We have at The Laurentian (hi mom!) tried very hard to make something fun for everyone. At 4 a.m. today we noticed a few problems. But anyway, "a" is across and "d" is down. So have fun! (clues on back page)
Feminism
To The Editor:
Lest this be taken as further proof of women's incapacity to manage the affairs of the whole, I would add that this is the same sort of thinking that would help explain the high rate of suicide among women. It is not the primary concern of the feminist movement that women's lives are governed by men. What is of importance here is the treatment of women in the economic and political issues which we have been discussing. We wish to leave the protective shell of Lawrence. Washington. Preparations are now under way for the next year of appreciating female contributions. The vote was nearly split between the candidates, but we have learned that the divisiveness which the campaign has fostered in the city. "Our most important concern at the moment is the divisiveness which the campaign has fostered in the city. "Our most important concern at the moment is 20% of the city's 1.6 million citizens. The mayoral race brought out a record number of voters. The mayoral race brought out a record number of voters. 85% of the city's 1.6 million citizens. The mayoral race brought out a record number of voters.

Letters to the editor

Chicago race
"History was made tonight!" With these words, a weary Harold Washington accepted the Democratic Party's mandate as mayor of Chicago. The announcement was made at 2:00 a.m. Wednesday morning from the former congressman's campaign headquarters. Washington became the first black ever to govern the second largest city in the nation, following his narrow victory over Republican challenger, Bernard Epton. Washington acknowledged the unified support of the black community. "We have fought a good fight, we have won the campaign, and we have kept the faith," but was acutely aware of the divisiveness which the campaign had fostered in the city. "Our most important concern at the moment is 20% of the city's 1.6 million citizens. The mayoral race brought out a record number of voters. The mayoral race brought out a record number of voters. 85% of the city's 1.6 million citizens. The mayoral race brought out a record number of voters.

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Letters to the editor
British Politics

On Monday evening, James Douglas, professor at Northwestern University, Director of the Conservative Party's Research Department, and a noted authority on the machinations of Parliament, gave the first of his series of lectures on "British Politics: What's Next?" Professor Douglas discussed the current state of political affairs in Great Britain, highlighting the Government's economic policies and their implications for the country.

The Labour Party, despite its loss of power, was not dormant during this time. Dissatisfied with the Party's economic policies, a group of motivated idealists formed their own party. The Labour Party was not the only group to take action; the Conservatives gained members from the Liberal Party, creating an alliance that was known as the Social Democratic Party. Meanwhile, Labour was going through a watershed, first winning left by calling for Britains exit from the EEC and NATO, and then suffering a significant decline in Party membership and public support. The fighting between the three parties, voting for Parliamentary dominance and government leadership, continues. This is what makes the next election so important.

Professor Douglas explained the three possibilities for the outcome of the next election, but was not willing to comment about a personal favorite. He set the stage as follows: "What I think is happening as the wave of support for the Conservative Party begins to crest and abate, the fall off is returning. Instead of the public and a further decline in the popularity of rivals, this condition applies to all three parties. The result may also be a "hung Parliament" condition in which no one party has enough of a majority to allow it to formulate and implement policy effectively; this has not happened since 1974."

Professor Douglas closed his lecture by stating that the next election would be an exciting and interesting one, mentioning special attention from students of British politics and history. The election will take place either next June or October, and interested parties should plan accordingly.

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Bridge to London not falling

by David King

As the misty gray skies hung over Lawrence last week, one junior, fresh from a term in England, stood in the wet and sights.

"You know, it could almost be a London fog." For those lucky enough to have stayed and studied in one of the Western world's oldest cities, the rich experiences and the tastes and smells of London linger long after the fog is gone. It is in this place, steeped in history and opportunity, that Lawrence established the London Study Center. Over its twelve-year history, more than a thousand Lawrencean's have lived the streets of London and walked over the English countryside, taking it all in.

Last April The Lawrencean ran a page-one article bemoaning the lack of student support for the fall term in London. The headline read "London: Autumn Down the Tube," but one year later no tears are being shed for the fall as Dean Lauster has proudly announced the return of the fall term London Study Center.

For a variety of reasons, the fall term has always been harder to attract students to than are the other options. Lauster points out that people consider fall to be the best time at Lawrence because there are so many social activities. Also, many students choose to stay in London for two terms and "would rather not be away from their families during Christmas." What is more, some required courses are only offered in the fall, while still others are taught over two terms, carrying into the winter. For these reasons and more, the fall term has consistently been the least stable, but ironically it can have the most to offer.

Soror Bill Schoeller (pronounced "shulty") was at the fall program two years ago and said "I had the best travel opportunities. The weather was good and you could travel during the summer before classes started." Other highlights of the term are the opening of Parliament and the beginning of the theatre season.

In light of failed attempts to fill the fall slots last year, Lauster is especially pleased by the number interested this year; so far 27 applications have been submitted for the 35 openings. This means that there is a waiting list for the fall term, and future and present applications can be certain that the center will be operating. As of the first week in April, the winter and spring terms had 40 and 52 applicants respectively. While only 36 can be accepted for any one term, Lauster asserts that most students on a waiting list will be able to go. Last year, off-campus programs were hurt by a multitude of economic problems and uncertainties over federal and state financial aid; although Lawrence has not suddenly grown less expensive, there is more stability than a year ago. Surprisingly enough, compared to the dollar, the British pound has fallen as much as 15 percent in the last year alone, and that stronger dollar may be just enough to catch a few extra plays or tack on another trip to the Continent.

One need only say friends who have been to London to find out how valuable the program can be. Tom Wick pronounced "Black Sheep" emphasizes the freedom to travel while learning a great deal about yourself. Others point out that the college years are some of the best times for travel.

The London Center is staffed with four faculty members, two of whom are from the city itself. The two Appleton faculty members in 1983-84 will be Professor of Economics James Dana and Professor of Biology Nunner tan. Applications are still being accepted for all three London terms.

This article does not: 1) uncover any untold details of administrative cover-up; 2) make a plea for the proletariat; or 3) work as a muckraker for the masses.

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International Monetary Fund Blues

They say not to worry, I'm sure they're right
the IMF last is all news up tight
they predict the future, they hold our destiny
three million more with complete alacrity
down in the Big Hole
black market digs the go
chin in Zurich
three pigeons have a where
Megamen buy and sell, drive Mercedes Benz
Changed in furthest tones
input/output are delivered, never late
get this bit of luck, I've got a date
down in Pretoria
black market fills the street
New York at nine
Queen stilettos and ask.
Glasnost is rampant, scions on the Riviera
people are bowling down in Del Rio
rich and poor are all consumable
but they wear Calvin and Carter rings
Bobble in a cell
Paris, where the yuppies
plastic struts, never that smell
Gold and silver, Part East, Britain
bursting at the seams, listen to the halls
for all the bing and bonging
people are slanging, note the call
down in South Africa
black hatred seethes in anger
Wall Street, quiet time
in this traffic to长安

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Margaret Thatcher: Stepping Down, But How Soon?

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Friday, April 15, 1983 The Lawrenceian Page 3
debate between bull-headed extremists is funny. Also, a consensus was reached that women at Lawrence would sink into oblivion. I am reassured to know that for this one week, at least, we will be heard - outside of the grill our paintings will be shown, our poetry will be read, and everyone will see photographs of women doing all sorts of supposedly "non-traditional" activities.

Thanks goes to the Council for allowing one day of appreciating female employees on campus, for without that special day we would certainly not be aware of their existence. Thank you for the one week in which we can really understand women (of course we have submitted works to the magazine, look at the art majors' senior shows, those who are giving chemistry, biology and geology seminars, those who are submitting honors papers, play sports, are on the film committee, give recitals, have won grants and scholarships, direct and act in plays, as well as write and edit the Lawrence. There is ample proof that we can do anything that men can do, but such an argument is not the primary concern of the feminist movement of the eighties.

According to the April issue of Ms., the feminist movement of the eighties is one of cooperation, not isolation. The Council is obviously living within the stereotypes of the women's liberation movement of the sixties and seventies. The community here at Lawrence is isolated from the 'real' world. The equality we find here will not prevail in the job market, at graduate or professional schools. To have a woman's week and to have that week devoted to exceedingly trivial issues (such as giving flowers to all female employees and professors on campus) is to create an unnecessary rift.

There is a cartoon on page 10, conceived of and drawn by James Olaki of the Lawrence staff. When the cartoon was presented to the editorial staff, certain of us laughed, and certain of us did not. Specifically, the male members of the staff did not laugh.

Please turn to page 10, and read the cartoon. It requires at least two readings. First, is this cartoon funny? Second, does it belong in the Lawrence?

Everyone on the staff agreed that the situation was funny. A formal debate between bull-headed extremists is funny. Also, a consensus was reached that the visual presentation, the drawing and the spatial arrangement were quite funny. It is possible to view the cartoon, as, overall, humorous. The exposure of stupidity, narrow mindedness, and extreme ignorance, has been a major arena of stupidity. The cartoon makes fun of derogatory ideas of women propogated by men. Men are the object of ridicule in this cartoon; how appropriate for Women's Week. On a broader scale, the cartoon pokes fun at general societal views which are sexist.

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British Politics

On Monday evening, James Douglas, professor at Northwestern University, Director of the Comparative Party Research Department, and a noted authority on the machinations of Parliament, gave a dinner speech on the subject of British Politics: What’s Next? Professor Douglas gave his discourses through his distinct English accent, an assortment of Parliamentary anecdotes, and a plethora of British colloquialisms. His insights were intriguing, and he belied a sense of the participant, as opposed to the peripheral observer.

He opened the lecture with a personal adaptation of Gilbert and Sullivan, “Every boy and every girl that is born alive, is either liberal or conservative; the infection on the last word is essential to the quote overall effect. Professor Douglas then charted a course of British politics, beginning in the sixties. He led the audience through the turbulence and the horselatitudes, finally casting them ashore in 1978.

In 1978 the Callaham Labour Government failed to call for a General Election at a time when the majority of its members felt that it had delivered the goods for the incumbents. Failure by the Labour Government was not a moment, as it were, resulted in a momentous shift in party affiliations and fortunes gained a 43 seat majority in Parliament. This was the highest percentage of seats gained since World War II. The public sector was marginalized by strikes and confidence in the Labour party, and their ability to control the unions, took a nosedive. “If they couldn’t manage public relations, what the dauce could they manage?”

The Conservatives, under the tutelage of Thatcher, faced the same problems that had ousted Labour; the British pound was a shambles. The country was ravaged by high interest rates, tax increases, and a staggering 10% unemployment rate. Mrs. Thatcher was forced to reign on many of her opponents, campaign promises, in a desperate attempt to stabilize the ailing economy. Her party’s slogan became “For Britain’s sake.”

The Labour Party, despite its loss of power, managed to stay in the game. Dissatisfied with the Party’s status quo, several of its members, most prominent was Margaret Thatcher, defected, and formed the new alliance SDP, to the old Labour opening as the wave of support for the new alliance SDP, to the old Labour increasing for Parliamentary dominance and government leadership, continues. This is what makes the next election so important.

Professor Douglas explained the three possibilities for the outcome of the next election, but was not willing to comment on a personal favorite. He set the stage as follows: “What I think is happening as the wave of support for the Conservative Party begins to crest, the fall off is returning, instead of the new alliance SDP, to the old Labour Party.” The result being, that any party has a conceivable chance of winning the next election, given continued support from the public and a further decline in the popularity of right-wing parties, this condition applies to all three suitors. The result may also be a “hung Parliament.” A condition in which no one party has enough of a majority to allow it to formulate and implement policy effectively; this has not happened since 1974.

Professor Douglas closed his lecture by stating that the nation’s next election would be an exciting and interesting one, warranting spec effort from students of British politics and history. The election will take place either next June or October. Interested parties should join accordingly.

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HANS WEICKE

Bridge to London not falling

by David King

As the misty gray skies hung over London last week, one junior, fresh from a term in England, stood in the wet and sighed, “You know, it could almost be a London fog.” For those lucky enough to have stayed and studied in one of the Western world’s oldest cities, the rich experiences and the tastes and smells of London linger long after the fog is gone. It is in this place, steeped in history and opportunity, that Lawrence established the London Study Center. During the history summer, more than a thousand Lawrence students have frequented the streets of London and walked over the English countryside, taking it all in.

Last April The Lawrencean ran a page one article bemoaning the lack of student support for the fall term in London. The headline read “London: Autumn Down the Tube,” but one year later no tears are being shed for the fall as Dean Lauter has proudly announced an exact repeat of the fall term Study Center.

For a variety of reasons, the fall term has always been harder to attract students to than are the other options. Lauter points out that some people consider the fall term too late, as it begins too soon to have studies and travel in order to “freedom to travel while learning a great deal about yourself.” Others point out that the college years are some of the best times for travel.

The London Center is staffed with four faculty members, two of whom are from the city itself. The two Appleton faculty members in 1983-84 will be Professor of Biology Summer Richman and Professor of History Summer Richman. Applications are still being accepted for all three London terms.

This article does not: (i) uncover any sensitive details of administrative cover-up; (ii) make a plea for the proletariat, or (iii) work as a macabre for the masses.

I feel like the travel editor for Good Housekeeping.

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International Monetary Fund Blues

They say not to worry, I’m sure they’re right
The IMF’s all is all down up tight
They predict the future, they hold our destiny
These unifor more with complete clarity
Down in the Big Hole
Black suit digs the ore
Chic in Zurich
Magazin boy and sell, drive Mercedes Benz
Channel and furs never fail
Input/output are delivered, never late
One day in London, I’ve got a date
Down in Pretoria
Black pain fills the streets
Bost in the sun, I’ve got a date
Down in Johannesburg
Black roses in a cell
Paris, eyes gauze
Plastic strain, sorrow that smell
Gold is inflated, Foe Riots burst in the seams
When the banks, listen to the bells
Frenchmen are hungry, 100 francs, 100 francs
People are staggering, note their call
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Black hatred seethes in anger
Wall Street, quitting time
Home to New Canaan, not sensing the danger

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One need only ask friends who have been to London to find out how valuable the program can be. Tom Wick impersonates “Black Shoes” emphasizes the “freedom to travel while learning a great deal about yourself.” Others point out that the college years are some of the best times for travel.

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Monday, April 11, 1983 4:30 p.m.
Thackeray Beyond and Beyond: A Long Term View of the British Economy, Professor Mer- rill W. Tobin, Economics Department, Lawrence University, Verrecchi Art Center Lecture Room

May 3, 1983 7:00 p.m.
The Fine Arts in London, Professor Clyde Dunan, Conservatory of Music, Lawrence University, Nielsen Lounge.

May 12, 1983 7:00 p.m.
An Evening with an Anglophile: Topics in British History & Culture, Professor William Charny, History Department, Lawrence University.

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Friday, April 15, 1983
Page 3
The Lawrencean

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I feel like the travel editor for Good Housekeeping.
Surely, I felt, we had a common purpose. Society? Here, I relate an experience called him Preacher Jed.

With the campus, and these were my fellow students. Lawrence University is part of a huge network of institutions producing a three ring circus, then it certainly fragmented or incomplete knowledge. The ducks in the pond behind us were a trumpet of duck. A cascade of derogatory noise, projected from the American intellectuals, engulfed Jed. The giant on the skateboard entered the circle, performed an angry spin, swung aggressively toward the preacher, andmerged into the crowd. Students took turns relieving themselves of negative, cynical public images. Jed was imperturbable. His courage was firmly based in his belief, just as the courage of some is based in knowledge. I had yet to determine the source of the students’ boldness. A tentative answer: their courage stemmed from a complete absence of belief, and from a state of fragmented or incomplete knowledge.

Jed was warming up. "And why do humans sin?" he demanded, crowding and pointing with menace at a girl in a skirt. More jokes roared forth, and imitation quacks came into fashion. Jed was imperturbable. His courage was firmly based in his belief, just as the courage of some is based in knowledge. I had yet to determine the source of the students’ boldness. A tentative answer: their courage stemmed from a complete absence of belief, and from a state of fragmented or incomplete knowledge.

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The ducks in the pond behind us were a trumpet of duck. A cascade of derogatory noise, projected from the American intellectuals, engulfed Jed. The giant on the skateboard entered the circle, performed an angry spin, swung aggressively toward the preacher, andmerged into the crowd. Students took turns relieving themselves of negative, cynical public images. Jed was imperturbable. His courage was firmly based in his belief, just as the courage of some is based in knowledge. I had yet to determine the source of the students’ boldness. A tentative answer: their courage stemmed from a complete absence of belief, and from a state of fragmented or incomplete knowledge.
John Barth: Man and the Novel

(Review of John Barth, American Journalist, and Creative Writing at Johns Hopkins University, May 1982. Address on Wednesday, April 20, 8:00 p.m. in the Lawrence University Chapel. The title of his speech will be "The Prose of Exhaustion." Barth has published eight novels thus far in his career, has spent most of his time exploring the basic techniques of fiction itself."

by Tom Otton

Literary forms, certainly have histories and historical contingencies; and it may well be that the novel's time as a major art form is up, as the "times" of classical tragedy, grand opera, or the sonnet sequence came to be. No necessary cause for alarm in this at all, except perhaps to certain novelists, and one way to handle such a feeling might be to write a novel about it. John Barth, in "The Literature of Exhaustion," Atlantic Monthly, August, 1967.

What my essay "The Literature of Exhaustion" was really about, so it seems to me now, was the effective "exhaustion" "not of language or of literature but of the aesthetic of high modernism: that admirable, not-to-be-repudiated, but essentially completed " program. "The Pound era." John Barth, in "The Literature of Replication," Atlantic Monthly, January, 1980.

The novelist, John Barth, as the above quotes show, has spent most of his career engaged in rolling over a specific problem: After the demise of modernism, what is a novelist supposed to do? Like Bokwich, Borges, and Nabokov, the problem of "the uselessness of certain forms or exhaustion of certain possibilities," (as Barth puts it) is always the question which generation his fictive. Are there any novels left to write after the form's rather experimental history, a history that began with books like Ulysses and The Shandy and seems to reach a sort of conclusion with books like The Thousand and One Nights? Since the mid-1960's, a has been more and more fashionable to claim that the novel is either dying or dead, and if that is the case, then how should an artist go about writing a first novel in the first place?

"It may well be that the novel's time as a major art form is up..." (John Barth, American Journalist, and Creative Writing at Johns Hopkins University, May 1982. Address on Wednesday, April 20, 8:00 p.m. in the Lawrence University Chapel. The title of his speech will be "The Prose of Exhaustion." Barth has published eight novels thus far in his career, has spent most of his time exploring the basic techniques of fiction itself."

"It's alleged, now, that Mother was a very passing fancy who didn't pass quickly enough; there's evidence also that she was a mere novel device, just in style, soon to become commonplace, to which Dad resorted one day when he found himself by himself with pointless pen."

The title story of Funhouse is another clear illustration of Barth's recycling of his own conception, birth, and relationship with its mother, a tape recorder, and its father, who is Barth himself:

"It's alleged, now, that Mother was a very passing fancy who didn't pass quickly enough; there's evidence also that she was a mere novel device, just in style, soon to become commonplace, to which Dad resorted one day when he found himself by himself with pointless pen."
God, Ducks, Private Property...

by John Duffy

There are ducks in the pond and other students. Lawrence University is part of a huge network of institutions producing the nation's intellectuals. I visited the University of New Mexico with a question in mind. What are the underlying values of the nation's intellectuals? How do they, the educated, perceive themselves in relation to the rest of society? Here, I relate an experience which suggests a partial answer.

From a distance, it was possible to see only a crowd of people. They formed a circle. An attraction, apparently, was at the center. The crowd shifted, lodging here and narrowing there. Someone would hear cheers or applause. In the interim between classes, students walked in all different directions. Some would stream past the attraction, some would shudder to the circle. A group of twenty had set their books down and were seated on a grassy hill next to a duck pond. I sat among the students on the grass, at ease, though this was not Lawrence University, it was a college campus, and these were my fellow seekers of knowledge, my compatriots. Surely, I felt, we had a common purpose. The attraction was in the form of a man. He was an off-white overcoat, like Columbia's, had the build of Jerry Falwell, and the head of Lee Majors, the Six Million Dollar Man. He was talking about something, and the people around him were listening. They called him Preacher Jed.

The ducks in the pond behind us quacked.

"Why do the ducks quack?" Preacher Jed asked, obviously leading up to some moral.

An entire chorus of answers bombard ed him, and a giant on a skateboard swerved by him, almost maiming his coat—alternately playing air guitar, or doing a bouncy hippy walk, then raising his arms in supplication, lamingtons the increase in "homosexuals." The giant on the skateboard now circled tightly around Jed, greatly constraining his movement. Finally, he stepped off the board and assumed a threatening posture directly in front of Jed. He delivered accatory words. Someone had called his sister a hussy. The giant raised and flinched his fists within inches of Jed's Lee Majors face.

"I'm not afraid of you," said Jed calmly, his eyes focused nowhere. "Run along and play."

He might have been shothing an obnoxious child. The giant's fists dropped, and he glided, disappeared, into the crowd. A small boy scolding a 20-inch Stargay said to Jed that if he were better if Jed were dead. Jed ignored his right-angled pacing.

But now a great tumult was beginning. The last man who had circulated the photo, apparently of Jed's sister, hurried the crowd. The twelve or fifteen men were derisive and insulted words like fists. The color of Jed's neck stung, and his pacing became more urgent.

"You're preaching your own words, not the words of God, you sodomite," said the earnest man accused. He loudly shouted to anyone who would listen. He demanded ten minutes to present his case.

Jed tried to move away, to continue operation among the students. The giant on the skateboard now circled tightly around Jed, greatly constraining his movement. Finally, he stepped off the board and assumed a threatening posture directly in front of Jed. He delivered accatory words. Someone had called his sister a hussy. The giant raised and flinched his fists within inches of Jed's Lee Majors face.

"I didn't seem possible that the average college student is simply a nihilist," the preacher calmly, his eyes focused nowhere. "Run along and play."

"That is close," Jed said, pacing, looking thoughtfully. "But they added little to the discussion. We're free to select a particular social order in question, which 'we' will batten. In our own society, as would, say, a student who enjoys hiking. The immense commitment to a set of social meanings makes inference about the response of nature plausible."

Professor Douglas invites us to try what we know of our environment, "as much science fiction. We are to 'sus­pend belief for a little while, so as to con­front a fundamental question about cred­ibility.' If so applied, this type of analysis would be a type of interpretation which ex­planations in individuals a perspec­tive on the environment. In an analysis of the shifting mosaic of perceived prob­lems, the environment, and the Hesthes were compared to this fundamental nature of an environment. Interest in the shifting mosaic of perceived prob­lems, the environment, and the Hesthes were compared to this fundamental nature of an environment.
John Barth: Man and the Novel

By Tom Otten

Barth's practice of recycling fiction in...
India and the U.S.: World's Apart?

by Kirk Lilly

As part of the University in the Town program, Mr. and Mrs. Deshpande are visiting Lawrence.
An American Indian in Lawrence

by Bruce Hayd

As I was raised as the son of the Guest House's foyer, I turned curious about Marathi and Marathis. But it was through the guest house that I learned how someone resides in Escanaba, Michigan to be an Indian citizen. And, if one does attain that unlikely status, who is it that come to Lawrence, a place just as multilingual and Germanic as Escanaba, to teach an Indian language? The image intrigued me. A native foreigner, teaching Marathi to any foreign countrymen. I knew, of course, that she is simply here with the ACM's India program to help prepare students for their trip, but that seemed a full way to approach her.

The emphasis of this interview, we shouldn't be her. Much more important is the India Program. So, she started right in, unquestioned, in a quiet voice just with a tinge of an Indian accent, saying that many students say they'd love to go to India but feel they wouldn't be able to afford it. The cruxing fact is that tuition, round-trip, they'd love to go to India but feel they shouldn't be her. Much more important is the fact that the foreign countrymen. I knew, of course, that she is simply here with the ACM's India program to help prepare students for their trip, but that seemed a full way to approach her.

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Kean: Disorder and Genius

Open campus auditions will be held this Monday from 7:00-10:00 p.m. and Tuesday from 4:00-6:00 p.m. in Cloak Theatre for Tom West's translation, adaptation, and direction of Dumas' Kean, OR, DISORDER AND GENIUS.

Edmund Kean

Thou art the man's bright child! The genius that irritates thy mind Caught all its purity and light from heaven.

Thine is the task, with mystery most perfect, To lead the passions captive in thy train!

Each crystal tear that slumbers in the depth Of feelings fountain, deth obey the call!

There's not a joy or sorrow mortals prove, Or passion or humility allied. But tribute divine, and praise to thee. The shrive thou worshippest is Nature's will.

The only altar genius deigns to seek. This offering—a bold and learning mind. Whose impious guides thou to the realms of fame, Where, crowned with well-earned laurels, all thine own, I herald thee to immortality. Lord Byron

Edmund Kean was a famous actor in London early in the 1800's. He began his career as a child acrobat, the bastard son forced into the theatric world at the age of four as an acrobat in order to help support his mother. He began to play more serious roles in theatres outside London as he grew up, eventually, simultaneously, found himself the toast of London, the centre of Kings and courtiers; the most scandalous rogue London had ever known. He was a god among women, even in the eyes of his friends. Kean remained as acrobat, a buffoon and a jester until he grew up and finally, miraculously, his countryman, Alexandre Dumas, of three people directing a show derived its support will have to come from students and faculty from every depart- ment. If ever you have been curious about theatre, or have wanted to be in a play—NOW IS THE TIME! Auditions will be held Monday, April 18 from 7-9 p.m. and Tuesday from 4-6 p.m. in Cloak Theatre. Scripts are available at the Reserve Desk in the Mudd Library and there is an audition sign-up sheet outside of Cloak Theatre for those who like to plan ahead.

Lord Byron

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This weekend, the premier of The Last Charade will be presented in Stansbury Theater, April 21, 22, and 23, at 8:00 p.m. The Last Charade is an original musical co-authored/composed by Lawrence undergraduate Duane Nilsson, who is a five-year double major in English and music composition, and Christopher Oakley, a friend of Duane's, who is currently a make-up artist at the Lyric Opera of Chicago and the Chicago Opera Theater. The Lawrence production, which Duane is also directing, is set in the present.

... Clearing...

undergraduate. But however exciting the concept of a workshop type atmosphere may seem to be, I was skeptical; that is, until I talked to the actors. Both of the actors admitted to some reservations about the multiplication of directors, but each seemed convinced that, as Wilson put it, "such director shed a new light on a different area," thus helping their progress as they sought to establish their character because there was always a second or third opinion to turn to.

The directors also expressed an appreciation of the fresh perspective that each slightly varying interpretation brought to the show. Horne believes that she "sees things in this play I never had seen before." The last weekend in September. (NO it is NOT too early to start thinking about September!) Eight plays will be available that weekend. And next year for the first time, indepth tours of the facilities as well as conversations and clinics with available actors and directors will be offered to Lawrence students.

The Bard

by Cheryl Horne

Shakespeare has been dead for years. Right? Wrong. Shakespeare is healthier than ever in Stratford. Ontario along with Moliere, Gilbert and Sullivan, Wycherly and Arthur Miller, John Hirsch, Artistic Director for the annual Shakespeare Festival, now in its 31st season, is committed to keeping the great masterworks of dramatic literature out of the dust and "thus act as a magnet for the most arroving thoughts and emotions Western civilization has produced.

Next autumn, as it has for the last several years, Lawrence University will sponsor a trip to the idyllic community of Stratford. The trip is scheduled for the last weekend in September. (NO it is NOT too early to start thinking about September!) Eight plays will be available that weekend. And next year for the first time, indepth tours of the facilities as well as conversations and clinics with available actors and directors will be offered to Lawrence students.

It is silly to try and write out the magic of Stratford. Let us describe it for you instead. Next Wednesday at 5:00 in Cloak Theatre there will be an information meeting concerning the trip. Come talk. Or, if you want to be artistic about it, "invite you to share this experience with us as I invite you to share it with the world." (John Hirsch (quotations taken from the 1983 Stratford Festival brochure.)

The Yellow Wallpaper

"The Yellow Wallpaper," a play based on a short story written nearly a century ago, will be presented by Illusion Theater of Minneapolis Thursday, April 14, at 9 p.m. in Lawrence Memorial Hall.

The play is the story of Arthur Millers, Charlotte Perkins Gilman, author of the story. The play was based, and the story was written in Lawrence Memorial Hall at 3:30 Wednesday and a work of art. It has been produced in Cloak Theatre at 7:30 Friday and Saturday. Share in the "excitement" and come see the unveiling of an extremely strong new play by Paul McMorgan.
Kean: Disorder and Genius

Open campus auditions will be held this Monday from 7:00-9:00 p.m. and Tuesday from 6:00-8:00 p.m. in Cloak Theatre for Tom West's translation of Dumas' KEAN, OH, DISORDER AND GENIUS. Edmund Kean

Thou art the son's bright child! The genius that irradiates thy mind Caught all its purity and light from heaven.

Thine is the task, with mystery most perfect,

To load the passions captive in thy train!

Each crystal tear that slumbers in the depth

Of feelings fontain, doth obey the call!

There's not a joy or sorrow mortals prove

Or passion or humility allied.

But tribute of allegiance owes to thee.

The shrine thou worshippest is Nature's self.

The only altar genius deigns to seek.

Those offerings, sublime and pure

Whose impious guides thee to the realms of fame.

Where crowned with well-earned laurels, all thine own,

I heretofore to immortality impart.

Lend Byron

Edmund Kean was a famous actor in London early in the 1800's. He began his career as a child acrobat, the bastard son of a pugilist, a comedian and an architect's assistant with a fatal passion for both alcohol and rooftops. Kean was loved by the British public. He had the ability to make each scene more exciting than the next. He had the talent to make each character pop off the stage and into the eyes of his friends. Kean remained an acrobat, a buffoon and a jester until the day he died. He was a victim of the theatre world at the age of forty-six. Kean was forced into the theatric world at the age of four as an acrobat in order to help support his mother. He began to play more serious roles in theatres outside London as he grew older. He finally, unfortunately, found himself the town of London, the company of kings and queens; the most scandalous rogue London had ever known. But in the eyes of society, even in the eyes of his friends, Kean remained idolized by the same society that looked down on him. He invited them to parties to laugh at his antics and went to the theatre to be entertained. The only previous English translation of Dumas' original script in print left a great deal to be desired. Tom West, having enjoyed the original, decided to correct the problem. He had translated/adapted the original so that it could be presented here this spring.

My Deity

In the land of alternative dreams

Dwells my friend Whomson

The triumphant god of seas

And with each morning's altibutions

I sacrifice my benign expectations

Though stinging with his good fortune

He gives a thousand million collaborations

His face flickers like moving flames

And calling me by my christian name

He tells me of his little games

I am the headlight you left burning

I am the engine you no longer starting

I am the parties most dreadful here

I am some awful Asian war

I am the wrong textbook that you're using

I am your contact that you can be losing

I am your lover who is cold and masked

I am your disastrous math class

I am another third world famine

I am the numbed crowd that demands convention

I am another pretentious poem in the Lawrentian

I am your friend who makes you feel inferior

I am your recent secretary of the interior...

(well you get the idea)

The vulgar diety offered me a chair

When I pulled it and as I slumped and fell

His body vanished in this air

But his voice remained and laughed, "disciple."

You see we keep planning as we should

and counting on things to turn out good

and when all seems orderly in my heart

the seam god enters and comes apart.
Miller, Not Gilbert and Sullivan

This next weekend, the premier of The Last Charade will be presented at Stansbury Theater, April 21, 22, and 23, at 8:00 p.m. The Last Charade is an original musical co-authored/composed by Lawrence sophomore Duane Nelsen, who is a five year double major in English and music composition, and Christopher Oakley, a friend of Duane’s, who is currently a make-up artist at the Lyric Opera of Chicago and the Chicago Opera Theater. The Lawrence production, which Duane is also directing, is set in the present and tells of a man in search of perfect love. As the musical progresses, the man confronts and rejects the imperfections of the people he comes into contact with, and is blind to his own failings. Ultimately, the failure to accept the faults of others and love them leads to the man’s anguished fall. Interwoven with the dramatic content of the show, is sly comedy, enthralling music, and even a dance number. The uncommon wedding of entertainment and statement presents a refreshing contrast to more traditional elements of musical theater; the show uses shorter songs, mostly solos and duets, that are integral to the storyline rather than expository (i.e. no “oh what a beautiful morning’s), and a dialogue closer to something by Arthur Miller than to Gilbert and Sullivan. The production is technically challenging. The musical takes place on five different sets; the three main ones revolve around the concept of a workshop type of atmosphere may seem to be, it was skeptical, that is, until I talked to the actors. Both of the actors admitted to some reservations about the multiplicity of directors, but each seemed convinced that, as Wilson put it: “each director shed a new light on a different area,” thus helping their progress as they sought to establish their character because there was always a second or third opinion to turn to.

The directors also expressed an appreciation of the fresh perspectives that each slightly varying interpretation brought to the show. Horsa believes that she “sees things in this play I would have never seen if I had directed it alone.” The end result is a synthesis of ideas rather than one prevailing interpretation.McCormac availability for both the directors and actors undoubtedly served to give an even greater sense of continuity to their interpretation and was oftentimes used as a sort of reference point. But the real honest to good excitement of The Clearing is the fact that all of the directors and actors want to give Paul the play he wants to see them. They are giving Paul his play back. Ganes said that it is the function of the director of a workshop which is producing a new play to give it the way it was written, staying as close to the author’s intent as is possible. Thus Paul is seeing the play done as it would have been presented had he had originally intended for it to be done; changes are then easier to spot and consider. Most of all, the experience of seeing the play in its form which the script was written has been presented at the first time of the year. It is silly to try and write out the magic of Stratford. Let us describe it for you instead. Next Wednesday at 5:00 in Cloak Theatre there will be an informational meeting concerning the trip. Come talk. Or, if you want to be artistic about it, “I invite you to share this experience with us as I invite you to share it with the world.” (John Hirsch [quotations taken from the 1983 Stratford Festival brochure])

Free tickets are now available at the Lawrence University Box Office, for Lawrence students with an I.D. Tickets for adults are $2.50, and $1.50 for senior citizens and non-Lawrence students. Come experience a musical that is at once innovative, amusing, dramatic and entertaining.

The Bard
by Cheryl Horan

Shakespeare has been dead for years. Right? Wrong. Shakespeare is healthier than ever in Stratford, Ontario along with Molere, Gilbert and Sullivan, Wycherly and Arthur Miller. John Hirsch, Artistic Director for the annual Shakespeare Festival, now in its 31st season, is committed to keeping the great masterworks of dramatic literature out of the dust and “thus act as a magnet for the most arresting thoughts and emotions Western civilization has produced.”

Next autumn, as it has for the last several years, Lawrence University will sponsor a trip to the idyllic community of Stratford. The trip is scheduled for the last weekend in September. (NO it is NOT too early to start thinking about September!) Eight plays will be available that weekend. And next year for the first time, indepth tours of the facilities as well as conversations and clinics with available actors and directors will be offered to Lawrence students.

“Shakespeare is healthier than ever” as John Hirsch has said. After Saturday’s performance, the cast, orchestra, and crew will go down to Highland Park, Illinois to perform as opening act in Highland Park’s Focus on the Arts Festival. The Festival is put on every other year, drawing artists from throughout the Chicago area. In addition to The Last Charade, this year’s performers will include Frances Fako and members of the Chicago Symphony, Ragtime Company, and Ramsey Lewis and his trio.

The Yellow Wallpaper

“"The Yellow Wallpaper," a play based on a short story written merely a century ago, will be presented by Illinon Theatre of Minneapolis Thursday, April 14, at 9 p.m. in Lawrence Memorial Chapel.

The play is the story of a young 19th-century woman who is suffering from a "serviced disorder" and is confined to her bedroom by her well-meaning husband, who is a physician. The story raised contemporary issues and images as the heroine tries to maintain her sanity in a world pushing her to the brink of madness.

Charlotte Perkins Gilman, author of the story on which the play was based, lived from 1860 to 1935. She enjoyed a wide reputation as a lecturer and author, writing books of history, archaeology, ethics, fiction, satire, economics and social commentary. Her fiction and poetry expressed the suffocation many women felt in their traditional roles and offered a new vision of a woman.

The performance is sponsored by Lawrence’s Performing Arts Council in conjunction with Women’s Week.
Feminist Council Events

This week, Downer Feminist Council led the Lawrence community in the tenth annual celebration of Women's Week. Throughout the week, various presentations were given in recognition of women's achievements, potential, and capabilities.

The film "Men's Lives" was shown on April 12, beginning the celebration. It explores the difficulties concerning sex roles in society, underlining the fact that men are subject to the same frustrations as women, but that their struggle with them is less apparent, due to the patriarchal nature of society. On April 13, Estella Lauter considered the "Feminist Aesthetic." The special insights women have in artistic creation. In addition, each female Lawrence employee received a flower on April 13, in observance of their contributions to the Lawrence community. Said Downer Feminist Council leader, Megan Rudolf. "Although men are most prominent in the administration, it's women employees who most often deal with the students, and we wanted to show our appreciation."

The Illusion Theatre performed "The Yellow Wallpaper" on April 14. This two-woman production deals with Victorian society's oppression of women, centered on the self-maimed life it forced its women to live. The week's events culminated with a performance on April 16 of the Lawrence Women's Jazz Band. In addition to these events, displays appeared in the library of works by female senior art majors, and in the Union of photographs and writings from the Lawrence/Milwaukee-Downer archives, and from current female Lawrentians.

Summing up the week's activities, Rudolf commented, "The purpose of Women's Week is twofold: not only do we want women's achievements to be recognized, but we also want to make known the true essence of feminism. We want to transcend the militant, sensationalist aura that feminism took on during the '70s. Feminism is female strength and recognizing women's potential, not bra burning." Megan further noted that the ideas presented in "Men's Lives" underscore her statement. "Looking at the film from a female perspective, I see how far women have come in our struggle for equality. It was very apparent in the film that society's stereotypes for both men and women are the hurdles that we must leap on the road to equality. What Downer Feminist wants to emphasize is that women don't want to supercede men, but rather, be accepted as equals. That's what feminism is all about..."

Quartet for Finale

APPLETON, WIS.—The final concert of the 1982-83 Lawrence University Chamber Music Series will be presented by the Endellion String Quartet of England Friday, April 22, at 8 p.m. in Harper Hall at the Music-Drama Center. Tickets are $6 for adults, $4.50 for students and adults over 62, and are available at the Lawrence Box Office, 115 North Park Ave.

The ensemble will perform works by Beethoven, Haydn, and Bartok at the Friday evening concert. Formed in 1979, the Endellion had an immediate success at the International String Quartet Competition in Portsmouth, England, where it placed second among 20 quartets from around the world, and also won the prize voted by the audience. The competition's jury included Yehudi Menuhin and members of the Amadeus, Bartok, and Borodin Quartets. Last season, the quartet made more than 100 concert and festival appearances in Europe, and numerous recordings for the BBC.

The Endellion came to New York, where it won the Young Concert Artists International String Quartet came to New York, where it won the Young Concert Artists International String Quartet competition last season through Young Concert Artists, the quartet appeared in the Spring of 1981, the Endellion Quartet came to New York, where it won the Young Concert Artists International Auditions. This resulted in its debut in the Young Concert Artists Series at the 92nd Street "Y" in New York and the John F. Kennedy Center in Washington, D.C. In addition to its first United States tour last season through Young Concert Artists, the quartet appeared in London's Wigmore Hall, made its concert debut in West Germany, Spain and Belgium, participated in the "Schuberttafel" in Rotterdam, and performed at the 1982 Göttingen Festival in Switzerland at the invitation of Yehudi Menuhin. Tickets for the performance at Lawrence can be reserved by calling the Lawrence Box Office at 735-6749.

The 25th Personal

GWEN — Just one week till initiation so get psyched! Have a great weekend and good luck with the party.


SOMEONE — Sometime is running out.

Get it now from any DG — (Raffle Tickets * 1)

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The Ladies of the Grill say "Thanks for the flowers."

Le's, the Am-Who men, bought a ticket. You too! Take a chance! Win a Sanyo Walkman.

Hear Ye

The Viking Room is proud to present the first all-campus dance of the spring term tonight at 9:30. The dance will feature the music of JAVA, a eight-piece combo from Madison, Wisconsin. Don't miss it!

The Office of Campus Life has two open positions for women interested in helping with the development of next year's Student Handbook. Interested persons should contact Rich Agness in the Office of Campus Life by Friday, April 22, 1983.
Womens Lacrosse

by Beth Davivier

After a phenomenal story of seven seasons before the first goal, lacrosse goalie Margaret Haywood continued to demonstrate her expertise throughout the first game at Lake Forest this past Sunday. The goalies for Coach Jeff Alexander, Tia Atkins, Sue Berger, and Lana Wrobleski, who last played for the Lake Forest women's varsity, have been preparing for this season's games. The Lawrence women's lacrosse team faced off against Lake Forest on Sunday, with the Lawrence team winning 13-7.

The game was a new experience for many, as the majority had never seen a lacrosse game before. This was particularly true for the Lake Forest veterans, who were able to witness a thrilling game as the Lawrence players battled for control of the field. In light of this, their performance was commendable. Although the offensive did not possess the same level of offensive success that they would have liked, when given the chance to score, they were able to put in a strong performance. The defense, led by the strong goalies Margaret Haywood, made it tough for Lake Forest to score, with the Lawrence defense holding Lake Forest to just 7 goals in the game.

One of the weather conditions was ideal, the temperature soaring into the mid-90's. This made for an exciting game, as both teams pushed to gain control of the ball and create scoring opportunities. The game was a true test of skill and strategy, with both teams showcasing their abilities on the field. The Lawrence team was able to hold their ground and prevent Lake Forest from scoring, while also creating opportunities for their own team to score. The game was a true indication of the high level of skill and teamwork that the Lawrence team is capable of achieving.

Baseball Article

by Jimmy Pierall

Crober's brilliant sense of direction, the on Tuesday to play Marquette University veterans, the Lawrence players had little ... on the mound and had trouble finding the strike zone. Six walks combined with two crucial errors allowed the feisty Marquette team to push across four runs. The Vikings failed to generate any offense the remainder of the game and lost 4-2.

Between games, an Tribe Head Coach Jeff School advertised the Vikings in only can do. School exclaimed, "Christ one time!" Youse guys played like high schoolers. This in major college baseball not in sight. This is major college baseball...