Becoming a moonie was awful! They caught me just when I needed a break. They drugged me and played with my mind by controlling what I could hear and see. Then they took me for every cent I had!
A woman came to us Wednesday with a message. She came to warn us that we are hell-bent for leather on the highway to hell. She told us with one breath that there is hope for us pervers, and with the next that we would not be forgiven were she to preach until we were dead. And with the next she called us all manner of names that the Lawrentian would prefer not to print.

There are few who would argue that Christianity is not primarily a message of hope. This woman was not preaching that misrepresented Christ's teachings and represented only venomous condemnation of our humanity. She preached a venomous condemnation of our humanity. Those days seem nightmarish to some, and nostalgic to others. It was certainly not a time of human compassion, of facile acquiescence or accepting the notion that "the people want what the people get." How times do change.

In those days of hostility, upheaval and transience, the police attempted to round people up and get them in a paddy, where they could keep an eye on them. Ten years later, the people comfortably entered the paddy and stayed there; the police sat at both ends and made sure that everything was quite subdued and well quarantined from the Madison community. They chatted with their eyes to the man who was smoking the joint four feet away, or the couple that was sniffing a fine white powder, or the man-with painted body—dancing in a "weird" way; these beings were all within the confines of the sanctioned realm of makebelieve. However, the youngster walking his Doberman pins and people composted the children of the now. I find myself lost at what "thing", that intangible is. No longer can I keep my eyes to the man who was smoking the joint four feet away, or the couple that was sniffing a fine white powder, or the man-with painted body—dancing in a "weird" way; these beings were all within the confines of the sanctioned realm of makebelieve. However, the youngster walking his Doberman pins and people composted the children of the now. I find myself lost at what...
Saunders examines Hmong culture and history

By John Duffey

The story of the Hmong refugees in the world today is a story of loyalty and honor. It is also a saga of exploitation, tragedy, and sorrow. Thus spoke Lawrence professor George Saunders in a talk Wednesday entitled, "The Hmong in Laos and America." The purpose of the lecture is to provide an understanding of Hmong culture and history, and to dispel popular misconceptions of these recent immigrants to America. According to Saunders, "The Hmong are a proud, honest, and industrious people, whose commitment to their families, to achievement, to education and hard work are perfectly in keeping with the finest aspects of the American immigrant tradition."

The history of the Hmong, said Saunders, has not entailed a stable, timelessness, undulating lifestyle, but has been in dynamic change, often externally caused, for a long time. Foreign interference is not new to the Hmong.

Since the mid-19th century, said Saunders, much of Indochina was under French domination. After WWII, exploited peoples around the world, there was a continent wide nationalist struggle. The Pathet Lao, a nationalist organization based in Laos, has been in dynamic change, often steadily devolved, to independence and hard work.

The Hmong in Laos lived primarily by slash and burn farming and they raised cattle, pigs, and chickens. Their work and the social organization, based on the extended family and the clan, were closely integrated. Clan membership was essential in binding together various parts of Hmong life. It provided a framework for friendship, sustenance in hard times, marriage customs, and political functions.

Religious life, too, was based on this extended family which was the unit of production, consumption, and reciprocal procurement. "The significance of ancestral spirits in the Hmong cosmology is an extension of the principles of respect, authority, and hierarchy in the living family into the realm of the supernatural." The high mobility required by Hmong agriculture is compensated for by this extension of the family to its ancestors. The Hmong cosmology lends continuity and coherence to a shifting, nomadic little.

In the 1970's, war and revolution completely fractured the lives of many Hmong. The Pathet Lao gained control of the government in 1975, leaving the Hmong in a dangerous position, since they had fought against the Pathet Lao in the C.I.A.'s "secret war." Many were killed or persecuted. About 50,000 escaped from Laos. "Most have had to escape on foot in a journey in which many died along the way. Those who made it to Thailand or other countries were confronted with suspicion, poor living conditions in refugee camps, boredom from forced idleness, and culture shock."

There are about 1,000 Hmong in Appleton, and about 50,000 in the U.S. The Reagan administration has not been helpful to organizations aiding the Hmong. "Project Bridges, for example, earlier had federal funding to support the Hmong children who attended, and now has to raise virtually all of its support for these children from private sources. This is a kind of funding that can only harm the community as a whole, including the Hmong, for whom good day care is essential to eventual self-sufficiency."

It would be almost certain, concluded Saunders, if the Hmong faced with a great hardship in a new land, could rely on family ties and solidarity as they had in their homelands. "Unfortunately, our economic system is one that encourages fragmentation of families, and it encourages individualism over family. In Laos, the Hmong led lives much more strenuous than that of the typical American. They are not afraid of labor, but they are used to a more meaningful integration of labor and family life. It will be difficult for them to adjust to the more fragmented American lifestyle." They need and deserve our support, and they bring to Appleton and the U.S. another facet to a diverse culture.

Hmong find friends in WLFM

In addition to providing useful information in the Hmong language, Lee and Thao play traditional songs of their country that takes you in as a refugee, but you need information about your new country's laws and regulations, and your place in society.

"But the radio program was started, information was spread by word-of-mouth, and soon some of the content was lost when we also want to hear news of other refugees, your adopted country in the world."

"Where do you get it?"

Most of the 500 to 1,000 Hmong people in Wisconsin's Fox River Valley, turn to WLFM, Lawrence University's student-operated radio station. For one-hour each week since early January, Chong Thao and Ying Lee have conducted a radio program entirely in the Hmong language. Judging from the reports they receive, they believe that most members of the Hmong community listen.

An agrarian people from the southeastern Asian nation of Laos, the Hmong sided with American forces during the war in Vietnam. Many fled Laos when the war ended to escape revenge by the North Vietnamese, and many found refuge in the United States.

Those who came to the Fox River Valley now depend upon the radio program for entertainment, information, and companionship when they are not working. They have also explained the law regarding the care of children and young people. They say that their program helps the Hmong people who are between the ages of 10 and 18.

Hmong mission school

Lee and Thao play traditional songs of their country that takes you in as a refugee. They also play American songs that they sing or play a flute-like instrument. They say that only about 25 Hmong people do not have FM radio in their homes.

"If people in the Hmong community just stay home and they get very lonely," Lee said. "When we play their own music and talk their own language, they feel very good."

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RE-EDUCATION camp in Laos

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A confrontation between Christianity and intellectualism

Editor's note: Dr. Alexander is currently the President-emeritus of Inter-Varsity Christian Fellowship, by Anne Binder

Dr. Alexander posed a leading question: "Why aren't more 'intellectuals' Christian?" and the bat was smashed up with conscious creatively. In the dorms the posters for the lecture displayed varying degrees of descension: "Because they're all Jewish," one student wrote in protest. Against the elusive nature of the topic, "Why aren't more 'Christian intellectuals'?" was more common. This, apparently, was an issue guaranteed to pack the lecture hall with all manner of persuasions, from the many Christians to the one representative of the Free Thought Alliance, a group for Blind.

And a Lawrentian reporter, whose opinion in the following article may of offended Christian and non-Christian alike but, it is hoped, will raise a few issues. Letters are welcomed for the Lawrentian of May 27.

According to Dr. Alexander, an intellectual is one who has a good intellect and uses it well—i.e., formulates good questions, is able to observe a wide variety of data relating to questions, analyzes that data well, and formulates good solutions. An intellectual, by definition, ought to be able to delve beneath hypothetical actions or mistake interpretations to the basic tenets of Christianity, and will be able to determine both the nature of a Christian and of Christianity itself. If these reasons are to stand up to examination, then one must assume that some intellectuals do not use their intellect when it comes to collecting information about Christianity. Any intellectual worthy of the name would not concons the "obnoxious, overbearing, and self-righteous" aspects of some Christians but instead would examine the central teachings of the religion in order to determine its worth.

The biggest "stumbling block" for most intellectuals in Jesus Christ, says Dr. A.: the claim that Jesus Christ alone can fill the void that many of us feel; that sense of the meaningless of it all. "I am the way, the truth and the life, nobody comes to the Father but by me." The resurrection is "another tough fact to deal with." Finally, says Dr. A., certain characteristics of some intellectuals bar them from accepting Christianity. Some are ignorant and have rejected an unknown (have not examined the central teachings of the religion in order to determine its worth).

There is evidence, he says, but not enough to crush people against their will. There is evidence, he says, but not enough to crush people against their will to believe it.

Dr. Alexander seems to hold the view that the most compelling reason to accept Christianity is to give meaning to one's life. To fill a void, abolish a sense of despair. Certainly this is not a reason to be discarded. But how does Christianity fill this void? By giving hope for life after death? Not an answer we are to discard, either. But there is a nudge to Christianity that Dr. Alexander did not address and that might speak to more intellectuals than can the spiritual aspect alone. There are those who do not feel a sense of meaninglessness... and there are those who would claim not to fear death (the image of a horrible life after death will not be raised here).

Reverend William H. Carwardine was a methodist minister in the town of Pullman during the 1894 strike of the workers there. He was an early advocate of the "social gospel," a Populist, and the friend of the striking workers. "The rights of property are now warring on the rights of man," he said. "If there is one law for the rich man and another for the poor man, there is liberty. "Christ came to turn things upside down."

One week earlier, the Bishop of the U.S. ratiﬁed a pastoral letter denouncing nuclear war and calling upon Catholics to help rid the world of nuclear weapons. "The nuclear age is an era of moral as well as physical danger. We are the first generation since Genesis with the task of virtually destroy God's creation. We cannot remain silent in the face of such danger...In simple terms, we are saying that good ends, defending one's country, preventing freedom, etc., cannot justify immoral means, the use of weapons which kill...and threaten whole societies. We feel that our world and continued on page 5

Blood Center: Bleed For Pi Beta Phi

The Pi Beta Phi Security and the Community Blood Center of Appleton are sponsoring a mobile unit blood drive on campus Tuesday and Wednesday, May 24 and 25, from 9 a.m. and 4 p.m. on both days. A goal of 100 blood donors has been set.

The Community Blood Center is an independent and non-profit operation with headquarters in the Outagamie County's blood needs since 1983. Blood drawn from voluntary donors is used for patients in Appleton Memorial, St. Elizabeth and Resurrection hospitals. Approximately 10,000 pints are needed per year.

While the blood center has been in operation for over 25 years, the mobile unit is in a fairly recent development. The 40 foot, four chair, self-contained bloodmobile has been in operation since November of 1980.

The bloodmobile makes donating blood more convenient and has been an effective way of getting new donors who agree to be on-call for the center. An overall donor for the center agrees to give at least once per year when his or her specific blood type is needed.

In order to be eligible to donate blood, you should not have any type of cold or flu symptoms, skin infections, cold sores or active allergies. You must wait eight weeks between donations and prospective female donors may not give blood while pregnant or within six weeks of the end of a pregnancy.

There is a six month waiting period following surgery, after receiving a transfusion, after donating blood, after returning from a malaria area or following a blood transfusion.

Those who have had hepatitis, epilepsy, diabetes and most forms of cancer are barred. A borderline diabetic may donate if the doctor in charge states the donor is in good health and is under control and a physician's permission.

For more specific medical operation with which you are anemic, etc., contact the Community Blood Center at 731-4191. One of the important reasons for donating is some diseases which leave a void in the medical area of the mobile.

After all of these things are checked out, the donor relaxes and enjoys a cup of coffee, tea, or cold drink; a snack is provided. After forty-five minutes you can expect the entire operation to take just five to seven minutes. Afterwards you will relax and be served hot coffee, tea, or cold drink. A free movie is provided for those who don't smoke.

All drivers between the ages of 18 and 69 are eligible to donate blood. Donors may not give blood while on their waiting periods. There is a six month waiting period following surgery, after receiving a transfusion, after donating blood, after returning from a malaria area or following a blood transfusion.

For more specific medical operation with which you are anemic, etc., contact the Community Blood Center at 731-4191. One of the important reasons for donating is some diseases which leave a void in the medical area of the mobile.

The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile. The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile. The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile.

Appointments will be necessary and students can make them during the weeks of May 9th and May 16th at sign up tables located in Downer and Colman.

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You will find that your ice pick will fail you
And your weakness will prevent you from crushing glaciers.

Then you will feel...

-J.C. DEO

 transient visitors
... Again, and again over again: Never in past or future can we imagine the horizon, with transient visitors.

They sail towards a visionary;
They, Time will pass when the waters... The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile. The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile.

Resumé printed in blue lettering; red setting star...

The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile. The body begins to work immediately to make up for the blood loss, with the volume replaced in the circulatory area of the mobile.
nation are headed in the wrong direction."

Christianity can fill a personal void, it can provide us with hope for life after death. But we live with other people, and we live on this earth. Christianity can provide a direction in our relationships with others, and a good basis for action in this world against the things that are wrong (overturning the tables of the moneylenders?) or in support of those things we see as right.

Schneider looks ahead

by Laurie Havell

Professor Ben Schneider of the English Department is retiring, after 28 years of duty in the chambers of Main Hall. The Lawrentian felt that it was an opportune time to talk to Schneider, and ask him to reflect about the past and about his future plans, hopes and aspirations. He was kind enough to take some time out and talk.

Prof.: Hello! Lawrentian: What are your plans for the immediate future?

Prof.: Well, the general plan is to live on apple pie fall and winter—fall and spring. And then go south in the winter where there's a place my father built in New Hampshire. Aside from that, we don't know what we're going to do, but we certainly want to travel a lot.

Lawrentian: How long have you been at Lawrence?

Prof.: 1955. Which in '85 would be 30 years. It seems like yesterday.

Lawrentian: You were talking about computers earlier; what sort of change do you see in Lawrence in general, and in the English Department, or changes that need to be made?

Prof.: Lawrence in general should be using computers in language and in basic science, and basic English. Students who need help in these departments could just go to a terminal and pull out the exercise or program that will lead them to a knowledge of what they don't know. Also, English should let people know that there are big careers in computer science for people who can write.

Lawrentian: Would this be related to publishing?

Prof.: Actually the biggest need of the computer industry right now is for people who can write, because the usability of any computer system depends on the clarity of what they call documentation, which are the instructions for using it, the definitions. The place for English majors, who have skill in the use of words, could find an infinite amount of work in writing documentation. That's a big field. There must be at least fifty computer magazines, and I tell you, they are just churning out articles.

Lawrentian: What is the nature of the articles that you're interested in working on?

Prof.: I have one on Restoration drama, and another one on Wordsworth, and today I decided to write one on Shelley's Prometheus Unbound. This is a very strange, but in these last years, it must be the effect of knowing you're going to quit; you try to kind of draw everything together, and suddenly you discover that you're looking at the writer in a new way. And how disappointing that now I've found a way to get around Wordsworth and Shelley, I won't be teaching them anymore.

Lawrentian: Something interesting happened to you when you were working on your Ph.D. What was that incident?

Prof.: I was working on Wordsworth's Cambridge Education in the Cambridge Library, and I had about three months' worth of notes. On the way out of the house, my wife asked me to dump the garbage. Well, when I got over to the library, which was about three miles away, I saw that I had the garbage, but not my briefcase. I raced back to the house about ninety miles an hour, because I knew that the garbage was that incident?

by Tom Ottes

Jerald Bullis, the Ethel M. Barber Visiting Poet at Lawrence University, will deliver a reading of his work on Tuesday, May 24, at 7:30 p.m. in Harper Hall in the Music-Drama Center. Bullis, who taught classes in literature and poetry composition at Lawrence from 1973-78, graduated from Washington University in St. Louis before attending Cornell as a Woodrow Wilson fellow, where he received his Ph.D. in English in 1970. In 1972-73, he was awarded 83,000 by the National Endowment for the Arts, with which he travelled in Mexico. In 1978 he left Lawrence to accept a teaching position at Cornell, where he has been a post-doctoral fellow since 1981. Bullis has published four books of poetry: An Exegue: Pastoral Meditation (1971), Taking Up the Serpent (1975), Adorning the Buckhorn Helmet (1976), and Orion (1976). Bullis' latest published work has appeared in Poetry and New England Review.

In a preface to Orion, A.R. Ammons wrote, "Jerald Bullis cares for the mere fact and the matter-of-fact, but he sees with much force and clarity that the fact in his poems seems to lose its hold, to tremble in the imagination as if evaporate in light. But only for a second. Then Bullis returns the fact to its everyday, matter-of-fact setting, except that his mind has touched it in an inner reality that makes it at one with all things in the highest imagination and also more deeply itself than it was before."

In an interview, Bullis mused about the purposes and idiosyncrasies of performing poetry: "It's kind of scary to give a reading: my friend and old teacher A.R. Ammons doesn't do it. It's scary enough to read somebody else's work before an audience. To read one's own is unimaginably frightening. I think readings are good, though. Poetry should be performed."

Bullis said that selecting work to perform is usually difficult. "You want to adjust the material to the audience, which sometimes means you don't read the work you're most fond of as a writer. That's especially true of me because of the four books I've published, there are three longer poems. I'd like to read a long one, but I think that would be almost impossibly frightening."

"I think the strongest early influence on me of poetry as performance was Dylan Thomas...I still admire his recordings very much. I think most poets read their work very badly, in fact, most novelists do too. Robert Creweley and Allen Ginsberg read their work very well, and they've had some influence on me."

What is the purpose of a poetry reading? Bullis said, "For us, they are like church services—sacramental performances. Their important, deepest meaning is that people gather together to praise the ideal of artistic endeavor, whether it's music, poetry, or fiction, and the audience may be more or less excited or disappointed by the experience. But that happens in church, too."

Such an event as a poetry reading, then, Bullis believes, is done "in praise of art—in praise of the ideal of art, no matter how close an individual comes to approaching that ideal." All of which is more than a reminiscence of Bullis' poem "Call to Worship": "Listen/For the gospel howling down the highlands of Rocky Knob,/For the power of the wind whipping laurel in Licklog Gap,/Frailing hallelujah out of Walnut Bottom...we're flooding Locust Hollow with our faith..."
America's best found in New Orleans

Our friend Paul Cohar of The R & B Cadets from Milwaukee calls the annual New Orleans Jazz and Heritage Festival "the best thing happening in America." That may not be an overstatement.

The festival, now in its sixteenth year, was once a well kept local secret. In recent years, however, it's achieved a national reputation and has now become a mecca for roots music enthusiasts. Showcasing the best of New Orleans R & B, gospel, traditional jazz, and "big name" jazz, the festival was framed by two weekends of fairgrounds activity with a week of club and riverboat concerts in between.

The "Heritage" of the festival's name encompasses the full range of New Orleans/Louisiana Bayou culture. In addition to the various music stages, the weekends offer local Creole, Cajun and Soulfood delicacies, craft demonstrations and art work on display, and a plethora of local theater, poetry and dance events.

We managed to make it down to New Orleans for most of this year's festival, and are already planning on making it an annual trip. Some of our impressions of the festival, the city, and the music follow.

The Fair

We were immediately struck by the good "vibe" overall among the crowds at the fairgrounds. People seemed to be on their best behavior and in attendance to dance or listen to the music. Unlike some big music festivals where the object of a large portion of the audience is to "get drunk and be somebody," the crowds at this fest were intent on cultivating a quiet buzz and set the performers the bar to show.

The City

We expected the worst after the spring floods, but the weather was balmy for the duration of the fest. Hot, sunny days and cool evenings had everyone smiling. New Orleans was in full spring bloom: trees lush with greenery, tidy front yard gardens almost liquid with magnolia and jasmine perfume.

And the architecture! Our nightly ramblings took us past the stately homes of St. Charles Avenue and by day we marveled at the pastel-colored "shotgun" homes of uptown. Perhaps it was something in the quality of light, but we all agreed that the shocking pink facades were our favorite color. It was a color that would have looked good in the northern U.S., but it somehow just seemed out of place in the South. It's almost as if the city uses its colors as a way of telling the world "we're open for business!"

The Music

The only impression one walked away from the fairgrounds with on opening night, despite the depth and quality of the day's musical lineup, was that of the Right Reverend Al Green. Roy. Green might have ripped the nearby Gospel tent aoL over with his electric dexterous music, but he was scheduled as the opening act at Stage One (possibly to make more converts)!

Green is seriously behind his evangelical mission (he is a practicing minister with a congregation in Memphis, Tennessee), but does not believe his sensual style of singing and stage presence interfere. His revue sunny recall "Love and Happiness" or "Let's Stay Together," but are backed by a solid rock gospel choir and are delivered with more fervent capture. He showed us the old Al Green, literally, beginning with throwing aside his clerical black jacket and ending with tearing off his shirt and throwing it to the women in the front lines, coming out bare-chested for the encore and singing "I Believe in Jesus." We ourselves believed heavily afterward, at least until we got to the beer tent.

It was a bit weird to hear him amid all the Rasta Cajun Dixieland Be-Bop, but Roy Orleans is still a lot of fun. We're not sure if Roy is from Louisiana, but he did originally record "Blue Bayou." He played Stage Four one afternoon with his customary concrete statue presence and soaring falsetto. Roy had a good band, sang all the cornball hits, and we ate it up, along with the throng.

Fashion note: Roy is currently sporting a chest scar from bypass surgery, and is wearing his black Elvis kimono open a bit lower to set it off.

Local Heroes

The Dirty Dozen Brass Band is a congregation of young upstarts who seem to be rooted in the New Orleans marching band tradition. They have a couple drummers and around eight horn players, including sousaphone (portable tuba). And they do play. "Sweet Georgia Brown" and "Mardi Gras in New Orleans." Occasionally they even leave the stage and walk about, leaving a spontaneous second line in their wake. But the comparison to their heritage should end there, because this band is one of the hottest blowing jazz troupes around. Before you know what's happening they're syncopating and soloing hard and fast, and if there is a future to marching band music, you realize that you probably just heard it by.

The Neville Brothers. The heart and soul of New Orleans. Art and Aaron Neville had a string of regional and national hits in the 50's and 60's (notably "Tell It Like It Is" by Aaron) before they joined The Meters—New Orleans' funkier answer to Booker T. and the MG's. They split from The Meters in '78 to form The Neville Brothers with Aaron's sons Cyril and Ivan. Lately they toured with the '81 Stones tour and have an LP coming out shortly on the Rolling Stones label—watch for that.

But our first reason for loving The Neville Brothers is the voice of the "Pops," Aaron Neville. This imposing fellow looks like somebody you would definitely want on your side in prison, but the sound emanating from the man is the songbird's en-quipment.

But our first reason for loving The Neville Brothers is the voice of the "Pops," Aaron Neville. You can hear the pain in his voice, the hurt and the desire. He sings with a passion that is truly moving. His voice is powerful and soulful, and his delivery is so sincere that you can't help but be moved by his music.

We had a chance to catch The Neville's seven-piece band two different nights—the notorious Tipitina's, Professor Longhair's bar, and at Jimmy's, a rock club. THEY WILL MAKE YOU DANCE. A harder-working band we've never seen

The Food

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The City

We expected the worst after the spring floods, but the weather was balmy for the duration of the fest. Hot, sunny days and cool evenings had everyone smiling. New Orleans was in full spring bloom: trees lush with greenery, tidy front yard gardens almost liquid with magnolia and jasmine perfume.

And the architecture! Our nightly ramblings took us past the stately homes of St. Charles Avenue and by day we marveled at the pastel-colored "shotgun" homes of uptown. Perhaps it was something in the quality of light, but we all agreed that the shocking pink facades were our favorite color. It was a color that would have looked good in the northern U.S., but it somehow just seemed out of place in the South. It's almost as if the city uses its colors as a way of telling the world "we're open for business!"

The Music

The only impression one walked away from the fairgrounds with on opening night, despite the depth and quality of the day's musical lineup, was that of the Right Reverend Al Green. Roy. Green might have ripped the nearby Gospel tent apart with his electric dexterous music, but he was scheduled as the opening act at Stage One (possibly to make more converts)!

Green is seriously behind his evangelical mission (he is a practicing minister with a congregation in Memphis, Tennessee), but does not believe his sensual style of singing and stage presence interfere. His revue sunny recall "Love and Happiness" or "Let's Stay Together," but are backed by a solid rock gospel choir and are delivered with more fervent capture. He showed us the old Al Green, literally, beginning with throwing aside his clerical black jacket and ending with tearing off his shirt and throwing it to the women in the front lines, coming out bare-chested for the encore and singing "I Believe in Jesus." We ourselves believed heavily afterward, at least until we got to the beer tent.

It was a bit weird to hear him amid all the Rasta Cajun Dixieland Be-Bop, but Roy Orleans is still a lot of fun. We're not sure if Roy is from Louisiana, but he did originally record "Blue Bayou." He played Stage Four one afternoon with his customary concrete statue presence and soaring falsetto. Roy had a good band, sang all the cornball hits, and we ate it up, along with the throng.

Fashion note: Roy is currently sporting a chest scar from bypass surgery, and is wearing his black Elvis kimono open a bit lower to set it off.

Local Heroes

The Dirty Dozen Brass Band is a congregation of young upstarts who seem to be rooted in the New Orleans marching band tradition. They have a couple drummers and around eight horn players, including sousaphone (portable tuba). And they do play. "Sweet Georgia Brown" and "Mardi Gras in New Orleans." Occasionally they even leave the stage and walk about, leaving a spontaneous second line in their wake. But the comparison to their heritage should end there, because this band is one of the hottest blowing jazz troupes around. Before you know what's happening they're syncopating and soloing hard and fast, and if there is a future to marching band music, you realize that you probably just heard it by.

The Neville Brothers. The heart and soul of New Orleans. Art and Aaron Neville had a string of regional and national hits in the 50's and 60's (notably "Tell It Like It Is" by Aaron) before they joined The Meters—New Orleans' funkier answer to Booker T. and the MG's. They split from The Meters in '78 to form The Neville Brothers with Aaron's sons Cyril and Ivan. Lately they toured with the '81 Stones tour and have an LP coming out shortly on the Rolling Stones label—watch for that.

But our first reason for loving The Neville Brothers is the voice of the "Pops," Aaron Neville. This imposing fellow looks like somebody you would definitely want on your side in prison, but the sound emanating from the man is the songbird's equipment.

But our first reason for loving The Neville Brothers is the voice of the "Pops," Aaron Neville. You can hear the pain in his voice, the hurt and the desire. He sings with a passion that is truly moving. His voice is powerful and soulful, and his delivery is so sincere that you can't help but be moved by his music.

We had a chance to catch The Neville's seven-piece band two different nights—the notorious Tipitina's, Professor Longhair's bar, and at Jimmy's, a rock club. THEY WILL MAKE YOU DANCE. A harder-working band we've never seen...
An anthropological view of “Celebrate”

by Craig Renner

I had the opportunity last week to briefly experience the world of archeological discovery. Dr. Ronald Mason (Lawrence University) and his wife Dr. Carol Mason (University of Wisconsin) took myself and six other Lawrenceans on a test “dig” at Pecos de More in Door County. The Masons had successfully excavated and analyzed the archeological remains of the Bay Culture Indians some twelve years ago, and wanted to test an adjoining site that is to be bulldozed for the construction of a new ferry port. If the site proved to yield a significant concentration of artifacts, then perhaps construction would be delayed to allow for a full excavation of the site. We found many fragments of stone tool industry and several nearly complete arrowheads left behind by the Bay Culture Indians about the time of Christ. Although these finds did not indicate that a full excavation would be fruitful, it was an important test nonetheless, for we could be fairly confident that the future construction would not be destroying a fertile artifact-bearing site. Perhaps even more important, the trip gave those of us who had never done any archeological fieldwork the momentary, or at least the theoretical, experience of being an archeologist. I didn’t want to let go of the adventurous atmosphere of the dig. And so when I stepped from the van and observed the field of diggers in full swing, I thought to myself, “What would an archeologist make of this?” I began to look around for the standard tools of the student of physical evidences, I decided I could no longer depend on the archeological approach faced with the ephemeral nature of the festival, and still determined to uncover its cultural meaning, I chose to employ the standard tools of the student of social and cultural anthropology: personal interviews and participant observation.

So I drank a Miller. I made my way around the campus for the rest of the afternoon, taking in the second performance of “The Circus” by the actors’ collective, several bands, talking to friends, and, on a couple of occasions, complete strangers. I watched the children chalking up the sidewalks and riding ponies, and even made a quick pass through the arts and crafts booths, and, of course, I had a couple more Millers and a steak sandwich from the Phi Delta.

But I was still confounded. I still had not discovered anything resembling a central theme, a focus, a tradition binding all these people together. We were all celebrating, but what was it that we were celebrating? Then it hit me: WE weren’t celebrating anything. There was a lot of celebrating going on, to be sure, but each of us was responsible for supplying our own meaning to the celebration. All the participants brought their own traditions with them. The diverse hawkers, artists and crafters, entertainers, were each continuing (or perhaps inaugurating) their own separate traditions, as were those in attendance. But the lack of a shared, culturally meaningful tradition in the festival is not due to a lack of hard work, or creativity on the part of the planners of Celebrate. It is, rather, a sign of the times: it is not an exception to the rule, but a good example of the typical festival of its type. We cannot ignore the larger forces in our society which tend to tear down cross-cultural community traditions while encouraging the individualization of values. What we find is an atomization of values and traditions that reflect the spirit of individualism which is rooted in the modern capitalist society. Under these conditions we shouldn’t find it surprising to find a lack of a central focus, a meaningful tradition binding all of the participants together.

But that does not mean that such a tradition cannot be inaugurated; we can create our own traditions. But such traditions cannot be created out of thin air; they must be rooted in forces that have a real, material basis in society. We might learn a lesson from the history of the American Indians. Many of the larger tribes held great harvest or hunting festivals that were organized around the community imperative of producing or capturing food at certain times of the year. These festivals had a truly meaningful and shared cultural basis, and the propagation of the meaning inherent in these festivals was provided by the common bond of community ownership of the agricultural and hunting lands. Certainly the times have changed; the bonds have been split by private ownership, but our sense of history must be rooted in the tools to forge new bonds and create new traditions.
Shrode on "Celebrate"

When Celebrate '83 drew to a close Sunday night, there were mixed reactions among the students: the music was good, the music was bad, the beer was good, the beer was... and so on. The old adage you can't please all of the people seems apropos when reviewing Celebrate. However, we were interested in finding out who tried to please as many of the people as possible and how they went about it. We set our sights on the Office of Campus Life, and spoke with Paul Shrode. The interview proved to be very enlightening and revealed some little-known facts about Celebrate planning and programming. We thank Paul for his time.

Q: Mr. Shrode, were you pleased with Celebrate?
A: Yes, I was. Overall, yes I was.
Q: Do you think that the students were?
A: It is very difficult to please everyone, but I think the majority of people had a good time.
Q: There was quite a bit of dissatisfaction regarding the large amount of press devoted to Miller Brewing; could you tell us why they were such a force in Celebrate '83?
A: Miller offered to help fund a large part of Celebrate, including $1300 of free advertising. Celebrate is a very expensive proposition.

somewhere in the neighborhood of $10,000 was needed this year. We raised most of that from LUEC. Miller simply pledged to help out extensively; they funded $1700 of The Producers' fee. We shopped around—area businesses, campus organizations, and other beer representatives. Miller gave us the best deal.

Q: Who chose The Producers as the main attraction? Was Miller involved in this selection?
A: The Producers had been the choice for main band; they happened to be on tour with something known as the Miller Rock Network. We wanted The Producers, and Miller offered to help us out in return for their advertising.
Q: Do you regret Lawrence having to play second fiddle to a beer distributor in return for the opportunity to have Celebrate?
A: Yes I do. Celebrate is supposed to give the community an opportunity to see the campus and the students, and vice versa. To make beer the main attraction seems sort of disappointing.
Q: In that vein, do you think Celebrate was just a big beer party for many of the people who attended? I.e., do you think they came for the beer?
A: We had the best turnout in the history of Celebrate, 20,000. I don't think people came only for the beer; I think they came for the music, crafts and food as well as just to have a good time.
Q: While we are on the subject, is there any reason why there have been so many, what seems an inordinate amount of beer nights this year? Are the beer representatives trying to flood the campus by giving us good deals on their products?
A: This is something we've been thinking about also. I don't think that a beer night should be just that. When they sell a Bavarian beer and lower the price, it just makes people drink. They could sell food and have music which would correspond somehow with the beer that they are selling. I would like to see the focus taken away from drinking and directed towards some other activities. Myself and several other people are involved in a group which is studying the drinking and the Viking Room; we would like to see people doing other things besides just drinking. We are trying to coordinate activities which would augment the beer nights and give students other possibilities for using their time.
Q: Who is responsible for selecting the music in the Viking Room? There seems to have been an overabundance of mainstream rock, and very little reggae or new wave. Is there a survey which is responsible for determining the musical choices?
A: Yes. We have conducted a survey at Dowsor and in the fraternity. About one quarter of the campus took part. Jazz and rock were primary choices, but some people did suggest new wave, blues or punk bands, but you have to go with the majority, and that's what we've tried to do. I think we've been able to please most of the people, but not all of them.
Q: You've almost completed your first year at Lawrence; how do you feel about it, and what are some of your reactions?
A: Good and bad. Most of the people and students I worked with were interesting and enjoyable.
Q: What are your aspirations for next year, and how do you view yourself and your office vis-a-vis the student body?
A: I feel good about coming back—as I said, I enjoyed most of the students I've encountered. I think that our Office should play a more active part in organizations and student life. We should give the students an opportunity to broaden their horizons, things to do with their free time, so that when they graduate, and they come home from work at night, they can do something which they enjoy and which makes them feel good.
"Hearts and Minds" a must this weekend

by Amy E. Pagel

Few films are as iconic as those that take a familiar theme and make you forget that you already knew the ending when you walked in the door. This is especially true when the film is a documentary about the Vietnam War. Hearts and Minds is such a film. The general themes of the film are fairly stagnant; they are well known and have been discussed and used before. But it is the director's dynamic and fluid approach to those well-worn themes that makes the film so captivating.

Hearts and Minds is not a run-of-the-mill Vietnam documentary. It goes a step farther than most. It was shot on location at home, depressed soldiers discussing what they have done, and devastated Vietnamese families. The title refers to a comment made by President Johnson that "the ultimate victory of Vietnam relies on the hearts and minds of the people who actually live there." Yet Davis not only deeply probes into the hearts and minds of the Vietnamese, he also dissects the hearts and minds of American government officials and American soldiers. He probes not only into the aftermath of the war, but also, and perhaps more importantly, into the way American and Vietnamese viewers perceived that prompt to its occurrence in the first place.

The film begins in post-World War II America, and explores the prevalent American attitude at that time: namely, that we should "ex- ploit our image without respect for that of our enemies." As an accompaniment to this attitude is America's overwhelming desire for communism. We see interviews of Ronald Reagan, Senator Fulbright, J Edgar Hoover, LBJ, and a who's who of early 1960's anti-communist documentaries. The predominating attitude expressed through all of these clips is one of great faith and trust in the American government and the American way of life. This overwhelming attitude of righteousness is perhaps best summed up by the return of a P.O.W. Lt. George Coker. He comes back to his small town in New Jersey amidst flag-bearers, cheers, high school bands and a red carpet in the town. The Coker family knows that it was "his" faith in his family, faith in his god, and faith in his country that kept him alive and returned him to his family. Throughout this first section of the film, Vietnam is not seen at all except for an initial opening shot of a small serene village, Hung Dingh, the northwest of prevalent American attitude of that time: namely, that we should "exploit our image without respect for that of our enemies."

America's adamant faith begins to be imploded with our visions of progress to all of the world. As an accompaniment to this attitude is America's overwhelming desire for communism. We see interviews of Ronald Reagan, Senator Fulbright, J Edgar Hoover, LBJ, and a who's who of early 1960's anti-communist documentaries. The predominating attitude expressed through all of these clips is one of great faith and trust in the American government and the American way of life. This overwhelming attitude of righteousness is perhaps best summed up by the return of a P.O.W. Lt. George Coker. He comes back to his small town in New Jersey amidst flag-bearers, cheers, high school bands and a red carpet in the town. The Coker family knows that it was "his" faith in his family, faith in his god, and faith in his country that kept him alive and returned him to his family. Throughout this first section of the film, Vietnam is not seen at all except for an initial opening shot of a small serene village, Hung Dingh, the northwest of prevalent American attitude of that time: namely, that we should "exploit our image without respect for that of our enemies."

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Sowards, an army deserter, talks about the propaganda and brainwashing type of training done by the Army both in Vietnam and in America. Sowards relates how the conflict between two opposing ideologies is thus brought to a head. The soldier quickly begins to sense that the center will not hold and that although he was previously held together through a common faith, both sides strongly believing in war, the fighting itself and his own faith is now beginning to fall apart.

At a crucial point in the film, the camera avoided in their earlier efforts to show the conflict of ideologies, now saws a child hit by a bomb and as a father he can’t imagine what he would do if that were to happen to his children. The most harrowing moment of all, however, is that which Davis says for lost. An ex-captain states that “Americans have tried very hard to escape what we have learned in Vietnam.” With the present problems in El Salvador, and with conflicts practically everywhere, the theme becomes the best if America—as a country, and individuals—did not forget the lessons of Vietnam. A good start in remembering is to see Hearts and Minds this weekend in Y161.

Out of a fairly active campus band scene, the i-dots have distinguished themselves as purveyors of consistently entertaining, interesting, and danceable music, including substantial original material. Attaining their performances, one is struck first by the eminently danceable quality of their tunes, and secondly by the appearance of the performers themselves: attractive, happy and clean-cut without being plastic. Yet, a certain enigmatic quality about the band piqued my curiosity enough to seek an interview. The enclosure was theirs, and also my, first interview; thus we began, rather unsure how to proceed, but certain that we would have an interesting time finding out our subject. (Note: since this newspaper negativist had not yet learned the marvelous utility of that device known as the tape recorder, most quotes will be paraphrased.)

Present at the interview were Chris Alvarezguitarist, Kyre Scoen—saxophone in civil war bassist; and Michael Kennedy, percussionist. (Regrettably absent was the drummer name we couldn’t find you. Clear shot.)

David then struck off moody and depressed. He spent the next seven days in a mire staring at his reflections in yellow America and drinking squallor-sodomy while some bleary-eyed girl told him, “Well it’s good that you’re concerned with these things, not too many people are.”

Meanwhile, Sally, on a talk, decided she would kill herself. “Yes,” she thought to herself, “no one will care when I die. It’s easier than all this damned school. Right now I am ashamed of life. From love in his sticky lilies I seek words with as many lives as she always was. It was afterwards and her just gotten up and was proudly confessed. She saw him and tried to cross the street, but God called to him, ‘Hey, give me a buck for cigarettes’.

Why should I give a God when he has the whole world, thought David. “Oh shit, what kind do you want?” grumbled David.

“Clever, but wrong, hypocrite. I have not created a world where everyone flat-.

But David, however, didn’t know he had a convert, for he was on a plane to Israel.

“You cheated me!” he screamed in tears as she stormed out of the house.

“I-dots” original songs: who writes what? Does a community of writers influence the band’s “i-dot aesthetic.” Mike on the other hand maintained that he “just likes to play drums.” After a moment’s thought, Erik further developed his concept with the ideal of music which is “definitely out of the mainstream. That’s the whole popular music tradition.” “Popular music” was then defined as whatever has mass appeal at the time: what was popular in the 1700’s is obviously not the same as what is popular now. An argument then emerged on whether “popular music” historically is what appealed to the masses. No-one supported this, but people applauded the i-dots for it at least, yet no one would argue with it. This issue was not resolved in the course of the interviews.

No one felt qualified to answer my next question: “What’s the i-dot philosophy?”; there arguments are often productive and result in a diverse sound and interesting mixture of music. Some of Hegelian dialectic, the i-dots achieve a sort of cultural purity, but this doesn’t mean to higher unity. The end result is—what else?—“music for humans”.

The i-dots will be performing at Zoo Day and in the campus Union Room. Of course, they point out, they will not have the individual numbers times before those dates. (Who knows, you may even see one of the members if you like dancing and music and fun, you will like the i-dots. Come check them out—and don’t forget to bring the kids.

-MARCY DUNAGAN

Friday, May 13, 1983 The Lawrencean
Thibaudet, Nov. 5; Zeitgeist, a new-harpsichord duo which performs the Bedford Duo, an oboe-sichord. Series at Lawrence University will be pianist Jean-Yves Fraceskin, March 30. All performances will take place at 8 p.m. in the Lawrence University Music-Drama Center's Harper Hall.

The mother and son duo of Frances and Monte Bedford has played music together since 1974. Their performances are highly regarded for their quality presentation of avant-garde instruments and his discography includes numerous solo works for outstanding musicians across the country, as well as music for chamber ensembles and symphony orchestras.

Until tomorrow,

—MARCY DUNAGAN

83-84 Chamber Music Preview

The 1983-84 Chamber Music Series at Lawrence University will open Oct. 7 with a performance by the Redford Duo, an oboe-baroque ensemble featuring Baroque-style furnishings and a repertoire of new and modern works.

Also appearing during the 1983-84 season will be pianist Jean-Yves Thibaudet, Nov. 5; Zeitgeist, a new-music ensemble, Feb. 19; and lutenist Hopkinson Smith, March 30. All performances will take place at 8 p.m. in the Lawrence University Music-Drama Center's Harper Hall.

Session tickets for the series are available at discounted rates, $16.75 for students and adults over 62 and $22 for all others, through July 15. Tickets may be obtained by calling the Lawrence Public Events Office at 735-6585.

The mother and son duo of Frances and Monte Bedford has performed since 1974. Their concert tours have taken them to the east, midwest, and southern regions of the United States. The duo recently added an international dimension to its growing reputation for the performance of both Baroque and contemporary music with a concert in Edinburgh, Scotland.

Since winning the 1981 Young Concert Artist International Auditions at the age of eighteen, the French pianist Jean-Yves Thibaudet has made sensational debuts at the Kennedy Center in Washington, D.C., in New York, and in Padua, Calif., where the Los Angeles Times called him "a pianist of the first order with fabulous technique, subtleties of tone and the indefinable gift of magic." He has performed throughout the world, in cities such as Paris, Rotterdam, Amsterdam, Naples, Munich, Krakow, and Budapest, and has toured Japan with the Tokyo Philharmonic.

Zeitgeist is a new-music ensemble which has established a national reputation for its consistently high-quality presentation of avant-garde music. The group's repertoire consists entirely of works by living composers, most of whom are American. Pianist Gregory Tschaen and percussionist Jay Johnson and Joseph Holquist perform programs which usually include one or two works from their own, written individually or collectively, and one or more of the fourteen compositions which have been written specifically for Zeitgeist. The ensemble's performance at Lawrence is being supported by the Affiliated States Arts Agencies of the Upper Midwest. Hopkinson Smith performs throughout Europe and America on instruments which range from the Baroque lute and guitar to the theorbo, vihuela, and various lutes of the Renaissance.

The lyrics for "A Children's Plea for Peace" at the prompting of a friend who had just returned from the Arab-Israeli Six-Day War. Rather than appeal to philosophers and poets for the text, Wilder felt it appropriate that children voice statements for peace.

Children under the age of 12 in Avon, N.Y., were asked to submit passages were set to music. As a final touch, Wilder inserted lines of his own to be spoken by an adult narrator. The final version of all the poems, which included a poem about the music, is to be submitted to UNICEF for publication in its Children's Fund book.
The 25¢ Personal

LEE V.R. — Your fantastic abilities for conversing on the phone amaze me. Perhaps you could give me some tips. P.S. Enjoy yourself Saturday night!

SHARON A. You scholar/administrative assistant. We're all proud of you. You're going to be chiefful for the rest of the term. OK? No more minor depressers. Your neighbor in 227.

ELLEN R. — It's your own business if you have such explicit tastes, but must you subject everyone to them? That type of material isn't meant to be displayed on your door. I'm embarrassed to be your neighbor.

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Sports

Women fourth in WIC-WAC!

Two weeks ago the women's softball team ended their season with a fourth place finish in the WIC-WAC conference tournament in Sheboygan. The season was short—perhaps shorter than usual due to Mother Nature's uncooperation. The team worked hard for a few days before traveling to Sheboygan. Weather conditions were too much to handle; the women lost both games. But a bit more practice and cooperation in the field, hitting, something they hadn't been able to accomplish earlier enabled them to easily beat Lakeland 15-5, 9-5 in front of a cheering home crowd. Lawrence has never won the tournament and this year was unfortunately no exception. They did place fourth however reaching the finals in the consolation bracket. All three games they played in consolation were either won or lost in the 6th and 7th inning. In the game against Cardinal Stritch the women came up with 3 runs in the 6th inning and 5 in the 7th to defeat Stritch 9-4. Similarly in their game against Concordia, Lawrence down by 3 runs in the top of the 7th discovered some hidden hitting power in a few of the freshmen and sophomores. They drove in 4 runs for the win. Not to be inconsistent, the women once again waited until late in the game to deliver their major scoring. However, Mt. Mary must have had the same game plan because they knocked in 3 runs in the fifth inning to secure the consolation championship.

Later when reflecting on the season in a small cafe in Sheboygan it was decided that despite a poor hitting record the team actually fielded quite well. A special thanks must go to the nine hard working freshmen and sophomores. They have defeated most of their opponents with relative ease. According to Boyle, the accustomed master of the burning line drive, the Phi Delts are on top again. While the Phi Delt's lead may prove insurmountable, the race for second is heating up as a contest of its own. At this point it's a toss-up between ABC and the Delts, but neither team can claim much of a lead over the ever threatening teams. Both squads are running up the standings. For a fun and exciting look at typically American pastimes, come out to the gym and check out a game.

Good season for tennis

The Lawrence tennis team ended a very successful season last Thursday with a second place finish in the Midwest Athletic Conference tournament. The final score was 1,560-1,490, a comfortable margin for the team. The tournament was held on the friendly confines of Whiting Field. The LU contingent travelled to Green Bay for the conference tournament in a small cafe in Sheboygan. It was decided that despite a poor hitting record the team actually fielded quite well. A special thanks must go to the nine hard working freshmen and sophomores. They have defeated most of their opponents with relative ease. According to Boyle, the accustomed master of the burning line drive, the Phi Delts are on top again. While the Phi Delt's lead may prove insurmountable, the race for second is heating up as a contest of its own. At this point it's a toss-up between ABC and the Delts, but neither team can claim much of a lead over the ever threatening teams. Both squads are running up the standings. For a fun and exciting look at typically American pastimes, come out to the gym and check out a game.

Softball action

by Ron Curtis

Spring is upon us once again, and with increasing days, minds have turned to—softball! So it seems here at Lawrence as the new and improved intramural softball league swings into the meat of the season. With a total of eight teams in the league (11-6), Co-captain Emily Lynch hit her first career home run and freshman Ann Taylor also hit very well hitting 3 for 4 in the game.

Women's softball in the WIC-WAC conference determines the conference champion by a one day tournament. Lawrence has never won the tournament and this year was unfortunately no exception. The women ended the season with five games before the tournament.

The season started with a road trip to Lakeland College. Blizzard-like conditions aborted their effort and play was stopped after 2 1/2 long and slippery ball searching innings. Not sure whether their comic performance at Lakeland was due to weather conditions or lack of organized practice, the team worked hard for a few days before traveling to Milwaukee. Rain and sleet made things too much to handle; the women lost both games. But a bit more practice and cooperation in the field, hitting, something they hadn't been able to accomplish earlier enabled them to easily beat Lakeland 15-5, 9-5 in front of a cheering home crowd. Lawrence has never won the tournament and this year was unfortunately no exception. They did place fourth however reaching the finals in the consolation bracket. All three games they played in consolation were either won or lost in the 6th and 7th inning. In the game against Cardinal Stritch the women came up with 3 runs in the 6th inning and 5 in the 7th to defeat Stritch 9-4. Similarly in their game against Concordia, Lawrence down by 3 runs in the top of the 7th discovered some hidden hitting power in a few of the freshmen and sophomores. They drove in 4 runs for the win. Not to be inconsistent, the women once again waited until late in the game to deliver their major scoring. However, Mt. Mary must have had the same game plan because they knocked in 3 runs in the fifth inning to secure the consolation championship.

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Record falls in Green Bay meet

On April 30, the Lawrence track team travelled to Green Bay for the season's only meet away from the friendly confines of Whiting Field. For the first time in 20 years of coaching, Gene Davis did not accompany the team into battle. Citing family reasons for his absence, Coach entrusted the team's fate to Doug Gilbert, his long-time assistant.

The absence of "General" Gene did not deter Eric (E.J.) Griffin, the freshman sensation from Moor Bay, California. E.J. continued on a record-setting spree unparalleled in LU history. Having already claimed the varsity steeplechase record in his first attempt at the event, Griffin set out to top the 5000 meter mark in his initial try. Despite the disconcerting tactics of a Carroll runner, E.J. not only won, but in the process shattered the legendary Jim Miller's school record with a blazing 15:24.8 effort for the 3.1 mile race.

The LU distance runners dominated the meet as Bill "Coach" Thorman was the 10,000 meter race in 33:53. Thorman softened up his opponents by telling "dead baby" jokes in the early stages and then surging ahead in the last 200 meters of the race.

Greg Polinar and Carl Von Estoff finished fourth and fifth, respectively.

In keeping with the theme of the weather-plagued season, this past weekend the second annual A.C. Denney open held at Lawrence had serve as the Vikes' final tune-up before the Midwest Conference Championships this weekend in Northei-ld, Ma. The Vikings are hoping to improve upon their sixth place finish of a year ago. Come College is again in the favorite with Cornell, Carleton, St. John's and shoreline the top challengers for team honors. The LU contingent is led by the indomitable Griffin, CFI. Booked the year Scott Reppert, rejuvenated Todd Hauhmann AMO 80-meter indoor champion in Marchi, and triple-thrust Gary Smith.
Improved Season

by Haragave Garrison

This year's Lacrosse team was one of the best in recent years. Although many players gave outstanding performances, perhaps the greatest reason for this season's success was the coaching staff. Chris Cegus and Rodney Jameson. Together they led the team to a win, which is at least better than last year. The best game of the season was played against Wheaton before a home crowd of screaming Lawrentians. Although they lost the first half 5-3, the indomitable Vikings led by Tom "White Stick" Skinner came back to win by one goal, 8-7. Much beer was consumed by all. The team then journeyed to Ripon where they stomped an inexperienced Carleton team 11-4. Unfortunately, this was to be their last victory. Tom Skinner, the scoring leader, was out for the season with a separated shoulder, and the attack was surrounded for the rest of the season without his leadership. After losing a couple of atrocious games in Whitewater and Milwaukee Clubs, the Vikings wound up the season with a heartbreaking loss to Madison at home.

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Baseball team splits

by Junbo

Last week Tuesday the Lawrence University baseball team took on St. Norbert College in a crucial doubleheader for both teams. The Vikings entered the day needing a sweep of the doubleheader in order to meet Ripon in a playoff game. It was not to be a day of celebration for the Vikes, however, as the split the two games with St. Norbert, winning the first game 5-2 and losing the second 1-0.

In the first game, Clark Stalke held St. Norbert to five hits while striking out six batters in picking up the complete game victory. The Viking offense took charge early and scored single runs in each of the first three innings. The Vikes pounded out eight hits in the game, including five doubles. Shortstop Hart Ott had the hot bat for the Vikes as he went three for four with two doubles. Third baseman Paul "Chcek" Catarino got a clutch hit in the late in the game to insure the Vikes' 5-2 victory. All in all, the Vikings played a solid first game and were poised to win the second. An excited head coach Jeff School, very pleased with his team's performance in game one, provided a modest pep talk as game two was about to get underway. "Cipers, one time, let's go."

Game two was not to be theirs, however. Playing for a berth in the conference playoffs after winning game one, the Vikings had their fire put out early in the game. The heavy-hitting St. Norbert squad mercilessly ripped Lawrence pitchers for three doubles, three home runs, and twelve hits. In addition, the usually solid Lawrence defense committed four errors. The outcome of the game was decided relatively early as the Green Knights scored nine runs in the third inning. Lawrence used four pitchers in the game with shell-shocked Jan Vandenhoevel getting the loss. In spite of the 16-4 loss incurred by the Vikings in game two, there were a few good points to be noted. Chris Marohl, swinging a revitalized bat at late, collected two hits and a double and a home run. Dan Busiel also provided the team with a souvereign baseball as he cleared the fence for a fence for a further and form a, that he did. Therefore there will be no Ultimate League for IM points but if you further and form a club, so they did.

The defense led by senior John Heilshorn, that是最 penalty point in a few weeks. Heilshorn, that criminal, led the violent line of Otto Schwartzkopf, John Stapleton, Jeff Galasso, Andy Wormech and Mean Joe Green.

The Lawrentian wishes to apologize for all name typos and misquotes, but please give us something marginally legible in the future.

Mol sums up I.M.

by Bowie Kahn

To tie up a few loose ends from the last article on IMs (since I sort of forgot to get something in the last paper), a lot of sports are complete or close to it. IM Ping Pong is finally done! Yes, it only took about 8 weeks, but we do have a champion in the men's and women's division. Oswit Poku (Del) won the men for the win and Ben Ledo (Trever) took the women's division. Men's Squash is finally done! Yes, it only took about 8 weeks announcement section. The best game of the season was played against Wheaton before a

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- Lake Perch
- Pike
- Scallops
- Shrimp
- Frog Legs

FISH

- Tilapia
- Catfish

SHRIMP

- Bar-B-Q Shrimp
- Select Steaks

Sandwich: Old Bay Rubbed Chicken

Catering Service: Wed. 11:30am - 2pm

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SEAFOOD

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FISH

- Lake Perch
- Pike
- Scallops
- Shrimp
- Frog Legs

SHRIMP

- Tilapia
- Catfish

SEAFORC

- Lake Perch
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GREAT FISH ANYTIME
Rugby article butchered!

by Lizard and Osky

"What do you mean we have to play on this field...it's all mud!" Ah yes, one of the many phrases uttered by oh so many rugby players on that Sunday morning in Ripon, Wisconsin. "I thought you said this was rugby, not mud wrestling!" To the virile Lawrence Ruggers, it's all the same thing. Liz "Lizard" Sheridan was the first cutie L.U. rugger to dirty her pretty blue & white jersey in 3 feet of mud to the uproarious approval of the crowd. Things only got better. Amidst the mud and muck, the ball appeared in Leslie "Killer" Erwih's hands, and she tore into the endzone to score L.U.'s first try of the season. All the while, one could hear the incessant din of Lisa Johnson, Hallie McNamara, Phoebe Rows, and Carrie Drake yelling at Leslie to touch the ball down in the endzone. (Hey, it was her first game and we forgot to mention that you don't get awarded points unless you touch the ball down.) Nevertheless, L.U. made a fabulous first-game showing, shutting out the Ripon Red "Winners" to a 4-0 mud-filled score.

Kick-off no. 2. L.U. faces Ripon on home turf—not quite so muddy, but every jersey still made the list. The ball appeared in Leslie's hands, and she tore into the endzone to score L.U.'s first try of the season. All the while, one could hear the incessant din of Lisa Johnson, Hallie McNamara, Phoebe Rows, and Carrie Drake yelling at Leslie to touch the ball down in the endzone. (Hey, it was her first game and we forgot to mention that you don't get awarded points unless you touch the ball down.) Nevertheless, L.U. made a fabulous first-game showing, shutting out the Ripon Red "Winners" to a 4-0 mud-filled score.

Jazz not a sport!

Jazz greats Louise Belfson and Pepper Adams will join the Lawrence University Jazz Ensemble for its spring concert Saturday, May 21, under the direction of Fred Sturm.

The performance will be at 8 p.m. in the Lawrence Memorial Chapel and will feature a number of senior students as soloists. Tickets, at $4 for students and adults over 63 and $5 for all others, are available at the Lawrence Box Office, 115 N. Park Ave.

Currently at a peak of recognition and popularity in the jazz world, baritone saxophonist Pepper Adams is considered to be one of the most distinctive voices in mainstream jazz today. Since leaving the Thad Jones-Mel Lewis Orchestra in 1976, he has recorded a number of albums, toured the world as a band leader, and in 1976 replaced Gerry Mulligan as the annual winner of the baritone saxophone category in the Down Beat Critics Poll.

Adams first played clarinet and tenor sax while in school. At the age of 16 he was proficient on several reed instruments and was living in Detroit, one of the country's thriving jazz scenes. He spent his teen playing wherever he could, and with the advent of the Korean War, he spent four months playing in an army post band before going overseas. After leaving the service, Adams worked with musicians such as Stan Kenton, Maynard Ferguson and Benny Goodman. His winning of the Down Beat New Star Award in 1957 led to a recording at the Five Spot as a band leader. That band lasted for three years, and in addition to receiving good reviews, introduced to the world the young pianist Herbie Hancock. In the 1960's, Adams joined a rehearsal band formed by Thad Jones and Mel Lewis, which blossomed into the most widely praised and influential big band of the 60's and 70's.

Drummer Louise Belfson's involvement in music started at birth, thanks to his father, who owned the local music store and played ragtime music. Each of the eight Belfson children learned to play several instruments at a young age, and has also worked as a songwriter. He has led his own orchestra for almost 20 years, and devotes a great deal of time to drum and band clinics for young musicians all around the country. Tickets for the performance may be reserved by calling the Lawrence Box Office, 735-6749. The concert is being co-sponsored by Heid Music and the Lawrence Women's Club in the final game of the season.

This has been the most successful season in Lawrence Women's Rugby history.