week as a Woodrow Wilson Visiting Fellow, then went on to present some polished statistics. While no one all comes across most of these statistics before, via the print or broadcast media, Mr. Clark used them to give us a sense of the magnitude of the world's current nuclear stockpiles. The term "redenunciation," used by political economists of the Dickensian era as a synonym for unemployment, has acquired a more forbidding meaning in the latter half of the twentieth century. Once we have reached the point where both superpowers have more nuclear warheads than most people think, according to Mr. Clark, anything remotely akin to détente, as it was then called, would quickly escalate to an all out nuclear war, but we couldn't win it.

A: The attitude of the Third World towards the U.S. and the Soviets is one of a plague on both your houses. They know that these two superpowers are invulnerable to attack. We also have the cruise missile, which the Soviets have not yet developed. Mr. Clark noted that he has never known of an expert on nuclear weaponry who shares the President's view that we are strategically behind the Soviets. Nor does he regard receiving any intelligence to that effect as unquestionable nuclear superiority. According to Mr. Clark, additional nuclear weaponry is redundant.

Q: If this is the case, why continue the arms race, or build killer satellites and strategic defense systems? The US to keep up a nuclear arsenal and at an even greater rate than ever before. The President proposes that the United States spend $180 billion on nuclear arms over the next five years. This would include the deployment of an MX missile system and the development of Trident II sea-based missiles. The Soviets will naturally be forced to follow suit with respect to their own spending and development. This sort of spending means that both countries will be forced to deny assistance to their citizens and that the world will become a more dangerous place within the next twenty years. Filled with an ever-increasing variety of nuclear devices waiting for the right kind of lunatic to detonate them.

The Third World knows that these two superpowers are using them as part of a chessboard in world politics, and of course they resent it.

Q: In the future, you foresee anything remotely akin to détente, as it existed in the 1970's?

A: Well I would hope so. We have to learn to live in the same world together. Although we may not be able to totally become friends, we may have vast differences, as I suspect we will, but we have to find some kind of rules to live by, and that's what détente is all about. I would hope that it would be more meaningful than the last one we had.

Q: Do you see the Europeans playing a significant role in attempting to establish more favorable relations between the Soviets and the U.S.?

A: I think the European Group can play a critical role, because they are more interested in détente, much more favorable to détente, much greater concern, because they know that any war which might occur would occur there.

Q: What is the role of China in U.S.-Soviet relations? Is there still a "China Card," and if so, who holds it?

A: I don't think there is a "China Card" anymore. Clearly we were trying to play it, perhaps did play it, against the Soviets, but now the Chinese are moving into a more independent role. They'll sit outside both camps, in a somewhat more isolated way. I don't think that there's going to be rapprochement with the Soviet Union and China.

But I do think that Reagan's Taiwan policy may move them further away. They may move further away in any case, but I think that's been a mistake.

The facts presented in President Reagan's conversation address, at least partially, do not make us feel that we already have, but the President among them, think otherwise. Indeed, Mr. Clark emphasized the need for the nuclear deterrent, but now we have, but he did not altogether reject the notion that we have already achieved unassailable nuclear superiority. According to Mr. Clark, one of a plague on both your houses.

These assumptions are mistaken. Nevertheless, if the President wants to continue to arm the US with more and more nuclear weapons, he must convince Americans that such armament is necessary.

The facts presented in President Reagan's sales pitch do not, however, constitute the whole truth. While the Soviets do have the advantage in terms of explosive megatons, the difference between US and Soviet forces of deployment cannot be ignored. The Soviets have a vast number of warheads based in submarines, which are invaluable to attack. We also have the cruise missile, which the Soviets have not yet developed. Mr. Clark noted that he has never known of an expert on

February 18, 1983 — The Lawrentian
Larry Leopold

Which came first: the wall or the graffiti?

It is of course, difficult to say, but if these familiar scribbles have come to be considered as art, Professor George R. Graftney suggests, "indicators of the general mental health and political stability of specific populations," the institution may well have cause for concern.

Men from the stars may well have come to the world to cultivate graffiti than at a university? In no other city, perhaps, than here have we as much traffic in ideas, such incentive for expression, such beauty, such variety of subject, of style, of place. We are a university.

But, surfaces and materials aside, one is struck by the nature of its subject body, so lacking in creative—or even entertaining—graffiti? Do not be deceived: our graffiti stinks, and it makes for a generally shabby reflection of the university.

As noted by the German scholar August Mau, the practice of scrawling messages upon public edifices was "a prevalent habit in antiquity." He goes on to note that "names, catchwords as favorite lines from the poets, artistic couplets and rough sketches" were commonly seen on Roman facades; all of which categories are represented today.

Why, then, should Lawrence, an institution which pride itself upon topography and the artistic nature of its subject body, so lacking in creative—or even entertaining—graffiti? Do not be deceived: our graffiti stinks, and it makes for a generally shabbily reflection of the university.

Kurt Vonnegut, of course, is the product of the 20th century, the University of Ohio, full of more workable surfaces, younger, more workable, more plastic, more concrete, more ingenuous technology. Of course, it may well have cause for concern.

What the narrator says and what the author employs to serve his august purpose are somewhat lacking in pith and punch. That the subject of "Dare to be great," "beard: "The best thing I ever did was write," "I'm an Iowan," "lyah" and "zang reepa dop," and so forth, is not judge him too harshly. But his more contemporary writing is somewhat lacking in pith and punch. That the author employed to serve his august purpose are somewhat lacking in pith and punch.

Sorry.

The triumph of this novel, like all previous Vonnegut novels, is the purity of language, the magniloquent prose of the pithless age. The author employs to serve his august purpose are somewhat lacking in pith and punch.

That Vonnegut has achieved a refined narrative style in this, his 14th try, is certainly commendable. There are innumerable authors, many of them reputable, who after years of writing never even begin to employ "deeds and words such as men do use." Deadeye Dick might be a "vital" novel, but Vonnegut's latest is the purity of language, the magniloquent prose of the pithless age. The author employs to serve his august purpose are somewhat lacking in pith and punch.
Variations on a theme: The Conservatory

by Mark Herzog, et al.

The purpose of any conservatory is to train students for careers in music. Here at Lawrence, where the ideals of a broad-based liberal arts curriculum are staunchly defended, the conservatory may seem out of place. Conservatory students, especially those in the Bachelor of Music program, must take the balance of their classes over at the music-drama center. Each graduate of the conservatory has taken classes in music history and theory; applied lessons and recitals; and, in the case of all four-year students, classes in methodology and pedagogy.

Theoretics

Some might find it difficult to see how a strong theoretical background might assist a person interested in performance. Time spent working on part-writing and sight singing might, at first blush, seem better spent in the practice room. But, the near-universal consensus is that intensive study of music is essential. Theory provides the tools by which a musician may direct, and eventually understand a piece of music. It also provides the basic framework which allows any student to develop jazz improvisational skills. Ear training and sight singing develops a better sense of pitch, and the ability to analyze a work by ear.

The theory program has been praised by both students and faculty alike. Ren Wael, a music major who comes from a family of musicians, comments, “The music theory program is one of the best in the country, and Marge Irvin is one of the best teachers I've had in my entire program. He's one of the best suits of the conservatory.” Fred Sturm, a former student and a professor at Pedagogues University, has also lauded the program, saying his preparation at Lawrence as a music major prepared him for the prestigious North Texas State Music School.

If the theory program is the backbone of music at Lawrence, then performance is certainly the muscle and sinew which binds it together and drives it forward. Ann Berler, a soprano who transferred here from Wisconsin-Green Bay, states, “It's nice to see that everyone in the faculty is a performer also, and not just a teacher.” The conservatory’s small size is helpful in this respect, for it facilitates a great deal of personal contact between teacher and student. Murdoch states, “As musicians, the focus of our art is on the communication of feelings, and as musicians, we know that feelings cannot be successfully or conscientiously mass-propagated.”

Creating a moment

The essence of music performance lies not merely in the ability to perform a difficult passage flawlessly, but also in the ability to create a “moment” which elicits both audience and performer. Obviously, technique is vital, but there must also be a focus on interpretation and musicianship. The directors of the major ensembles—William Hants Jr., Robert Levy, Carlton McCoway, Fred Sturm, and Mark Tansberg—are known for their emphasis on sympathetic and sensitive interpretation of Romantic music. Each major ensemble has won praise in the last four years from students, faculty, and members of the music community. For example, an American Record Guide reviewer called the Lawrence Wind Ensemble “one of the most musical amateur bands I have ever heard on record.” The orchestra, wind ensemble, and jazz ensemble have all toured extensively in the last four years. The choir has performed at the American Choral Directors Association National Convention, and will leave at the end of the term for an extensive tour of the East coast. In addition to the annual tour in the 1980-81 school year, the wind ensemble has hosted a number of guest performers, and will host the high school bands this weekend as part of a celebration of our hundredth anniversary of the birth of band composer, Percy Grainger. The Symphony Orchestra has been the busiest of the major ensembles. They have given several concerts each year featuring major works, and they have joined the Lawrence Community Chorus for the Christmas Cantata Concert, and the Studio Ensemble for the Studio Orchestra concerts. The Studio Orchestra made an appearance in 1981 at the National Association of Jazz Educators Convention in St. Louis, and in the last two years has given premier performances of a number of compositions.

Part of the success of Lawrence ensembles stems from the spirited directors, part from the audiences who have come to appreciate the quality of music at Lawrence, but much of it comes from the students who generally regard ensemble performance quite seriously. Murdoch is quick to point out that the conservatory’s small size is an asset for ensembles. At Lawrence there are almost no “bench-warmers,” anyone who wishes to play or sing can usually find a place in one ensemble or another.

Non-majors music with the requisite performance skills are welcomed by the conservatory. In some cases, participation by non-majors is vital for the survival of an ensemble. A case in point is the Concert Choir, where a good portion of the group comes in from outside the conservatory five times a week to rehearse. Likewise, the Orchestra uses a number of non-majors to fill out the string sections. Susan Woodard, the admissions representative for the conservatory, points out that the practice of integrating majors and non-majors in ensembles enhances the quality of performances. There is a “special chemistry” or interaction between major, non-major, and director which forces the ensembles to play above their abilities.

Pedagogy

Perhaps one of the most valuable functions of the individual teacher is to guide the student, helping him or her discover which career in music, if any, is best for him. In some cases an instructor will ignite the desire to teach music in a student. Music education is often maligned as a repository for failed performers. Jay Rollins, a vocal education major, disagrees strongly.
Interplay

Each conservatory student must utilise this resource at one time or another. All are required to take the freshman core program; all must fulfill certain distribution requirements. Some students—those on the five-year B.A./B.M. program, and those pursuing Bachelor of Arts in Music degree—receive even greater exposure to the college curriculum. Sophomore Brian Perl, a double major in low brass performance and English, points out some of the problems of integrating a full-fledged music degree with a Bachelor of Arts degree. "It’s worse during the final three weeks of the term," he states. "With papers and final exams I have to cut back on my practice time." The few who attempt the difficult five-year program stand as the finest examples of how the resources of college and conservatory may be used. Roy Underhill, '81, graduated Summa cum laude in both Music and Philosophy and was ranked first in his class. Bachelor of Arts in Music students are more common, but are no less dedicated and successful. Such people will often pursue double majors, such as music/government, music/biology, or music/social studies.

The relationship between college and conservatory, the source of such success stories, also provides a nagging problem for Lawrence. A freshman music major states, "I don’t like the connotations associated with being a conservatory student. I think conservatory students are misrepresented." A common generalisation is that conservatory students are introverts who huddle as a whole. The Lawrencean article last year attempted to explain certain phenomena, such as conservatory students' absence from certain events in terms of logistics and socialisation. It is an unfortunate fact that the NYSM, of which the Lawrence Conservatory is a member, requires Bachelor of Music candidates to take at least two-thirds of their credits in music. Likewise it is true that the music curriculum places unusual demands on students. Ensembles generally meet in the late afternoon or early evening when many campus activities (such as intramural athletics and club meetings) take place. It is only natural that music majors will form friendships among the people they work with on a daily basis. What the article failed to point out is that within the conservatory there is a variety of people and personalities. Such variety exists within each major section of the college. One cannot ignore the numerous music majors who participate in various campus activities despite scheduling difficulties. There are music majors on the staff of the Lawrencean, in Lawrence Christian Fellowship, in both intramural and varsity level sports, and who are active in fraternities and sororities. Integration between college and conservatory exists at a level higher than most Lawrenceans believe. Dozens of non-majors interact with musicians on a curricular level, either through ensemble participation, or through such classes as Jazz History. Music majors take classes in almost every field of study. Mitch Biba points out that, despite this interaction, misunderstanding and mutual ignorance have damaged the relationship between the college and the conservatory. Concert attendance by college students is abysmal. Likewise, there are conservatory students who do not vigorously pursue involvement in general campus activities.

The value of music within a liberal arts context has been recognised for a long time; music and education have walked hand in hand since the age of Plato. If Lawrence is to fulfill its potential so that "beautifully performed music" can be made "more meaningful by an interaction with the liberal arts" it is vital that students and staff alike knock down the flimsy barriers of misunderstanding and petty generalizations which have formed a phantom wall between college and conservatory.
Odalisque at Auschwitz

in the jargon of the camp
the prisoners'...in the somnolence of starvation
the woman was barely remembered
in the lens of the camera
she mirrored Ingres' woman
grotesquely refracted through the
in the eye of "Herr" photographer
such lines, such flesch in this exotic remnant for
documentation in the photo
white flesh, black lines
all else being grey
in the once full fabric of a woman
was the crime of blood for which
she was shrunk into a cell
in the romantic eye
discovered and recaptured with
delicate style in a print
in this print
she is typed again
she escapes
her desperate grey waves
she escapes
all else being grey
Jannette Blochwitz

Elder Boughs

It grew in our sweetvough
One leaf was all it was.
As an old man's hand off—
Green mistied and gown just
In the roated leaves of elders
Who own our road;
There before its builders,
The cellar's small for proof:
Though our young one, given
To logic more severe,
Argues force, roots driven,
Bring our t's toughts to tear
After quiet showers:
"Five years! Elder's rot out
Like mild, in ground, in hours,
They've crossed the basement grot,
Their child is planting down.
Fall for the gables now.
And yet you smile and frown
As though wishes could entice
Me, land me! Thunder!"
"We smile and frown to one
Another, we wonder
We forget emotion
And how it's run again
Its echoes rock us when
We look, look down on them.

Bruce Heyl

Evening

I miss you when hunting ducklings
pulse
Undulating, evening colors
Staking wades, bonfires
On braving clouds.
The peeps and stirring wash,
The feeling 0' of hopeless grey
Are all ways silklen marbles
On the dock tails;
Tossing willow fingers.
Cat's eye whish
Whispers and contented sleeping
Roasting buoyant above the fishes
So slippery and fitted.

Bruce Heyl

Many Ends

I am best to tell you your future.
But you are dead and I am still.
Here living with this pen, a jaunty
Lonnie pulling me along like a child
In a crowd. But you are dead, your wife
Is unfortuned and sits always before
Your bay window knitting late into
Night.
At last she's there when I go by
On my way to tell your fortune
By the light of the stars under grey
Lights spread octopus through the sky;
So swimming up your hillock,
So dreaming with your fins,
I tell the secret of your breathing
To the sleeper in the tree.

Bruce Heyl

Reading An Old Love Poem

Reading an Old English love sonnet,
Tears came to my eyes, if you think
about it
Love can be so many things though,
You can love in the way of the lone gull
Flying low and scraping sea-waves
Where a moose drinks, the tips of
twigs,
You can love in the way of the tidy washed cottage
The only evidence that it has is a
Hand and stops drinking.

Sara Brown

Puggy the Fool

(after I.B. Singer)

I am a fool, or so at least my friends' laughter tells me. I hope to make them laugh and thus compromise what I should know is my integrity. But my integrity makes me laugh, so I play the fool.

I sometimes try to play the slow, serious man. The normal man who is not very funny, but who is never called a fool. Quickly I see myself as a poseur, though, and I fall back on self-deprecation where it is safe.

My friends tell me: "Puggy, you're funny, but you have to know when to be serious. You can't joke all the time." I pretend I understand them and nod my head. They realize a person has to maintain a certain integrity in this world to get on.

Stuart tells me life is not to be laughed at; I laugh at him and think of his daily routine. He pours mint into his mouth in the morning and waits before its builders, The cellar's small for proof: Though our young one, given To logic more severe, Argues force, roots driven, Bring our t's toughts to tear After quiet showers: "Five years! Elder's rot out Like mild, in ground, in hours, They've crossed the basement grot, Their child is planting down. Fall for the gables now. And yet you smile and frown As though wishes could entice Me, land me! Thunder!" We smile and frown to one Another, we wonder We forget emotion And how it's run again Its echoes rock us when We look, look down on them.

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(by Paul Jenkins)

I am a fool, or so at least my friends' laughter tells me. I hope to make them laugh and thus compromise what I should know is my integrity. But my integrity makes me laugh, so I play the fool.

I sometimes try to play the slow, serious man. The normal man who is not very funny, but who is never called a fool. Quickly I see myself as a poseur, though, and I fall back on self-deprecation where it is safe.

My friends tell me: "Puggy, you're funny, but you have to know when to be serious. You can't joke all the time." I pretend I understand them and nod my head. They realize a person has to maintain a certain integrity in this world to get on.

Stuart tells me life is not to be laughed at; I laugh at him and think of his daily routine. He pours mint into his mouth in the morning and waits before its builders, The cellar's small for proof: Though our young one, given To logic more severe, Argues force, roots driven, Bring our t's toughts to tear After quiet showers: "Five years! Elder's rot out Like mild, in ground, in hours, They've crossed the basement grot, Their child is planting down. Fall for the gables now. And yet you smile and frown As though wishes could entice Me, land me! Thunder!" We smile and frown to one Another, we wonder We forget emotion And how it's run again Its echoes rock us when We look, look down on them.

Bruce Heyl

Reading An Old Love Poem

Reading an Old English love sonnet, Tears came to my eyes, if you think about it
Love can be so many things though, You can love in the way of the lone gull
Flying low and scraping sea-waves
Where a moose drinks, the tips of
twigs,
You can love in the way of the tidy washed cottage
The only evidence that it has is a
Hand and stops drinking.

Sara Brown
Fred Gaines opens a pack of Marlboros, stirs his coffee, and looks back in his chair. He is talking about the cast of Pretty Baby, the collective play which he is directing. It opens in a week and a half.

"I would think, and I’m not saying this in any way as a put-down to the quality of acting we’ve got—a great majority of these people are not actors. We have one or two who are actors, and there are right now twenty-six in the play. They’re people who have never been on stage. I’m more interested in what they want to say as writers, although they wouldn’t think of themselves as such. Whatever false-meaning—they’re reading to mother and dad—what sort of pressures are put on us to make choices..."

Jennifer Barnett sat straight up in her chair in Riverview Lounge and drank a glass of water. "It’s pretty much an evolution of things because as it started out there was an idea—just of influencing individuals—media influencing individuals, or other people, everyone. Influencing an individual to make them in something and what’s good and what’s bad about that. That was the initial idea from my viewpoint. And we just started meeting in the coffee house, anyone that wanted to come, and we started talking about this idea and Fred started outlining what he was going to happen with this play and people started bringing things in. And we started doing improv, just warmups and improvises, and then actually taking the improvs and saying we would like to do a scene about...umm...puberty, or something dealing with their image as it’s changing—a radical new haircut or something like that—and we'd do the improv around that. So it was working and developing scenes that way and then we decided O.K., we have an idea of what is going to go into this—there should be a thread running through the whole play, through all the scenes but we’re going to have to cover a lot of things. And then what we did was we started writing things. If you had something that influenced you in your life, you brought it in..."

"The best improvs we’ve done have revolved around music," Gaines says in an attempt to explain the story of Pretty Baby. "The story is quite simple, it’s about a young person who wants to sing. There are two opposing speeches in it—one is ‘I want to sing’ and one is ‘I want to be a star’. It’s an image maker, he is the one who convinces her to do certain things—and the other name is ‘myth’—that’s an interesting name because we’ll be using a lot of myth in the production. There’s something slick about myth that I like, but I don’t know that we’ll use that name. Anyway, he’s a guy that sees her and says ‘That’s somebody I can deal with’,” Gaines says as he gets up to answer the door.

A woman asks if there is a production meeting today. No. "Cheryl told me it was today," Gaines tells her. "Cheryl told me it was today."

"No, we couldn’t get everybody together today. Gaines sits down at his desk again and lights another cigarette. ‘We worked for about two weeks doing just improvs. We sat down one night and made a list of the first times—the first time I ran away from home, the first time I lied to my parents. I remember one of George Hall’s that I loved—the first time I looked in a mirror and wore what I wanted to wear. And we just sat and talked and we ended up with about 100 of them. And then we took that 100 and sort of found common ideas that were there and there were like 35 of them and we did improv on each one of those and out of those improvs we found a stylistic thread for that and we just followed it, we just let it go. So I think it was a kind of organic process, that is, the final stylistic was an organic process—it grew..."

"It is not a narrative story; the only narrative story in it is very, very simple—it’s about somebody who we see go from 12-13 to the time she’s 20 and making her first hit record. That really is the play, that is the thread that ties the play together. And that pretty baby will probably be played at one time or another by everybody in the cast. It is not a play about women or a play about men or a play about singers."

Tom Otten
The Rockpile

Some people are never satisfied—despite having made a fortune off of their last studio album, worldwide tour, and related merchandise, The Rockpile essentially killed most of their career and its three members went on to do their separate projects. They've recorded another album, the last time they got together before the reunion tour, and this was their third recording of their reunion, a tour that was quite a bit different from the one they did ten years ago. They've been criticized for being too commercial, too slick, too pop-oriented, and too far removed from the original rockabilly sound that made them famous. But this time, they've managed to recapture some of that early magic and put together a record that's both true to their roots and fresh enough to appeal to a younger audience.

This release may be the group's greatest achievement since their initial success in the 1960s. It features an updated version of their hit song "Buddy Guy & Junior Wells, Drinkin' T'N T'N Smokin' Dynamite" and includes two new songs that showcase the band's ability to write catchy, upbeat tunes. The lyrics are just as sharp and witty as ever, with references to current events and social issues. The production is polished but not overdone, with just the right amount of reverb and echo to give it an authentic feel.

The Rockpile's sound has matured over the years, but they've managed to keep their energy and enthusiasm intact. This record is a testament to their continued commitment to making music that's honest, heartfelt, and above all else, fun. So, if you're a fan of The Rockpile, or just looking for some good music to dance to, "Buddy Guy & Junior Wells, Drinkin' T'N T'N Smokin' Dynamite" is definitely worth checking out.
COMEDY

Garrett Morris: Candid Back Stage

by Andy and Larson and Bev Larson

The comedy that evolved after Garrett Morris concluded his show in the Chapel. In fact, our efforts to interview the elusive performer for the Lawrentian bordered on the farcical. Although Morris' agent warned us that he wouldn't grant any interviews, we finally got him to talk to us, albeit somewhat reluctantly. Here are some excerpts from our less-than-candid conversation with him.

Lawrentian: Do you write all of your material?

Morris: You ask me if I write my material and I halahalal said, some of it.

Lawrentian: Who else writes with you?

Morris: Whoever, you know, whatever happens to be there at the time. There's no big thing about it; it's really a straight answer...

Lawrentian: You improvise much of the time, then?

Morris: No, I didn't say that...see, when I'm dealing with leading questions I don't answer them, you know what I mean?

Lawrentian: Well, we weren't meaning to.

Morris: Yeah, I know, but I'm saying that.

Lawrentian: What do you do with it as it comes, basically. If whatever I'm doing demands someone else, then I do it with them.

Lawrentian: How much of tonight's performance are you personally taking from your real life experiences? Was there any emphasis to student input. But, as the evening came, however, in his performance of two folk melodies. This seemed to me here. It's awfully hard to get to, though.

Morris: You must not have been there listening to the concert? That's my life. That's exactly what I did.

Lawrentian: Wasn't any more friction than usual. Herschel Walker was simply another of these concepts and routines. Morris was not one of the writers of Saturday Night Live, and performing the material of the most influential comedic minds of the '70s did not prepare him to write his own, now. It is not surprising, then, that his act was primarily a matter of synthesis. There were elements of all the major "social" comics of memory, from Larry Bruce show-up to some droppings of Woody Allen, all done in the jive idiom made popular by Richard Pryor.

Unfortunately, ethnicity seemed, here, more a matter of course than conviction. Pryor's anger and highly self-conscious sense of pride imbued his hard-edged humor with the power of indictment. Morris, on the other hand, engaged with a partly educational mission in mind, tended toward condescension whenever he approached the racial. The humor inten- tioned as commentary could, perhaps, have been an opening to a high school audience, but here, it proved stale and repetitious. And when, at last, the pants came down to reveal Mel Brooks' wacky drawers it was all over. The cheap laughs added to the old laughs managed to outweigh the real laughs, hardly a laughing matter.

But, make no mistake: there were laughs. Morris knows how to play an audience, especially one as anxious as to respond as this was: the crowd knew and applauded with every innuendo and disdained laughter. The high points of the evening came, however, in his perfor- mance of two folk melodies. This seemed, clearly, as being in the '70s did not prepare him to write his own, now. It is not surprising, then, that his act was primarily a matter of synthesis. There were elements of all the major "social" comics of memory, from Larry Bruce show-up to some droppings of Woody Allen, all done in the jive idiom made popular by Richard Pryor. This seemed, clearly, to be his act of preference, and it is certainly where his talent lies.

On the ideal city: "I love New York, but now I live in L.A. My ideal city would be a combination of the two...you can't beat the cultural life of New York, but I don't like the snow and cold weather.

On Cable Television: "Yeah, I think it definitely has infiltrated the programming of the major networks. Why else would they be fighting back by spending $40 million or whatever on 'The Winds of War'? They must feel there is a real threat there."

Finally, here is Morris on his goals: "Yes, I'd like to buy a big house for my old lady, just like everybody else."

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Try harder

To the Editor:

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Aggressive financial campaign demanded

Pam Paulsen

In 115 days more than two hundred Lawrentians will become new alumni. Even before the $100,000 deposits paid before entering Lawrence is refunded, the University will probably make some request for money from their new alumni. Why must Lawrence rely on alumni giving to help meet expenses? Students may not forget that even those paying full tuition are only paying 60% of the cost of their education. This means that university funds—officials agree—must make up the difference. Graduates therefore become an asset to the University in several ways.

Requests for alumni donations take several forms. While the direct mail campaign of the Alumni and Development Officers becomes familiar to graduates, other methods are also used to solicit alumni support and let graduates know that the University has not forgotten them. Class agents work with the Development Office to seek support for the annual fund. Two alumni campaign and telephone contact volunteer national chairman run an alumni gift coordinator. With parental giving and foundations. With

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couldn't say for sure that it is. But, I appear as if your efforts have had a lot processes involve a lot of politics, and it Conference and All-American selection out is important. There are so many ballots, and I 'm at least getting their know that I 'm getting the kids Americans.

ed in the future?

promotion of athletics should be enhanc­ things going on and so much paper work and academics here at Lawrence?

When I came to interview for the the women athletic teams. said, 'they're really different'. And in Lawrence:

Having someone to keep track of and I think it's a good one -  'athletics are take some getting use to. games because the football team wins and academics here at Lawrence. Lawrence:

finished from page 11

Pretty Baby

beauty, that potential exists and the media really builds on that and may even foster it.

"One of the other things we thought about was the large role violence plays. Some examples were Charlie Manon—those killings sold a few books, made a few movies—or Son of Sam, a serial killer who killed six or seven people yet has movie rights, book rights. And he didn't go and ask somebody 'Can I write a book about this?' Someone came to him and said 'You can write a book about this and we can make money with it.' And you never hear from the other side of it— the people who died so that Son of Sam can go and write a book.

"Other things we thought about? Just that it's not all wine and roses in the land of milk and honey—that's sort of one of the things we were looking at—and how much that picture is pushed down our throats and we're supposed to believe that. But you look around and you know it's not true:"

"I wrote a scene with a parallel monologue—two people, one saying why she wanted to sing and the other why she wanted to be a start." Pretty Baby Smiley says about the writing he did for Pretty Baby. Trying to understand how people get into the business for dif­ ferent reasons: somewhere both of them, both of the two people who are speaking, and Smiley didn't want to be part of it. The girl who wants to sing had always dreamed of singing opera, but she got a job singing pop. It's a job and she can always go back to opera. And the star tries to use her more.

I think there are parts of us that desire to be a Pretty Baby, wanting to be pretty or handsome and be liked because of that. I think that the Pretty Baby we're creating is that part of ourselves—an amalgamation of all those parts."

February 18, 1983 — The Lawrence — 15
the next you venture down into
the underworks of Briskaw, glance into
the recessed corner of the public rela-
tions office. Sitting before a desk
covered with athletic programs, photos,
and news releases, you'll find a friendly
and understanding individual. His name
is Rick Peterson. He will most likely be
scribbling busily with his pencil, or lay-
ing out a sports program, or else he'll be
on the phone with the local media. This
unassuming individual, with a sense of
humor derived from an overexposure to
Coach Gallos, is the sole individual
responsible for the publicity and pro-
motion of athletic activities at Lawrence;
he is the under-recognized, and yet all important, Sports Informa-
tion Director.

Sports Information Director? Lawrence University that small
midwest, liberal arts college dedicated to
quality academics, has an S.I.D.? Yes,
the job exists, at least in part, and Rick
Peterson's efforts as S.I.D. have not only
promoted Lawrence athletics, but have
gone also a long way in furthering
national recognition of Lawrence University. Who is this man so few seem
much about, and who in his mere three years here has contributed so much?

Rick Peterson was born twenty-seventhen years ago in Oak Creek, Wisconsin. In
1978 he moved to Kaukauna and began
work as a sports editor for The Kaukauna Press. A year and a half latter, in December of 1979, he was hired
by the public relations office of Lawrence University. What follows is an
excerpt from an interview in which Rick
discusses some of his perspectives on the
S.I.D. position, on his own expe-
riences and on the relationship he perceives between athletics and the rest of
Lawrence.

Lawrentian: You hold the position of
Sports Information Director, correct?

Rick: Actually my position title is
half-time sports information director
and half-time publication assistant. So
in addition to most of the athletic things
that I do, I help out with putting up
This Week, and small jobs - tickets and
things. I write all the sports news for the
alumni magazine and different odd and
ends. Officially I'm only half time sports
information but in practice I'm probably
more about 60% S.I.D. and 30% publica-
tion assistant.

Lawrentian: What was it like to make
the transition from sports editor to part
time S.I.D.?

Rick: It was very difficult for me to
adapt when I first came. At a place like
Lawrence too many people look down at
you if you're heavily involved
in athletics. They think if you're a big
sports fan or if you really like athletics
you must be a real bore. And that's
not necessarily true, especially here.
Just because you like athletics doesn't
mean you're some kind of a big moron.
So that really took a lot of adjustment,
and even still I have the feeling that a
lot of people think that we don't need
this position at all or if you tell them
you're the Sports Information Director
they give that look like, oh, you're
right up there with the janitors.

Lawrentian: Would you say that your
position, as it is, adequately serves the
needs of the University?

Rick: I'm in the office just about every
day from 7:30 to 4:00 or 4:15. From
the end of September until May, probably
on the average of three to four days a
week I'm at something at night or on
the weekends, or if I'm not there personally
I'm at the office waiting for a call from
the coach to get the sports information
out. The only way that I could think
of to expand the sports information position
is to have more student help. But for
a school like Lawrence I'd like to think
that we're doing a pretty good job right
now, getting the information out. Whereever
I'd like one thing I'd like to do more of is feature
stories, more indepth things when it
comes to home towns. I did a story on
Debbie Jarecz that appeared in Wiscon-
sin Athlete. I did a story on Scott Rep-

The game that Channel 11 broadcast
I'd like to think that I was primarily
responsible for- I was the one who
wrote the stories letters asking them,
you would be interested in this, we've
really been on the ball. You didn't
get a good product down here, I think
there's some interest, why don't you
come down and check it out? I followed
up on the other TV stations the follow-

[Continued on page 118]

The Larsen Line

Herschel Walker
changes his tune

It isn't amazing how people can change so much in a short period of time for at
least I give the impression that they have
changed. The Lawrentian interviewed Rick
Peterson, who has held this position at Lawrence, the foot-
ball program's number one publicist, and he has had a
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this position at all or if you tell them
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