

Political coalition	2
Rent hike news	2
Students on review committees	3
Student/faculty ratios at other State colleges	3
Letter & editorial	4
Food crisis	5
Stevie Wonder	5
Maggie and Terre Roche	6

The Purchase Budget:

The State Responds: All Talk, No Action

BY ADAM NAGOURNEY & KATIE RYAN

Albany administrators are circulating misleading information about the actual severity of cuts in the Purchase budget for next year.

Howard F. Miller, Deputy Director of the Division of the Budget, sent letters on behalf of Governor Hugh Carey to a number of Purchase students, in response to letters sent to the Governor protesting the budget cuts.

The letters, which appear to be identical, cover four main points:

1) "The student-faculty ratio at Purchase is 13.8/1 compared to the 17.1/1 at the established four-year colleges."

This figure, published in the Executive Budget, is incorrect. The actual projected college-wide student faculty ratio, based on the enrollment figures in the Executive Budget, is 14.1/1. The ratio in the College of Letters and Sciences will be, according to the report's own figures, 16.1/1, almost the same as other State colleges. When confronted with this error last week, Miller promised to recompute the figure and, if necessary, give an explanation for the discrepancy.

2) "The direct support per faculty member at Purchase is \$5,710 compared to an average of \$3,758 at the established four year colleges."

According to Pat Coughlin, Director of Business Affairs at Purchase, a new college has to set up an administrative skeleton before it can hire faculty. "It's really kind of a misleading statistic," considering Purchase is new, said Coughlin. Being new, he said, is "why our costs all over the place are higher than the other four-year colleges."

3) "The Library expenditure at Purchase is \$264 per student compared to an average of \$199 at the other colleges."

Purchase's library acquisition budget, money designated for buying books and other library materials, has steadily dwindled over the years. This year, library expenditures have been cut from \$278 to \$264 per full time student. Robert Evans, Director of the Library, feels that the State has not invested monies necessary for building an adequate library. "There has never been enough money," he said. "I'm afraid we're not going to be able to do as well next year as we did this year, but I haven't been

Faculty Senate to vote on Governance Resolution Tomorrow

The Faculty will vote tomorrow on a resolution endorsing the proposed Governance Structure "in theory and principle," and calling for immediate formation of a committee to work out the final details for the system.

The Student Senate and the Council of Professional Employees have already passed the resolution.

It was placed on the agenda for tomorrow's meeting after seven faculty members signed a petition, and has been discussed with a number of faculty members, whose responses have been generally positive.

Discussion at tomorrow's meeting is expected to be brief, and to concern only the resolution, and not the document. Assuming that

at all satisfied with the way we did this year. We just don't have the base to build on."

4) "Purchase's recommended operating budget for 1975-76 shows an increase of 9.3 percent over 1974-75, while the average increase for the established four-year colleges is 3.7%."

Growing institutions need more money than the non-expanding institutions; their increase goes to meeting inflationary costs.

Miller had little to say about most of these arguments. He did

Abbott Kaplan: "What they're saying is that they want us to continue to do what we're doing, but they're giving us the same support as the other State University colleges."



Civil Service Workers Protest in Albany

BY MITCHELL TORTON

A massive protest scheduled by the Civil Service Employees Association took place today in Albany.

Campus office staffers, janitorial staff, and maintenance workers have been readying themselves for the march over the past few weeks.

About sixty Purchase employees travelled by chartered bus to join in the demonstration, expected to number upwards of fifty thousand.

Although there has been some dispute as to which people can go, the Purchase Administration has been generally cooperative with the union.

The CSEA is a state-wide union that represents civil service employees from such diverse groups as State Troopers, correctional employees, and hospital workers -- in addition to SUNY staffers and others.

Today's march was organized in response to the State's failure to negotiate in good faith, according to union officials Lenny Gerardi and John Olson, President of the CSEA Purchase chapter. The terms proposed by the State for a renewed

say, however, that he had heard a rumor that "the Legislature plans to knock another \$10 million out of the State University budget. Everybody's going to have to revise their perspective. I can't tell you what's going to happen." He would make no further comment on this.

Officials at the Student Association for the State University (SASU) were concerned by Miller's reference to the cut in the State University budget, but say that considering it was made in a Republican committee, it is not as bad as might have been expected.

Abbott Kaplan, President of Purchase, said that if another \$10 million is cut out of the State University's budget, the results could be "catastrophic." The total SUNY budget is just over \$600 million, and a cut could conceivably hurt the developing colleges (Purchase, Old Westbury, Utica-Rome and Empire State), or give SUNY Central the necessary excuse to raise the rent on dormitory rooms.

Paul Veillette, Chief Budget Examiner for the State, said the 13.8/1 ratio is based on budgeted enrollment. "If the campuses want to overenroll, that is their decision. They have to absorb the extra students." He explained that

Albany takes no responsibility for it, and that Purchase's over-enrollment is probably due to its good reputation, and the difficulty the admission offices have in determining how many accepted students will actually attend. "Most campuses do not over-enroll," said Veillette. "New Paltz is under-enrolled."

"We think very highly of Purchase," Veillette said. "We always try to give Purchase the edge."

Miller insists that the Division of the Budget is very interested in the welfare of Purchase. "The figures say that we're supporting Purchase," but that money is "very tight. There's been an awful lot of interest in Purchase. As far as I'm concerned, we're trying to live up to the commitment of the prior administration to the extent that it's possible." As for next year's budget allocation, "that'll depend on the money that's available."

Kaplan expressed great concern with the budget cuts made by Albany to the Purchase budget. "What they're saying is that they want us to continue to do what we're doing," he says, "but they're giving us the same support as the other State University colleges."

contract are considered oppressive and untenable. The present contract expires on March 31. The Union's weekly journal, the *Civil Service Leader*, reports that CSEA president Theodore C. Wenzl has called for a show of strength, "the likes of which Albany has never seen."

The new contract conditions proposed by the State are:

- An end to increments, an employee's obligation to contribute one-half of the pension fund (previously paid in full by the State).

- Lay-off for many provisional employees, and a freeze on promotions under the present graded salary schedule.

Increments are bonuses awarded to civil servants at the end of each fiscal year for satisfactory performance. Many State employees take them for granted and would consider slashing them a salary cut.

Perhaps the most controversial proposal of the Carey administration is the intended use of the employees pension fund to bail out the bankrupt Urban Development Corporation. The UDC, created under Rockefeller, recently defaulted on its bond obligations, leaving the administration in a panic as to how to salvage the insolvent agency. The banks involved (including Chase Manhattan) have refused to cooperate to the extent necessary. The "pension fund plan," as it now stands, has no guarantee of reimbursement of the funds used. The CSEA says it is not their obligation to risk their security on behalf of a founding State agency. Many campus employees have expressed bitterness towards the plan, and feel that they are being manipulated. Said one secretary: "Governor Carey wants to screw us to a wall. You don't take a State job for the money, you take it for the security."

The CSEA has demanded a 25% across-the-board pay increase. Explaining the failure to reconcile

the two sides, Olson claimed that the State negotiators have refused to bargain.

Acting Director of the Office of Employee Relations Northrup declined to speak to reporters. However, a spokesman for the Governor's office denied that a deadlock exists. In a telephone interview, Howard Clark reiterated Carey's statement at a recent press conference that the negotiations are proceeding "unabated." Clark declined comment on specific State proposals, claiming that he was unaware of details. All he would confirm was that lay-offs were anticipated.

There has been no public mention of a strike by the union; today's march is intended to be a protest and a show of strength. When Civil Service employees strike, they are docked two days pay for each day missed. Nobody seems eager for that.

Union delegates will be lobbying their legislators as part of Tuesday's agenda. Since any contract that emerges from the negotiations must be ratified by the Legislature, this tactic may prove to be most helpful to CSEA's cause.



CSEA Chapter President John Olson

Arts feel the money crunch

BY MADELEINE KEARNS

The School of the Arts will suffer next year from the budget cuts made in Albany.

The School has been granted six new faculty positions; one in Dance, two in Visual Arts, and three in Theatre Arts. The Music division is currently underenrolled and expects to admit 17-21 students next year, which will bring the department up to full enrollment.

The film division of Theatre Arts is finding the cut-back especially difficult. Both students and faculty regard the student-faculty ratio as the most important issue. Last week, Joe Anthony, mentor for the third year company, said "We're going to have a tougher time than we planned. We're like the family that has three kids, and decides to take in the orphan down the street. We'll just have to tighten our belts. People have waited two years to get into Purchase."

Film has been given 1/2 of a full-salaried faculty position, which is to be divided between two professors. Willard Van Dyke, Professor of Film, said, "We have nothing except space and faculty problems. The space allocated us is completely unsuited. For example, film needs high ceilings so that we can get the lights up high for various shots. We are currently in the basement with very low ceilings, and there is no way to light properly. With regard to faculty, there is no one who can teach the narrative film. There are two full-time faculty members for the film department who can give instruc-

tion in the documentary film and in the new American cinema. However, there is no one qualified to teach theatrical film making. "There are three legs to a triangle, and we have one missing," explained Van Dyke.

Film students have a different perspective. One said, "Film is a very independent field, and it requires individual attention by the instructors. It is very difficult to get hold of professors to discuss a project, as they must divide their time among thirty students. There should be far more consultation than there is."

Student Senate News:

The \$6,500 white elephant

BY ADAM J. NAGOURNEY

A virtual Comedy of Errors forced the Student Senate last week to allocate \$6,500 for a concert that will take place in April and feature Richie Havens and the Star Spangled Washboard Band.

The Senate was informed that as a result of poor communication between GPC Concert Committee Chairman Robert Score and block-booking agents at SASU, a "verbal commitment" had already been made to both groups. If the Senate had not allocated the money, the reputation of the College among music performer's booking agents would be damaged.

Purchase has had problems in the past producing concerts on campus -- notably, the James Montgomery fiasco of last year --



Theatre Arts Dean Norris Houghton

and a pullback on the commitment that was already made, even if it was a mistaken one, could have repercussions that would be felt for years.

"I don't know where the hell they think they're going to get the money from," said Tim Hill, Treasurer of the Senate. Havens is being paid \$4,000, and the Star Spangled Washboard \$1,250. Attendants of the meeting were apprehensive about spending such a large sum of money for an unknown group. "We only spent \$1200 for (David) Bromberg last year," one student said, "and he did two shows. Not to mention the fact that he is, and was, a well-known performer." The Senate, however, approved the allocation reluctantly.

The Senate also passed a resolution, similar to the one recently passed by the Council of Professional Employees, endorsing the proposed Governance Structure "in theory and principle" and calling for the formation of a committee consisting of faculty, students, and NTP's to work out details of the proposal. (See story, page 2.)

Irwin August, Director of the Gym, asked the Senate to consider holding a student referendum on whether or not to allow outside groups to use the pool. The Senate approved the idea, and voting should take place this week.

The latest on the rent hike

BY JOANNE WASSERMAN

Chancellor Boyer has informed SASU that he is "seeking a way to avoid" a room rent hike. He told students at the demonstration outside the Board of Trustees meeting that a rent hike had been "mandated" because the Governor's division of the Budget projected that SUNY would collect more money through dorm rent than it actually could without raising rent.

Boyer has apparently changed his position on the hike: "I am pushing toward no rent increase; in order to live with the Executive Budget without an increase in fees, and my discussions with the Division of the Budget make that prospect hopeful," he told a representative from SASU.

Boyer has not yet made a formal recommendation to the Board of Trustees not to increase rent; he still wishes to speak with the Division of the Budget before making a final decision. Andy Hugos, Media Director for SASU, said until Boyer formally advises against a rent hike, there is still the chance that it will go up. If the State Legislature cuts the SUNY budget further or increases the revenue that the University is expected to raise, the rent will be raised. Hugos said that Boyer must give a report or recommendation to the Board of Trustees at their next meeting this month.

"Boyer is stalling," Hugos said. "Something has to be done. We're not sure what we are going to do." Boyer has said that if the expected revenues are increased he will ask the Division of the Budget to restore the money in the Supplemental Budget, making a rent hike unnecessary.

Without a formal statement, however, the Legislature will assume that the revenues cannot be raised and that the hike is necessary. Hugos explained that the Supplemental Budget must be passed by the Legislature after it passes the executive budget. "The whole thing could go into August," he said, and added that the Senate Finance Committee sees no need for a rent hike.

Students to vote on use of pool by outside groups

BY ANDREW HORN

Outside groups may not be able to use the gym pool next year, depending on the outcome of a vote to be taken by Purchase students this week.

Irwin August, Director of Action Education, has asked the Student Senate to hold a referendum to decide whether to allow swim groups to use the pool next year. "Students have expressed a great amount of displeasure concerning outside groups using the swimming pool," August said.

He explained that eliminating the swim teams would reduce the hours the gym can stay open.

Estimated revenues for next year's recreation program will total \$9,374 (\$1,374 from pool groups, \$8,000 Temp Service money). Paying 25 students to keep the gym open 61 hours a week costs \$16,762. This means that there is a deficit of \$7,000.

If outside swim groups are prohibited, the \$1,374 they pay would be lost. The gym could then be open 61 hours a week for only 17 weeks from April till the beginning of November.

Running the Gym only 30 hours a week next year is the one alternative outlined by August before the



Gym Director Irwin August Senate. This would reduce the number of students hired by one-half.

The austerity budget in effect this year would have forced gym hours to be cut to 30 hours a week. The Student Senate gave the Recreation Program \$2,550 to keep the Gym open on weekends and after 9:00 p.m. on weekdays. August stated, "I will not ask the Student Senate for money next year. In essence, what (the budget has) given us is half of what we need."

Other sources of revenue are being examined, such as locker rentals, increased pool rental fee, and renting the Gym for a bridge tournament.

Political coalition forms at Purchase

BY PETER KURZ & MICHAEL POWELL

An anti-imperialist coalition has been formed at Purchase. Its three principles of unity are the familiar radical credoes of the '50's:

- 1) To build up anti-imperialist consciousness on campus
- 2) To support the struggles of oppressed people in the United States
- 3) To support national liberation struggles for self-determination around the world. It will be the job of the coalition to transform the rhetoric of these three principles into meaningful, political action.

Karen Greenhill, who chaired the first meeting, does not see the coalition as just another anti-war movement. "With the principles of unity we are beginning to develop an anti-imperialist policy. The coalition should educate people as to what's going on, and then this knowledge should lead to action."

At the first meeting a few weeks ago, 35 Purchase students showed up, a surprising figure considering the apparently wide-spread political apathy on campus. Many of them felt a definite need for the coalition to get "people in touch with the outside world." One student said "It is a necessary entity on campus, and its main purpose should be to raise the consciousness of the students."

Marjorie Garfunkel, co-initiator of the coalition, feels that its direction is still as yet unplanned. She views the upcoming month as pivotal and hopes study groups and a program for the rest of the year will be organized. To do this, she be-

lieves, the coalition must have a collective analysis of the issues.

Henry Dreher, chairman of the second meeting, sees the coalition as ultimately serving a dual purpose. "At first we should educate people and get them involved in political activity. I see it as a place where people can come into contact with different groups under the principles of unity, which should definitely be kept broad. Eventually, the coalition should be sensitive and conscious of issues on campus. I don't believe the Student Senate does a very good job of representing this campus."

Many students at the meeting wanted immediate action. One student said the meetings "should be more than political rhetoric. I am interested in action, and there should not be too much arguing over abstract points. We should make sure the coalition doesn't stagnate into a lot of rhetoric." This has been a familiar problem confronting radical organizations over the years.

Many activities are being planned by the coalition including events for March 29, Vietnam Veterans Day. At yesterday's meeting, the plight of the migrant farm workers and the possibility of action against the Servomation Corporation was discussed. The coalition has also made tentative plans for several guest speakers.

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UUP: Students can't serve on tenure committees; State U. disagrees with ruling

THE LOAD, Tuesday, March 18, 1975

(SASU) -- The United University Professors (UUP) has disagreed with the State University on the interpretation of a clause in the faculty contract which the UUP interprets to exclude students from serving on faculty evaluation committees.

The clause defines "initial academic review" as "review and recommendation by a committee of academic employees at the departmental level." The UUP claims that students are therefore legally prohibited from serving as voting members on faculty evaluation committees. The University says the clause was not included to exclude students.

Purchase is one of the three SUNY campuses with students serving as voting members on faculty evaluation committees. The other two colleges are SUC at Old Westbury and SUNY Albany.

"The language speaks for itself," says state-wide UUP President Dr. Lawrence DeLucia of the disputed clause. "The language says 'academic employees.' Students do not fall under this category."

SUNY Assistant Vice-Chancellor for Employee Relations, Ceasar Naples, disagrees with DeLucia. Naples believes that although it would be possible for a contract to exclude students from tenure committees, this one does not.

"We believe that a good interpretation of the contract never meant to interfere with the rights of students," Naples said. He added that "there was never any intent to exclude students from the committees."

In December Naples reported that both Dr. Leland Marsh, Chairman of the UUP Negotiating Team, and Leonard Kershaw, the State Assistant Director of Employee Relations agreed that the clause was not intended to restrict or otherwise define the membership of departmental committees.

Marsh said that Naples had misunderstood the UUP's interpretation of the clause. He added that "student involvement is not permitted in the contract."

In spite of this, Naples still contends that students are not prohibited from faculty review committees and has reaffirmed his belief in this on a number of occasions.

Leonard Kershaw, who was also present at the contract negotiations, could only offer that "there has been an interpretive problem which is being discussed."

A definitive interpretation can only be had if the Public Employees Relation Board rules on a grievance brought by the faculty or the University. Students have no power

to petition in this matter because they were not a party to the contract.

When questioned about those students serving on tenure committees at Purchase. Lee Ehrman, Genetics professor and President of the Faculty Senate said that "last year they worked out well. This year, with minimum exception, it seems to me, they are also working out well."

Deadline for Financial Aid applications April 15

The Financial Aid Office has announced the opening of the financial aid application period for the 1975-1976 academic year.

The Financial Aid Application for continuing students will include a College Application Form in addition to the Parent's Confidential Statement or the Student's Financial Statement (restricted to students who meet Federal Self-Supporting Guidelines).

Applications (including the PCS and SFS) are currently available at the Financial Aid Office, 3006 Campus Center South. We invite applications from all students who sincerely feel that financial assistance will be needed in order for them to be able to continue at Purchase next year. If a student has already completed a PCS or SFS for 1975-1976, he or she must nevertheless pick up the College Application Form from this office. Without the College form, the Financial Aid Application will be considered incomplete.

The deadline for the return to this office of the College Application Form is April 1, 1975. All forms received after April 1 will be classified as late applications and will be considered only after all on-time applications are reviewed and insofar as funds are available at that time.

The PCS and SFS must be forwarded to the College Scholarship Service for central processing and should be completed by the student and/or parent and so forwarded as soon as possible.

Students will be notified in regard to aid decisions for 1975-1976 during May or June.

Excerpt from the Executive Budget

TABLE 7
STUDENT-FACULTY RATIOS

	Budgeted 1974-75	Recommended 1975-76
University Centers	15.8	15.9
Albany.....	15.5	15.6
Binghamton.....	15.9	16.0
Buffalo.....	16.3	16.3
Stony Brook.....	15.3	15.7
Colleges of Arts and Sciences	16.9	17.1
Brockport.....	16.6	16.8
Buffalo.....	17.2	17.3
Cortland.....	17.0	17.3
Fredonia.....	17.2	17.0
Geneseo.....	17.0	17.1
New Paltz.....	16.1	16.5
Oneonta.....	17.0	17.4
Oswego.....	17.2	17.4
Plattsburgh.....	17.1	17.1
Potsdam.....	16.8	16.8
Developing Colleges	13.9	14.3
Old Westbury.....	14.0	14.4
PURCHASE.....	13.4	13.8***
Utica-Rome.....	15.0	15.4

***The 13.8 figure is an error; the actual projected student-faculty ratio for next year is, according to figures elsewhere in this document, 14.1/1.

Coming Events-- Havens to appear

Richie Havens will play at Purchase's Spring Festival; Saturday, April 12. Also to appear will be "The Star-Spangled Washboard Band." Tickets are \$1.00 and will be available soon.

The April Showers Spring Festival is the Concert Committee's most ambitious project this year. The Mall will be converted into a playground of special events beginning at 10:00 a.m. and lasting into the night.

A Craft Bazaar, consisting of artisans from the local area and of Purchase students, will display their goods for sale throughout the day. Any students who would like to reserve space to sell their wares should use the form below. Carey Weiss or Jeannine Khoutieff, the organizers of the Bazaar, will supply further information.

Day-long entertainment is also part of the Festival plans. Using the "gallery" between the Post Office and Theatre "D" as the performance area, a program of various forms of entertainment by Purchase students will be arranged by Ann Wvzak. Any student is welcome to participate, and to do so, fill out the form below and return it immediately for the needed preparation of the program. Students from the Music Department would especially be appreciated.

Amusement rides and carnival booths will be set up on the Mall to further the variety of the Festival's events. These plans are being supervised by Purchase student Christopher Limber. Surprise events to add to the fun will also occur during the day.

On Thursday, April 3, RUACH, the Jewish Students Organization, will hold their Third Annual PASSOVER SEDER. Admission is open to all Purchase students. Dorm residents must use their meal cards at the Seder or eat dinner, but not both. Commuter students will be guests of RUACH. Seating is limited to 300, so it is advised to sign up early, as the system will be first come, first served-- tickets will be given to those who sign up. Check for reservations table in the Dining Hall on March 19 and 20 and in C.C.S. on March 20.

I would like to be a participant in the Craft Bazaar.

NAME _____

ADDRESS _____

PHONE # _____ MAILBOX # _____

Craft to be displayed: _____

Comments: _____

Address this form to Mailbox#1596 or #752 by April 4.

I would like to be a participant in the Entertainment Program.

NAME _____

ADDRESS _____

PHONE # _____ MAILBOX # _____

Type of entertainment: _____

Comments: _____

Address this form to Mailbox#1635 by April 4.

(These forms can also be left in the specially marked box at the Info Booth.)

The Black Students' Association will be holding a BLACK ARTS WEEKEND on April 4-6. The weekend will include a free Disco at 9 P.M. on April 4 in the Dining Hall. On Saturday, April 5, Richard Mayhew will present a multi-media demonstration on the combined arts at 2 P.M. and that night at 8 P.M. four members of the Dance Theatre of Harlem will appear in the Humanities Auditorium. The weekend will conclude with the film

"Sounder" on Sunday afternoon, April 6 at 2 P.M. in the Humanities Auditorium.

The Financial Committee of the Student Senate has announced that all organization budget requests for the 1975-76 academic year are due by April 7, 1975.

Hearings will take place April 7 through April 13 and a tentative budget will be presented to the Purchase community on April 15. Following appeals, the final budget will be submitted to the Student Senate for approval on April 23. Budget request forms are available in the Senate office, located in CCS, second floor. The Committee urges all organizations to fill out requests and submit them to the Senate office.

On Wednesday, April 2, JONATHAN WILLIAMS will read his poetry and there will be a lantern slide showing. The event will take place at 8 P.M. in the Auditorium of the Humanities Building. Admission is \$1 for Purchase students and \$2 for others.

"QUARE FELLOW", directed by Steve Gomer and including students from all three acting companies, will be previewed on Saturday, March 29 at 8 P.M. in Theatre D. Admission is \$1 for Purchase students, others \$2. There will be another preview the following night, Sunday, March 30.

Music Division

The PURCHASE BRASS QUINTET will perform at the Easter Concert on Wed., March 19 at 9 P.M. in the Mezzanine of the Dining Hall.

Program including the Bliss Quintet for strings and oboe. Wed., March 19, Campus Center North, Room 1023, 12:30 P.M.

Chris Sanborn, piano recital. Thurs., March 20, Campus Center North, Room 1023, 8 P.M.

Lawrence Lubin, bass, and Patricia Carroll-Dietrich, soprano. Thurs., April 3, Campus Center North, Room 1023, 8 P.M.

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Staff

Editorial:

Excuses from Albany

The letter sent to Purchase students by Division of the Budget Deputy Director Howard F. Miller is a sad reflection on the condition of New York State politics. The letter is a travesty, and whether out of ignorance or dishonesty, is filled with misinformation and deceptive figures. If it was written out of ignorance, it is disturbing that those supposedly in charge of determining Purchase's budget have no conception of what the school is about.

Miller makes four points. His first is that the projected 13.8 to 1 student/faculty ratio for next year is significantly lower than the other four-year colleges. In fact, calculating from the Executive Budget's figures, the ratio will be 14.1/1. This may still be low, but as we have said before, the figure is deceptive because it is a composite of the low ratio in the School of the Arts and the College of the Letters and Sciences. The latter is roughly equal to that of the other State University Colleges, and it's hard to believe that the State expects us to continue current programs without adequate funding.

The second and third points of the letter refer to our apparently high library allocation and high faculty support figure. Both figures are meaningless considering that Purchase is a new, developing college and needs that money to build a solid base. A college cannot run without the proper administrative staff, or a library without a minimum number of books.

Miller closes by stating that Purchase's budget increase is much higher than other State colleges; again, one must consider our mandated enrollment increase next year, and that we obviously have many expenses to cover, besides the normal inflationary costs.

Miller's last three assertions appear well founded, but crumble under scrutiny. State officials, from Chancellor Boyer to Howard F. Miller, insist that the State is still committed to fulfilling the unusual promise this college represents. Their talk is rhetoric, and worthless unless they follow it with the dollars necessary to keep this the kind of college they say they want it to be.

Letter to the Editor

Reliable bus service needed

To The Editor:

Why does this school, a State University College, not have reliable transportation to the outside world? The bus service to White Plains is becoming increasingly bad. The last few times I have attempted to take the bus, it has come extremely late (45 minutes) or not at all. Once, when it did come, I was so happy to know that this time I didn't have to hitch, only to find out that at Manhattanville College, the battery would die. Hitch I did. Not only is it very hard to get a ride in this area, but it's not the safest means of travel, and when I have to get someplace on time, not very reliable.

It's not completely the bus driver's fault: he works a twelve hour day in an old, broken-down bus and is not so young any more. He says that by the end of the day he can hardly move his arms, he's so sore. Why doesn't the Mt. Kisco Bus Company hire an additional driver or at least get a bus in better condition? I hope something can be done to remedy the situation soon, as it is many peoples' only means of transportation.

Leslie Silverfine

The editors of *The Load* reserve the right to edit all letters received for space and grammar. All letters must be signed. Letters may be sent through intercampus mail or left at *The Load* office, room 0028 CCS. For outsiders, *The Load*; SUC at Purchase; Purchase, New York 10577; tel. 253-5578. All letters, announcements, and classifieds must be in by the Thursday evening before the Tuesday issue. Staff meetings are Monday nights at 7:30 P.M. All staff and interested students are urged to attend.

Stevie Wonder 'Doo, doo wops' at Binghamton

5 THE LOAD, Tuesday, March 18, 1975

BY ALLEN MORRISON

Stevie Wonder is in the midst of a national tour with his band "Wonderlove," playing to wildly enthusiastic, sell-out crowds in cavernous sports arenas. He is a national figure now, a *Newsweek* cover story, a winner of the most important Grammy Awards for two years running. His colleagues in the recording business, in a unanimous show of affection, burst out of their black-tie formality on the night of the Grammys, clapping time and singing "Doo, doo wop" when he played *You Haven't Done Nothing*, then gave him a standing ovation.

There is, of course, a price to pay for such mass appeal, and he's paying it in his current road show,

playing all the hit singles in his repertoire, but only a smattering of the songs which make his albums so rewarding. The singles, his most popular songs, are the loud, high-energy numbers with the repetitious melody lines, simple harmonies, and infectious rhythms, the danceable ones: *Superstition*, *Higher Ground*, *Living for the City*, *You Haven't Done Nothing*, and *Boogie on Reggae Woman*. Two years ago, in smaller halls, with a smaller but equally dedicated following, he played his richest compositions in a show devoted to getting the music heard. Now he's got to worry about being the foremost entertainer in pop music.

He played at the Veterans Memorial

Arena in Binghamton last Friday night to an overflow crowd. The lights went out, and a throbbing Latin rhythm shook the audience. Out of the blackness, his voice filled the arena like a deity; a great shout went up. A spotlight picked him out at the corner of the stage, making his way forward with assistance, clutching the microphone, humming over the churning percussion the gentle melody of *Bird of Beauty*. The stage lit up as the ten extraordinarily agile musicians who comprise "Wonderlove" began; two guitars, piano, bass, drums, sax and trumpet, with superb vocal harmonies by three gyrating ladies in black. He seated

himself behind his arsenal of keyboards, crooning the warm, tropical tune.

His voice is a phenomenon: it executes effortlessly, immediately, every intricate musical impulse. His vocal style is absolutely unique; no one conceives musical phrases like him, and no one else could execute them as perfectly, not these impossible glides, leaps and pirouettes. He sits with a monitor blaring at his sensitive ear, utterly absorbed in his sound and its reflection in a way that's difficult for sighted people to imagine (and probably for blind people, too). The big arena was steeped in a fragile, unnatural silence during the dramatic ballad *You and I*, seemingly in awe at the very unreasonableness of his vocal powers.

Stevie Wonder wants to appeal to the widest possible audience, so, like Ed Sullivan, he has something for everybody. Fans of his talents as composer, arranger and vocalist have to wait their turn. After the poignant, naive invocation for universal brotherhood which he seems to feel it his religious duty to include in every show, he runs through a couple of good-natured revue-type stunts. He and one of the singers dance over to the piano, where he proves, in a history of popular music from the '50's to the present, that he can do everybody else's material better than they could. The medley, beginning with *Earth Angel*, includes *Ain't Too Proud to Beg*, *I Heard it Through the Grapevine*, *Respect*, and, of all things, *She Loves You*. Later, he continues the Las Vegas approach with a burlesque resurrection of the "Little Stevie Wonder" of yesteryear, including his first hits, *Uptight*, and *Fingertips*, with a jaunty chromatic harmonica solo in the latter. Then he dances over to the drums, where he proves that he is an excellent player, joining Wonderlove's drummer in a long percussion duet that, like most long percussion duets, soon becomes tiresome.

Between the various routines he plays some of his best songs, though sometimes in sketchy reduced versions. The "live" arrangements are really something to hear, a boldly original synthesis of soul, jazz, Latin, and pop. *You Are The Sunshine of My Life* features the brass's exciting counter-melodies that only appear on the single version; *Too High* incorporates startling changes in time signature and daring new drum fill-ins; *Don't You Worry 'Bout a Thing*, with Wonder on piano, includes some lilting and inventive new piano effects.

The obligatory surge to the stage came with *Boogie On Reggae Woman*, and if it hadn't been apparent earlier, the show was now above all a mass cultural event, a communal outpouring of love to a modern mythical hero. At the end of *Superstition*, the height of the ecstatic dancing and celebration, came the benediction: "I love you all..."

Janis Joplin and the 1960's nostalgia

BY TRIXIE A. BALM

JANIS - THE WAY SHE WAS

Crawley Films

Cinema I--3rd Ave. at 60th St.

Nostalgia marches on, through a decade so humdrum we're compelled to marvel and mull over the past, instead of being content with now. What else to do when other epochs seem glamorous compared to our uninspired Seventies, a time of no significant trends but retrograde politics, the economy, the arts, decorating, fashion, the food/fuel crisis, and so forth? So the marquee outside Cinema I proclaiming Janis as "Soul of the Sixties" came as no surprise. But '60's nostalgia already?...spare me -- at least until 1980. It's disheartening enough to be reminded we're amidst an abeyant era; worse when you think that Janis Joplin might not have met up to great expectations in the Seventies if she were still alive.

Crawley Films' documentary, *JANIS*, manages to clinch an honest feel of the complete Joplin, arriving at the truth through sympathetic handling. Incorporating an equal distribution of on-stage and interview footage, cuts to babbling fans, studio sessions, and stylized masterpieces *Ball and Chain*, *Kozmic Blues*, *Cry Baby*, *Summertime*, et. al., *JANIS* successfully banished any reservations I'd had after reading

World food crisis

BY STEVEN SCHWARTZ

Vietnam and Cambodia received about 50% of the United States Food For Peace program (PL 480) funds in 1974. Nearly half of all fertilizers purchased by the U.S. government for assistance went to South Vietnam. During the world food crisis, such use of food as a political weapon is intolerable.

It is essential that the program embrace a strong new direction which should hold among its basic tenets the following:

1.) Set a minimum total food aid level of at least 9 million tons (yearly average of 1960's and 1970's).

2.) Improve monitoring processes so that all food assistance does indeed go to the most seriously affected nations.

3.) Require that money from concessional food sales (Title 1 of PL 480) be granted to the most needy nations as agricultural development funds for small farmers.

4.) Make allocation and shipment decisions early in the fiscal year to assure delivery when food is most needed.

5.) Make multi-year (instead of yearly) commitments to private agencies, (Title 2 of PL 480) having creative relief and development programs. Increase Title 2 to provide additional support for U.N. World Food Program.

6.) Coordinate PL 480 with a global food reserve system to help build and maintain stocks in needy nations.

These suggestions confront only one area of needed change in our food policy, but they represent a direction and an attitude which we must adopt if we are to come to terms with the world food problem and our place in the world community.

the marquee hype. My initial sarcasm dissipated, for this is an excellent film in every respect. The editing and cinematography are the best of any rock documentary I've ever seen; *JANIS* is certainly the most poignant and absorbing film of its sort.

Longtime Joplin fans as well as post-mortem admirers -- combination of the two myself -- will relish portions of the film where the genuine Janis wriggles through, crashing down barricades of false veneer ("wearing" girdles and playing in Vegas"), exposing her Port Arthur and bluegrass past (the former, "A bummer;" the latter, "for free beers"). Whether interviewed or in performance, Janis projects her tragicomic soft and sharp self. She cackles when asked, "Why are you so popular?," ribs Dick Cavett with lines like "Can see you're real hip from the shoes you're wearin', Dick" -- referring to his low-cut Madison Avenue swinger boots, buckled, immaculately shined, hopelessly "square" -- during an early 1970 Dick Cavett Show videotape when Janis shook 'em up for operners with *Move Over* with Full Tilt Boogie, wisecracking with her host even when sobering questions are raised, such as artistic technique ("not really thinkin' that much -- just tryin' to feel") and her feelings on an upcoming tenth annual High School reunion in Port Arthur, Texas.

Thomas Jefferson High, revisited: "What do you think of Port Arthur?" Janis, peering under a cascade of natural frizz and garish boas, through pink tinted owleye sunshades: "Seems to have loosened up a bit." "Did you entertain in High School?" Bubbling: "Only when I walked down the aisles (tee hee hee)," only later to admit, voice cracking and misty-eyed, how miserable she actually felt as a lone oddball beatnik before graduating, moving to Frisco and being accepted by others, expressing herself.

JANIS commemorates Joplin in pain and glory alike. Clips from Mont-

tere Pop '67, Woodstock, Frankfurt '70 evidence Joplin's shifting vocal approach and depict the beloved onstage Janis, besotted out of her bird -- stamping, writhing, ranting on about her no-good loverman "going out to see the wide world and find himself, dig it, in Africa or Casablanca," and how he'll wake up and be wanting her some morning, but until then she'll stay on home, "typical Capricorn," and wait for her baby to return, "like a fool." Then and always, an outrageous rock/soul/blues vocalist (strangely enough, there's a major conflict over what category Joplin truly belonged in -- unresolved even by Pearl herself, who did provide a motto or two, however: "Up front -- that's what counts," "My advice is, everyone come to California and I'll buy y'all a drink").

Like an acid-age Ann Landers, Janis raps to horny seventeen-year olds: "When ya get those strange twinges, all ya need's a sweet lovin' mamma..." For good ol' Pearl triumphs over vulnerability with resilience akin to that "mean mean woman" in *Turtle Blues*, although abused by hometown, the men she loved, and herself especially. She's never out-of-touch with pathos, a backlog of powerful hurt which fomented the most cogent blues singing this side of '67 (well, Tina Turner gets an honorable mention. Regardless of pigment, Janis was bad -- street speakin'...).

Altogether, *THE WAY SHE WAS* presents Janis Joplin as a manifold whole: from misunderstood, mixed-up kid to sensitive, intelligent, insecure woman detonating throngs with honest gut passion. The film serves to delineate a sorely misconstrued rock goddess, unraveling the hype, revealing the truth behind the Joplin dynamo. Asked what young people are looking for, Janis answers for herself and her generation: "Sincerity -- and a good time..." The sixties ideological gist...so moved, I almost wept at the film's end.

Bitterly.

Theatre students prepare 'The Quare Fellow'

BY JOANNE WASSERMAN

Theatre students are getting the opportunity to explore what their extensive training has done for them in the Theatre Department's first major student production. Brenden Behan's *THE QUARE FELLOW*.

Under student director Steven Gomer, 20 Theatre Arts students, including actors from all three companies, will be working together.

"If I expect to be considered an actor, I have to be able to work with a director," said Steve Kushner. "There are no distinctions between a faculty director and a student director. We work together, and I respect the director's opinion."

Rehearsals of *THE QUARE FELLOW* are calm. There is an overwhelming atmosphere that everything can be worked out. "Do that again," one actor says to another, in an Irish accent, "I like that." Gomer has created a sense of spatial freedom, allowing actors to

integrate their parts into the play. Actors are not conscious of any distinction between him and a faculty director. There is an amazing amount of mutual respect.

In preparation for *THE QUARE FELLOW* the actors took part in a simulated prison under the library. The prisoners were marched around the basement and put in solitary. "It was great," said David Harms. "It was the way to see how prison affects people. We were stripped of all our dignity and were often bored." Harms said this first week of prison treatment gave the actors from the different companies a common ground and a frame of reference.

The actors of each company have been trained differently by three very different teachers, but there is a sense of unity in this production. Although their first week of training together has helped, credit must be given to their ability and dedication. Gomer allows them to use their knowledge,

but insists that they work together.

"Directors have to be able to bring the most out of the actors," Gomer said. "I know that I have a tremendous amount to learn."

THE QUARE FELLOW is an unusual play about prison life. There is little if any reference made to homosexuality, racism or discussion of the injustice of the prison system. Instead, Behan focuses it on the men in a prison and their reflections, an approach which demands a new look at an often over-simplified problem. The actors and the director of *THE QUARE FELLOW* are meeting the challenge...

"I come to this as I come to any production," Kushner said. "We all wanted to work with each other. There is no pressure to prove you're talented, and you're free to do your work." This sense of respect, pride, trust and freedom is the culmination of an education. It is in this production that the actors know what they have learned and how to use it.

Anthony Burgess: A clockwork mentality

A Novel By Anthony Burgess. Knopf \$6.95

BY ROBERT A. NASON

This new novel gives Anthony Burgess a well-deserved chance to unload all the gripes he's developed since they made his book *A Clockwork Orange* into a famous movie. His well-aimed pot-shots land on such diverse targets as censorship of art, vacuous talk show hosts who start every joke with "But seriously....," the execrable quality of American food, peroxide movie queens whose bosoms are conspicuously larger than their brains, black writers who use language only as a once-removed means of castrating whitey, and arty movie directors who reduce fine literature to cliché visuals for consumption by the Cool Whip generation. And that's just for starters....

Curiously, Burgess was a musician before he became a writer. Then one day his doctor informed him that he had a brain tumor, and to expect to cash in his chips by the end of the year. He wrote five novels during that year to leave sufficient spending money for his widow. It finally turned out that the tumor was a false alarm, and he's been breathing and writing ever since. But all his books continued to have one theme in common: a spiritual death for the protagonist which leads to actual death. Burgess illustrates this most memorably in *One Hand Clapping*, where Howard Shirley, blessed with a photographic memory, is able to cop all the jackpots on the morning TV quiz shows; he is maudlin, however, over using the names and titles of brilliant, dead authors only to win money on a cheap show, even though he has not read the books. Howard takes his wife around the world to see if an unlimited expense account can truly bring happiness and allow him to find some good on this crassly commercial planet; needless to say, his quest fails with biting irony, leading him to suicide, realizing "this really is an awful place to live in." American readers were denied the true conclusion of *A Clockwork Orange*; American publishers saw fit to remove the final chapter which depicts Alex living a normal, nine-to-five existence as pointless as his former life. Now, in *The Clockwork Testament*, Burgess brings back another character from a previous novel to do

battle with nasty New York in an encounter doomed to failure. Integrity and good taste lose this one, friends.

Enderby, in the words of the unknown dust-jacket writer, is "his old quirky self... feeding on Sara Lee orange cream cakes and Oscar Meyer fat little sausages and fighting his dyspepsia with a mysterious black draught from his mysterious Chinese pharmacist... lecturing on (imaginary) Elizabethan dramatists while berating his students for their slothful ignorance... disrupting the dismal routine of late-night talk shows and working on his epic poem (at his desk, not on his toilet as of old) based on the life of the heretic Pelagius..." In a nutshell, Enderby.

Anthony Burgess spent the last few years teaching creative writing at City College: this may or may not relate to Enderby's being invited to teach at the University of Manhattan after the successful movie based on his adaptation of Hopkin's poem, *The Wreck of the Deutschland*. After Chisel Productions makes the poem into an X-rated blockbuster of nuns being raped and other upsetting acts, Enderby is catapulted to fame and controversy, his only consolation being that perhaps people will see the film and then read the poem, thus realizing how much better art the poem is. Poor, fat Enderby is subjected to a barrage of threatening phone calls from indignant viewers, and wreaks havoc on The Sperr Lansing Show as he tries to defend art and freedom of choice. "What I want to say is, would you like your children to see a movie like *The Wreck of the Deutschland*?" Lansing asks. "Anybody can see what the hell they like, for all I care," says Enderby. Lansing tells him that "we like to protect our children, professor."

"And where's it for you, protecting them? More juvenile violence in America than anywhere else in the world. Not that I object to violence. You can't change things without violence. You buggers were violent when you broke away from us in 1776. Not blaming you for that, of course. You wanted to do it and were determined to do it. You were wrong of course. Might still be a bit of law and order if you were still a colonial territory. Not ready for self government." Enderby makes the point that *Clockwork Orange* made: brainwashing is no solution. Human beings are defined by freedom of

choice and must be free to choose good or evil. Enderby tries to drive the point home again and again: art never corrupted anyone. *Hamlet* has murders by sword, suicides and poisoning. Subject does not define quality. Treatment does.

Good art examines our interest in sex and violence; poor art ex-

if a work of art can prompt him to commit violence, he must have been seriously screwed up in the first place. This message never reaches America on the Sperr Lansing Show. The tape is re-done.

The genius of Burgess is that he writes about reality in language that bathes in fantasy; hence, we can view it more sanely. Enderby's presence carries with it a regal pomp and distinction of aristocratic well-being even when Enderby is moving through the pits of lower Slobovia Manhattan or riding home on the most graffiti-defaced subway car on the IRT. When attacked by muggers, he handles it deftly, drawing a sword-tip out of his cane and spearing the thug in the throat; when propositioned by one of his female students who is desperate for an A, he handles it with dignity; when he holds a fruitless conversation with an American fruit who thinks all the English are fags, Enderby makes him into mincemeat so expertly the victim doesn't even realize he's been cut. In short, Enderby is a joy, marching around New York in an Edwardian overcoat and reflecting on the decadence of modern society, and how much better off he would have been in an earlier time. It's a bitter shame that Burgess and society have doomed Enderby from the start, and if this is a tragedy, at least it's a funny and enlightening one. Enderby has a last laugh on us all. He makes his exit during a film on TV about the life of Augustine; just as the off-screen voice drones, "And now a word from our sponsor," Enderby is gone. He has interrupted the uninterrupted. But he has not really escaped. As Burgess tells us, "Out of it, indeed; he is not out of it at all."



ploits it. Both are harmless. The fact that several nuns are raped after the movie comes out is as damaging to Enderby as the fact that several boys committed acts of violence and told authorities that they were prompted to it by seeing *Clockwork Orange* was damaging to Burgess. It's an argument as old as the hills and answered the same way: Parents must be the only censors. When a child is grown up,

Gettin' nostalgic with Commander Cody

BY BRIAN GANIN

Nostalgia is an easy trip to get into when you're taking an academic overload and researching an exam. Remember freshman year?...listening to the Dead...getting high...and of course, "The Commander" -- Commander Cody and his Lost Planet Airmen, to be exact. Their concert in the gym at Stony Brook on March 9 was a sentimental journey back to Spring II '73, sitting on the terrace outside A wing...

Fully primed for the pilgrimage, I strolled to the gym where a rowdy mob was psyching itself up for the concert. In the spirit of the evening, I whizzed on a fire hydrant in front of the graduate Physics building.

The empirical data indicated that I was not the only one eager to raise hell. The entire place went bananas as soon as the group walked on -- people jumping on chairs and screaming.

The group played songs from their first and foremost album, *LOST IN THE OZONE*, the numbers ranging from the wild boogie, *Beat Me Daddy Eight to the Bar* to the down-on-ye-luck blues, *Seeds and Stems*. At no point in their hour and a half set did they lose their grip on the audience. Their most popular song, *Hot Rod Lincoln* was well received, with a lot of crazy people stomping and raising Cain in appreciation. My own favorite was *Lost in the Ozone*. I'll never forget:

"I'm lost in the Ozone agin,
Two drinks of wine
one drink of gin
And I'm lost in the Ozone agin."

Cody and the Airmen are perhaps the finest example of country-rock. Their marriage of rock and bluegrass culls the best of both worlds, delighting even "city folk." They boogie with their audience with rare finesse.

Of historical note is that preceding Cody was the newly re-united Flying Burrito Brothers, featuring original Burritos "Sneaky Pete" Kleinow and Chris Ethridge. Their last effort, *THE LAST OF THE RED HOT BURRITOS* was excellent, but unfortunately the Red Hots have played their last, and have now been replaced by the lukewarm Burritos. The set was fatally slow, and even great tunes like *Six Days on the Road* failed to awaken the audience. NOTE: According to a well-known Grateful Dead, John McIntire, who was co-manager of the Grateful Dead, inspired *UNCLE JOHN'S BAND*. Sorry, J.C.

From the Purchase Coffee House to the big time

BY JEFF SALKIN

It's always nice when a group you've seen in a coffee house here at Purchase's Cam-



Days of Coffee House past

pus Center South, which is admittedly not Avery Fisher Hall, transcends the next rung of popular music's shaky ladder and comes out with an album-- and a rather nice album at that. For those who didn't see Maggie and Terre Roche at Purchase last year, the names might be familiar from Paul Simon's *THERE GOES RHYMIN' SIMON*, on which they contributed their fine voices. Maggie and Terre have come out with a sensitive yet strong first album; *SEDUCTIVE REASONING* (love that title!).

The album shows the influence of Simon, their benevolent mentor and discoverer, in its lyrical ironies, vocal styles, and production. Simon produced one song for the album, *If You Emptied Out All Of Your Pockets You Couldn't Make The Change*, a rather obvious second cousin of his *Loves Me Like A Rock*. Another Simon is lurking there somewhere, too: Carly Simon, and Joni Mitchell, and the entire horde of current woman singer-songwriters that *Time* magazine put on their cover a few months ago. Maggie and Terre sing sensitive songs of the woman's psyche in all of

its forms. Their understanding equals that of their colleagues, in such lines as "Good men want a virgin/ so don't give yourself too soon" and "You got one eye on my dungarees/and another on my reviews..." The humor is sometimes subtle, sometimes forceful, but always apparent,

along with the sexual and drug metaphors that don't get played out or repetitious. They're just there to be enjoyed.

Both Maggie and Terre have good voices, and Maggie, who composed all of the songs, is a good writer with a strong poetic sense. Credit must be given to the other musicians on the album, especially the Muscle Shoals Rhythm Section, the lead guitarist from Orleans (who also played here), John Hall, and of course, Paul Simon. Together, they've put together an album that is unpretentious and warm.

Considering all the other albums that it's going to have to compete with at Sam Goody's, and the fact that this winter there's no shortage of female singers, it might not pull a gold record for the two sisters, but what the hell. *SEDUCTIVE REASONING* is good. Listen to it.

Birthstone

Birthstone is back with... New materials and new faces. We welcome all writers, artists, photographers, to submit their material to us by April 10. (We will be using our new campus printing press.) Student help needed on layout -- first meeting to be announced. Birthstone; c/o CCS.

Crisis Series

The Radical Politics and Theory group will present the second in their series of talks on "Marxism and the Current Economic Crisis" tomorrow at 1:00 in Humanities 1064. David Laibman, Professor of Economics, Brooklyn College, will discuss "U.S. State Monopoly Capitalism & the World Economic Crisis."

Pam Clarifies

CORRECTION: In the article, "Co-op Students Intimidated by Purchase," a statement attributed to me concerning the campus Child Care Center was not entirely correct. I am more than satisfied with the Center. Its hours range from 8:30-5:00, Monday through Friday. I was referring to my difficulties in using the Purchase Library (or any other library) at night on week-ends. Any other difficulties are due to personal factors and not the Child Care Center. -Pam Rizzuto

New Rat Hours

The Rathskellar in CCS is now open Monday through Friday from 11:45 a.m. to 1:15 p.m. during Long Term.

Makin' Babies

A student-to-student Birth Control Counseling session will be held in the Reading Room of the Dining Hall on Thursday at 7:30 p.m.

Softball Meeting

All those interested in inter-collegiate softball for fun, come to the first organizational meeting in the Reading Room of the Dining Hall on Wednesday at 4:00.



Vac. Library Hours

Spring vacation hours for the Library: week-ends of March 22-23 and 29-30, CLOSED; Mon.- Fri., March 24-28, open 8:30 a.m. to 5:00 p.m.; Mon., March 31 -- regular hours resume.

Lost Peacoat

To whoever has my peacoat (Monterey Club brand, size 34) -- I beg, implore you to return it and the gloves that were in the pockets. I'll even give you a reward if necessary... -Bryan Rich; B226B, tel. 5351.

Meditation

A video on the Student International Meditation Society will be presented in the Lobby of CCS on Thursday, 11:00 a.m.

Scholar Incentive: Reminder: The deadline date for submitting Tuition Assistance (Scholar Incentive) applications for the current academic year of 1974-75 is May 15, 1975. All New York State residents should apply. Applications are available at Financial Aid -3006, CCS.

Ruach Table

Ruach will have a table set up in the Lobby of CCS on Thursday, from 10:00 a.m. to 10:00 p.m.

Grad Record Exam

April 1, 1975 is the application deadline for the April 26 administration of the Graduate Record examination. Check Career Development Office.

Med School Test

Medical College Admission Test deadline is April 7, 1975 for the May 3 administration. Forms at Career Development Office.

Law School Test

March 20, 1975 is the application deadline for the April 19 administration of the Law School Admission Test. Information and registration materials are available in the Career Development Office.

Munchie Driver

WANTED: Driver for Star Diner Van Runs -- salary. Two nights/week. Contact Lynn Goodkin in the Senate Office, second floor, CCS.

Summer Job Talk

A discussion on "Summer Job Hunting, Some Leads and Some Hints" will be held on Thursday at 4:00 in 3002, CCS.

Lounge Decor

Student Life is looking for a committee of students interested in working on design for the new snack bar/lounge in the Gym. Contact: Harold Haberstadt, B226D, X5351

Financial Aid applications (including the PCS and SFS) are currently available at 3006, CCS. Applications are invited from those students who feel that aid is necessary for them to continue at Purchase next year. A College Application Form from this office is also needed from the Purchase Financial Aid Office; without this form, applications will be considered incomplete. Deadline for return of applications is April 1, 1975. Applications received after this date will receive a reduced priority.

CCS Vacation Hours

CCS:
Fri., March 21--8:30 a.m.-9:00 p.m.
Sat., March 22--Closed
Sun., March 23--Closed
Mon., March 24 through Fri., March 28--8:30 a.m.-5:00 p.m.
Sat., March 29--Closed
Sun., March 30--5:00 p.m.-11:00 p.m.

COMMONS:
Fri., March 21--8:30 a.m.-9:00 p.m.
Sat. 22 through Sat. 29--Closed
Sun., March 30--5:00-11:00

THE RAT:
Fri. 21 through Sun. 23--Closed
Mon. 24 through Fri. 28--9:00 a.m.-2:00 p.m. (for coffee, sandwiches)
Sat. 29, Sun. 30--Closed

U.S.M.C.

A representative from the U.S. Marine Corps will be in the Lobby of CCS tomorrow from 10:00 a.m. to 2:00 p.m.

GPC Meeting

Announcement: There will be a meeting of the General Programming Committee Executive Board to discuss all student suggestions for next semester's programming on Friday, April 4, in the second floor conference room of CCS at 11:00 a.m. If you feel you will need programming monies for next year we urge you to attend.

CAL EN AR

March 18 - April 8

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| <p>Tues 11:00 Exhibition opens today -- IMAGES OF POWER, SOURCES OF ENERGY --Neuberger Museum</p> <p>12:00 STUDENT SENATE STUDENT LIFE COMMITTEE -- Dining Hall</p> <p>1:00 STUDENT SENATE ACADEMIC COMMITTEE -- Dining Hall</p> <p>1:00 GPC LECTURE COMMITTEE -- 2007, CCS</p> <p>3:00 CIVILISATION -- Part VII, GRANDEUR AND OBEDIENCE, admission: free --Lecture Hall, Humanities</p> <p>6:15 CIVILISATION -- see above</p> <p>8:00 MUSIC DIVISION STUDENT RECITAL -- Music of Charles Ives. Admission: free --1023, Campus Center North</p> <p>Wed 10:00 FOOD CO-OP -- \$2.00 membership fee (till 6:00) --D-07, Dorm</p> <p>10:00 U.S. MARINE CORPS TABLE -- (till 2:00) --Lobby, CCS</p> <p>12:30 MUSIC DIVISION STUDENT RECITAL -- The program includes the Bliss Quintet for strings and oboe admission: free --1023, Campus Center North</p> <p>1:00 MARXISM AND THE ECONOMIC CRISIS -- Forum on Radical Politics and Theory presents David Laibman, Editor of SCIENCE AND SOCIETY --Lecture Hall, Humanities</p> <p>4:00 FACULTY MEETING -- Humanities Auditorium</p> <p>7:30 STUDENT SENATE EXECUTIVE COMMITTEE -- 2008, CCS</p> <p>8:30 STUDENT SENATE -- 2007, CCS</p> <p>9:00 EASTER CONCERT -- The Purchase Brass Quintet will perform. --Mezzanine, Dining Hall</p> <p>Thurs 10:00 RUACH TABLE -- (till 10:00 p.m.) Lobby, CCS</p> <p>4:00 SUMMER JOB HUNTING: SOME LEADS AND SOME HINTS --3002, CCS</p> <p>5:30 GPC CONCERT COMMITTEE -- all welcome --RA Dining Room, Dining Hall</p> <p>7:30 BIRTH CONTROL COUNSELING PROJECT -- Reading Room, Dining Hall</p> <p>7:30 PURCHASE FILM SERIES -- MEDIUM COOL and THE TRIAL Admission: Purchase students 75¢, students with ID \$1.00, others \$1.75</p> <p>8:00 MUSIC DIVISION RECITAL -- A piano recital by Chris Sanborn Admission: free --1023, Campus Center North</p> <p>Fri MID-SEMESTER VACATION BEGINS AFTER LAST CLASS</p> <p>Sat 12:00 (noon) Dormitory closes.</p> <p>8:00 (March 29) PREVIEW OF "QUARE FELLOW" -- Directed by Steve Gomer. The cast includes students from all three Purchase acting companies. Admission: Purchase students 75¢, students with ID \$1.00, others \$1.75 --Theatre D</p> <p>Sun 12:00 Dormitory re-opens</p> <p>7:30 PURCHASE FILM SERIES -- THE RULING CLASS Admission: Purchase students 75¢, students with ID \$1.00, others \$1.75</p> <p>8:00 QUARE FELLOW -- See Sat., March 29 for information</p> <p>Mon 1:30 GENERAL STORE BOARD OF DIRECTORS -- 2003, CCS</p> <p>4:00 STUDENT SENATE FINANCE COMMITTEE -- Snack Bar CCS</p> <p>7:30 IMAGES AND IMAGE MAKERS -- Lee Hall, Dean of Visual Arts, and Harold Rosenberg, art critic for the NEW YORKER are on the program. Admission: free --Neuberger Museum</p> <p>7:30 THE LOAD STAFF MEETING -- All interested students and staff are urged to attend.</p> | <p>8:00 ACTIVITY MEETING -- The Dorm needs help. F-01, Dormitory</p> <p>8:00 QUARE FELLOW -- See above for information</p> <p>Tues 12:00 STUDENT SENATE STUDENT LIFE COMMITTEE -- Dining Hall</p> <p>1:00 STUDENT SENATE ACADEMIC COMMITTEE -- Dining Hall</p> <p>1:00 GPC LECTURE COMMITTEE -- 2007, CCS</p> <p>3:00 CIVILISATION -- Part VIII, THE LIGHT OF EXPERIENCE -- Admission: free --Lecture Hall, Humanities</p> <p>6:15 CIVILISATION -- See above for info</p> <p>8:00 QUARE FELLOW -- See above</p> <p>Wed 4:00 PURCHASE COLLEGE RING COMMITTEE -- 2007, CCS</p> <p>5:15 SOFTBALL -- Slow-pitch softball games will be played every Wednesday. Everyone is invited. --Great Lawn, Action Ed</p> <p>7:30 STUDENT SENATE EXECUTIVE COMMITTEE -- 2007, CCS</p> <p>8:30 STUDENT SENATE -- 2008, CCS</p> <p>8:00 POETRY -- Jonathan Williams reads his poetry; later a slide showing. Admission: Purchase students \$1.00, others \$2</p> <p>8:00 QUARE FELLOW -- See above</p> <p>Thurs 10:00 FOOD CO-OP -- \$2.00 membership fee. D-07, Dorm (till 6:00)</p> <p>10:00 RUACH TABLE -- (till 10:00 p.m.) Lobby, CCS</p> <p>11:00 VIDEO ON STUDENT INTERNATIONAL MEDIATION SOCIETY --Lobby, CCS</p> <p>4:00 LEADERSHIP WORKSHOP -- Come find out how to plan great events --2007, CCS</p> <p>5:30 GPC CONCERT COMMITTEE -- all welcome --PA Dining Room</p> <p>7:30 PURCHASE FILM SERIES WHO'S AFRAID OF VIRGINIA WOOLF? and TARGETS Admission: Purchase students 75¢, students with ID \$1.00, others \$1.75</p> <p>8:00 PASSOVER SEDER -- This will be the third annual Seder sponsored by Ruach. Admission is open to all Purchase students. Dorm residents must use meal cards at dinner or Seder but not both. Commuter students are guests of Ruach. Seating is limited, so sign up early. Check for reservations table in the Dining Hall on March 19 and 20, and the CCS Lobby on March 20 --Dining Hall</p> <p>8:00 MUSIC DIVISION STUDENT RECITAL -- Lawrence Lubin, Bass, and Patricia Carroll-Dietrich, Soprano. Admission: free --1023, Campus Center North</p> <p>Fri 11:00 GPC EXECUTIVE COMMITTEE -- 2007, CCS</p> <p>11:00 VIDEO ON STUDENT INTERNATIONAL MEDIATION SOCIETY -- Lobby, CCS</p> <p>7:30 PURCHASE FILM SERIES -- GONE WITH THE WIND Admission: Purchase students 75¢, students with ID \$1.00, others \$1.75</p> <p>9:00 BLACK ARTS WEEKEND -- The Black Students' Association presents a disco. Admission: free --Dining Hall</p> <p>Sat 2:00 PURCHASE FILM SERIES -- GONE WITH THE WIND see above for info</p> <p>2:00 BLACK ARTS WEEKEND -- The Black Students' Association is presenting RICHARD MAYHEW in a multi-media demonstration on the combined arts. It will be an improvisation with slides, dancers and musicians. --Location to be announced</p> <p>7:30 DORMITORY MASS -- A Wing Academic Lounge, Dorm</p> <p>8:00 BLACK ARTS WEEKEND -- THE DANCE THEATRE OF HARLEM. Also-fashion show, drama, steel band and dancers from ARTS AND CULTURES, INC., New York City Admission: free --Hum. Aud.</p> <p>Sun 2:00 BLACK ARTS WEEKEND -- Film: SOUNDER. Admission: free Hum. Aud.</p> <p>7:30 PURCHASE FILM SERIES -- GONE WITH THE WIND See above for info</p> |
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Purchase dance students excel in live performance

BY AMY ROTH

The Purchase dance students again demonstrated their vast range of abilities in the student-produced performance last Friday and Saturday nights in the Humanities Auditorium. The concert was highlighted by a few moments of brilliant choreography the likes of which have never before been seen on this campus. Unfortunately, the program was too long, and I found it difficult to totally absorb and evaluate each piece.

The concert offered twelve compositions representing the work of primarily second and third-year students (one ambitious piece, *Astral Fall*, was created by a first-year student, Gabrielle Lañsner). The choreographers utilized an impressive variety of music ranging from Hindemith to Weather Report to Bach, and the costumes, the lighting, the technical direction for the entire production were entirely professional and effective. Each piece had segments of striking movement, although several suffered from a lack of unity. Ilana Snyder's *Monody* and *American Tango*, created by Kathy Sumler, were both danced well, but the choreography needs tightening and clarity. The two works blended into one another; neither one had a strong impact on me.

Duet For One is a stunning work by Barbara Baker filled with energy and structured anger. It was performed beautifully by Susan Lewis, who has evolved into an excellent dramatic dancer with a responsive and unique stage presence, and Christine LaCerva, who also danced in her own work, *Despair of a Young Albatross Upon Seeing a Fallen Woman*, later in the evening.

Judy Feldman's *In Brine* is another work for two women in a very different vein. Feldman lets her dancers play without ever becoming silly or superficial. Her choreography is gentle and fun to watch, while interaction between the dancers provides the movement with varied dynamics. Susan Emery and Lisa Levart were both lovely in the piece.

Ping created by Philip Grosser is a striking, rather stark piece that displays Grazia Della-Terza, Gwyneth Jones, and Grosser himself at their technical best. The dancers cut through space with clarity and self-confidence; Grosser has grown tremendously a

both a performer and a choreographer.

I had mixed, somewhat confused reactions to two pieces in the second half of the program, *In Transit* by Susan Tenney, followed by Diane Chavan's *Onion*. *In Transit* has some hysterically funny moments, but the humor gets wearing after a while and does not hold the piece together. *Onion* has similar problems with structure -- the dancing was beautiful, but could not compensate for some of the choreography which lacks strength and assertiveness.

My favorites, and probably the most choreographically and dramatically effective works on the program were Susan Dibble's two pieces *Herself* and *Depart*, and Lane Gifford's *Fleeting Silence*. *Fleeting Silence* is compelling and awesome in the high level of tension which the dancers maintain through the entire work; Lisa Levart, Elijah Gill and B.J. Manilla all gave powerful performances, and seemed drawn together by taut lines of wire. Lisa Levart held her own onstage with extraordinary grace and precision; her compact figure was packed with power, and she did not compromise one ounce of energy in her command of the movement. In less than two years, she has developed into quite a skilled dancer.

Susan Dibble is unquestionably an extremely talented choreographer with a gift for conveying passion in the simplest movement or gesture. *Herself* is a lovely composition for herself, performed in a purple robe with two veils -- one white, and one black -- over her face, to music by Peter Moffit. At one point, Dibble's face emerges from behind the veils in an attempt to confront the world, but ultimately she withdraws, an old woman who has spent her life suppressed and hidden.

Dibble also knows how to utilize her musical accompaniment to its fullest potential; her dancers either move to rich classical music or to silence. This technique is highly effective in focusing the attention of the audience on the depth of each movement. Her second piece, *Depart*, an intricate and amazingly moving work for eleven dancers, had me in tears during both performances. It opens with a chorus exploring the space and many possible relationships with joy and simplicity reminiscent to me of



--Dave Sarokin

Martha Graham's *Appalachian Spring*.

The second section focuses on the relationship of a blind girl, danced by Suzanne Brookoff, and the young man who loves her and upon whom she has become dependent, danced by Alan Goode. The couple was absolutely beautiful, and held the audience spellbound in their poignant and skillful performance. Suzanne Brookoff is a very talented dancer with a capacity for capturing the essence of a role and communicating it

with intensity and grace; Alan Goode is a first-year dance student with marvelous stage presence and potential for many different forms of dance.

The piece concludes with the blind girl discovering that she is able to stand on her own, and she pushes the young man off with the rest of the chorus. Someone mentioned to me that it almost seemed as if, at the end, she went off alone to die, but I don't think it even matters. Let the dance speak for itself.

Holley and Byard at Bradley's

BY JOSEF E. NAJMY

In view of the impersonal quality of the "new sounds" of jazz, it was a pleasure to sit in the easy atmosphere of Bradley's (University Place at 12th St., N.Y.C.) last Sunday night. Every Sunday night Jaki Byard and Major Holley get together at this small jazz club to display the mellow artistry of experienced players.

The crowd was small and intimate, yet there was an alertness in the air accentuated by spotlight watercolors and vivid posters. The wooden walls were more than just backdrop, they were alive with the sounds of the extraordinary Byard, in relaxed command at the piano, and Holley on bass.

As a duo they performed with informal precision, transmitting mood changes with facile skill. Their effervescent version of Sonny Rollins' "St. Thomas" charged the crowd with all the excitement of the Caribbean marketplace. Byard's renegade solo surprised happy listeners, who responded with oohs and aahs.

If musical notes can have shadows, Major Holley's do. He achieved a surreal effect by humming during bowed bass solos. His expert

use of this Slam Stewart technique was most effective in "How High The Moon". Holley took the lead while Byard laid down the harmonic skeleton, a refreshing change from the standard use of bass as a supporting instrument.

Midway through the third set they formed a trio with the addition of Evelyn Blakey. Ms. Blakey came on with a light-hearted version of Oscar Brown Jr.'s tune, "My Analyst Told Me", warmly received by the audience. She struck a deep personal note with Duke's "Solitude". It took the audience several hushed moments to realize the song had ended.

Byard and Holley continued with their well-seasoned sounds drawing on rich resources developed through many years of experience. Byard, a professor at the New England Conservatory of Music, also teaches composition, saxophone, trumpet, trombone, guitar and drums. The accomplished Holley has performed or recorded with Ella Fitzgerald, Oscar Peterson, Charlie Parker, Woody Herman, Michael Legrand, and Zoot Simms. The veterans serenaded the room with a spirit of conviviality that couldn't be mistaken.

Films: A taste of reality (for a change)

BY CURTICE TAYLOR

To make up for all the film insanity of Fantasy Week, we have lately been bombarding Purchase audiences with large doses of reality. That week abruptly ended with the epic documentary of World War II resistance, *THE SORROW AND THE PITY*. We then showed two of the only films of the 1960's that address themselves to black audiences, the realistic *NOTHING BUT A MAN*, a small but powerful film about Southern racism, and *MELINDA*, which was a little to slick for my taste.

Although last Sunday's film, *8½*, can be labeled, in a sense, realistic, it was certainly not light fare. Well this Thursday's pre-va-cation films should make you so

depressed that your week off will take on new significance.

First is Haskell Wexler's *MEDIUM COOL*, the best above-ground political films of the 1960's. Although the sixties was a time of political and social upheaval, one would never know it from looking at the shit that oozed out of Hollywood during that decade. Such loads (so to speak) as *THE STRAWBERRY STATEMENT*, *WILD IN THE STREETS*, and *EASY RIDER*, left the public more confused than uplifted. Only this film managed to make a clear and powerful statement. Set against the insane back-drop of the 1968 Democratic Convention, the film tries to explain and illustrate the 60's morality. We follow the life of a TV news cameraman who,

after years of turning his cynical eye away from all questioning seems to come face to face with not only himself but the American political system as well. Although the

film was critically acclaimed, it seemed to embarrass Hollywood, for as soon as it was released the film-maker, one of Hollywood's finest cinematographers, was blackballed. He was finally employed to help filmmaker George Lucas make his first feature, *AMERICAN GRAFFITI*. Any film that Hollywood blackballs can't be all bad, in fact, it's probably good.

We will also present Orson Welles's version of Franz Kafka's *THE TRIAL*. Having seen Purchase develop as an institution before my very eyes, I feel a great affinity for Kafka. Once I was even censured for referring to the campus as Kafka's little acre. Welles only made three films in the 1960's, and this is the best of them. The cast includes two of the best actor-neurotics in the business, Anthony Perkins and Jeanne Moreau. Welles plays the manipulative lawyer with an eccentric flair only he could pull off. Like all of Welles's films since the 1950's, it was made in Europe, largely because Hollywood has turned its back on him, perhaps America's greatest living director. He, like John Huston, was somewhat falsely dubbed by his West Coast

peers as a rebel and bad boy. Consequently, he and Huston have been working jointly on a film about a brilliant and shunned director. If you have seen few Welles films, then see this Thursday's film, for the man is without a doubt a rare genius in the all too often shallow art of cinema.

It is ludicrous, perhaps, to write about a film that will be presented on the day that we arrive back to the bricks and the books, but I have no choice, as *The Load* will not publish on the week of our return. If you are faced with the dilemma of whether to come back to school on Sunday or put off the misery until Monday morning, then perhaps Sunday's film might be the deciding factor. On the 30th, as part of the Block Buster series, we will present one of the most incredible and crazy films of the last few years, Peter Medak's *THE RULING CLASS*. Peter O'Toole turns in his most unique, and I think his best performance, as a very mad, very spoiled, and very wealthy enfant terrible. One could dub *THE RULING CLASS* a bonafide sleeper in that the film got rave reviews but was not well attended. Like such films as *THE KING OF HEARTS*, this film will in all likelihood soon build a following of thousands of cultists. It's a fine film to return to, zany, and often profound.



THE TRIAL