Welcome: Some Hints of What's to Come

Administration attempts own publication, as of yet, though there's still no Proof

Stravinsky's 100th Birthday is celebrated at Purchase, with concerts and performances

Senior Activities during the last week before May 22 commencement

Students Vote Opinion or Faculty Meeting That Can Mean Contention or Job Awaits

Faculty Votes Reopen Union, Make or Lose Change by a 55-55 Margin

For Controversial Arrest

Ronald Reagan's Vote in Alaska

Kent State Anniversary

In Memory of the Kent State Victims

Budget Cuts Hit Purchase: Getting Ready For the Worst

Winners To Keep Down Rising Houston With Downtown Role

May Plus Changes Include New House

Faculty Must Vote Yes For All-Campus Senate

Requires Approval By Faculty On Election

Junior Senate Could Be Middleweight In

Why Are We In El Salvador?

Early From NY A Hurricane Change?

Stravinsky's 100th Birthday

Urban Affairs Can Confront Challenges

Central Elections

State To Consultant Lawyers on Fire Trials

Savan's Dome 3

Greetsstein Inauguration

Students Walk Out on Campus Safely

Grading System......

Condominium Kitchens Ask 15% Hike For Meal Plan Committees

Innsbruck's "For Controversial Issues"

Police Curb In

The Load, May 4, 1982
In an Article for Interaction

To the Editor:

While the idealism and self-discovery that this campus is unique from the pragmatic values it seems to lack? In a recent article (Sun. 4/11/82) in the New York Times, Protein肌era is characterized Purchase as a school that "...was born in that 1960's, it is largely a school that fosters individualism and self discovery and where pragmatic values are not the important ones."

Is it necessary during this undergraduate process of exploring ourselves internally in such a heightened way, to become disconnected from the events happening in the outside world? The professions we are training for here. Will potential function as part of a social context. Whether they are performing arts professions or computer programing careers they will have a relation- ship to the community that exist within Why do students become apathetic towards the social and political concerns of their campus community?

As a junior acting major in the Theater Arts division I have been very concerned with these questions. Being raised in a polit- ically and socially active househould I was amazed at myself when I arrived at Pur- chase and, instead of going to town meetings and Student Senate elections my freshman and sophomore year, I found myself going to the studio, and the studio, and the studio. I was even more amazed at a growing intution I had that somehow this was right. I had a sense that this phase would not last forever, but was actually a very healthy phase, and so I acknowledge it and accepted it. Gradually our company has entered a new phase. Out of our self-discovery is come a rich- ness of feeling and self-awareness. We are finally bringing into the essential value of the question our of understanding of the relationship between the two, you can allow them to affect each other. Then what you are doing becomes really difficult. How you accept my inner journey, the more I feel the need and am able to take action. It is where I am in a battle with myself over my feelings that I stand immo- bile, isolated, and even neutral. This understanding exists in all of us, it just needs to be liberated.

How can we find this value on campus? If you have creative searching abilities you will discover consensus in different divisions of the school where it can be found. My mentor helped bring this awareness to our company through her teaching and our production curriculum. I am writing this teacher who is including this of creative thinking and ques- tioning. These are places We can go to educate ourselves in a state of futile rage, for the simple reason that the music at Campus Center South was so repetetive, so boring and such an an insult to my ears that I couldn’t listen to it, much less dance to it. This happened to be the particular night I set aside to relax, get tipsy and get my ya- yas out on the dance floor in an attempt to get away from all of the vexations of this institution. But NOOOOOO! I find that once again my pathetic hopes and desires are to be crushed once again by the arbitrary for- ces of Fate and ubiquitous boredom. Instead of some kind of boppy music that I and my friends (and everybody else I’ve talked to) can dance to, there is some kind of monoto- nous, repetitive, predictable, uninteresting, sound that makes it seem like a miscarriage in an eraser fac- tory. I am referring to that amazing brand of disco or what- ever it’s called that somehow seems to have become the standard fare at South despite the fact that nobody I know seems to really care for it. I don’t claim to be hypersophisti- cated about what’s happenning even distinguished one from another that something is

WNY Music Unsatisfactory

To the Editor:

I am sitting in my room at 12 o’clock on a Wednesday night...
Another Editor UnLoads

Being the Editor of an outstanding college newspaper is both a rewarding and grueling job. So is being Editor of The Load. It is a draining task, and after a year, one must get away from it. Which is why next year, Ursula Abrams will be away from it—far away from it—studying in Israel.

Ursula has done an amazing job, and I am sure she is too modest to say so. In fact, while I was typing this, she told me, “I have done an amazing job, and I am sure I am too modest to say so.”

If we joke here, it is only because laughter is needed to hide the tears. Ursula made this year’s Load more solid than it has ever been. Although the comfort and shared responsibility of a co-editor is heavily relied upon, this year’s staff proved that such responsibility can also be compensated for. That the paper came out like clockwork, every two weeks, and always sixteen or twenty pages, is astounding. The layout was tightened and the added features like the Arts Focus, the Newsbrief page, the Film and Sports pages, and a clean looking Calendar improved its professional overtones. It was a job done, admirably, at the expense of such things as academic and social life, eating, sleeping. Only a fool would want to be editor of The Load.

What is it that makes all those sleepless and sexless nights worth it? (long pause) The Load is the college’s only forum for an informed, yet questioning look at the political, social, cultural, academic, and athletic life on this campus.

A meeting will be held in the Load office on Wednesday, May 12th, at 9:00 p.m., to discuss plans for next year’s paper. The meeting will be run by David Schwartz, newly-appointed Editor-in-Chief. He says “the meeting will have two purposes: to recruit a larger staff, and to talk about ways to strengthen or change the paper.”

One idea in the works for next year is a regular creative writing supplement, which would include fiction, poetry, drawings, photographs and prints. Schwartz is excited about prospects for next year’s paper. He says, “I am excited about prospects for next year’s paper.

TRIVIA QUIZ

1) What do the initials P.A.C. stand for and where was it located?
2) What do the initials E.P.C. stand for and what does it do?
3) In what building were the first classes at Purchase held?
4) Why have individual bricks been randomly painted bright colors all around the campus?
5) In what permanent building were the music and film departments first housed?
6) True or False: An airplane once landed on SUNY Purchase land.
7) True or False: The only difference between the “new” Purchase grading system and the “old” one is a difference in the number of evaluative gradations.
8) Who is ultimately responsible for getting the library hours extended from 3 pm to 11:45 pm?
9) What was Action Education?
10) Do the numbers 12—4 mean anything in relation to Purchase history?

New Freshman Program

A sub-committee of the Letters and Science Education Board has drafted a proposal for a new, integrated Freshman Program. The Program, described below, calls for a common core for all Division of the L&S Faculty as they stand now and also calls for the integration of the other divisions. “To provide a common core of knowledge edge for all students in the College prior to their majoring in areas or disciplines, To assure that students would be well prepared in the core courses, To provide a common core of courses in the core.

(a) Core Courses in humanities, natural sciences, social sciences and the arts, would be taught in sections of 20-25 students, including all L&S students (more if the Arts were added); faculty would review the transcripts of their students in their sections for one year. Should count as 1st courses for faculty. Students requiring preparatory work in writing would be directed to a lower division writing core course and lower division faculty would serve as advisors.

(b) Core Courses in Humanities, natural sciences, social sciences and the arts would be taught in sections of 20-25 students, including all L&S students (more if the arts were added); faculty would review the transcripts of their students in their sections for one year. Should count as 1st courses for faculty. Students requiring preparatory work in writing would be directed to a lower division writing core course and lower division faculty would serve as advisors.

C. Administrative Structure

This proposal assumes a single Dean of L&S and an Associate Dean of the lower division whose function is to “deliver” the program: assuring that the curriculum is provided, arranging appropriate sections, making recommendations for the allocation of faculty within the program. We recommend that this office have the responsibility for lower division student life, arranging programs for freshmen, developing student-faculty interactions. We recognize that this program is harder to deliver than the existing Freshman Studies Program also because it involves the cooperation of the entire faculty; we nevertheless feel that a separate Freshman Studies faculty is not pedagogically sound. There is a necessary trade-off between the existence of the program and a general educational curriculum one which we feel is necessary at this time. The existing Director of DEO would coordinate the lower division program and maintain responsibility for the entire program. A coordinator of Freshman Studies, drawn from the faculty might be appointed.

The lower division office would review the transcripts of transfer students with admissions, evaluating them for comparable experience. Flexibility would be retained regarding the requirements imposed on transfers, but it is our expectation that all students, including transfers, take the core curriculum.

We recommend that the program be instituted in Fall 1983, and that a task force be established by the EPC for the implementation of the proposal if approved by the faculty.
PurchasePropaganda, Proof, is Postponed

By Noah Kaufman

The Load learned this week that the publication of a proposed monthly Administration Publicity Propaganda, which was to be called Proof of Purchase has been put on hold. This decision was made after the issue of the paper, which was to be published under the auspices of the Student Senate's Public Relations Office, was to coincide with this year's commencement, and was to be mailed to students, non-staff members, alumni, faculty, and staff in addition to influential members of the "Purchase community." 

Tom Andersen, a professional writer recently hired by Publications to work on the proposed paper, said he was disappointed. "I was interviewed on April 23rd that he was disappointed that Lee Katz, v.p. of Student Affairs, directed the publication date to be put off until next semester. (Ms. Katz was not present when the decision was made.) Andersen said 10 of the 14 articles intended for the paper were ready, and that all others were being held due to the uncertainty of a first issue. Expected to be included are "Propaganda" and "Propaganda." Andersen is a 3500-word interview he had conducted with President Grebstein.

The monthly was envisioned as a type of "company newsletter" word article on community topics per issue. The idea of the paper was to "not cause controversy," according to Andersen. "We hope that controversy came up we would present various viewpoints." Other themes included were outlined in the administration's proposed paper as part of the community, but the administration did not support publicity and community support that has high priority in this current scheme of the College. As an institution, it has been noted that Purchase is unusual because there is no official public relations publication as there is in most colleges and universities.

Dennis Lombardi, a student intern at the Publications Office, told The Load that Propaganda, Purchase would have a pro-Administration perspective. The proposed paper would "not contain any negative statements, no negative statements" about the college.

Rumors on campus had circulated that in late long-standing faculty members had been edited to remove any negative comments. Tom Andersen, "all the interviews with the exception of two of the four, I've been told that President Grebstein was granted his request to read through his interview before it went to press." Lombardi raised objections over this policy at a staff meeting, stating "I don't think it's a good idea to have a letter written by him criticizing this policy included in the final copy." Under the direction of Katz, production of the paper came to a dead stop. It appears that a staff meeting in which Katz was present was not reached for comment.

The monthly was envisioned as a type of "company newsletter"... (Proof continued...)

Student Taught Yiddish

By Robyn Marcus

I went into the Connecticut liquor store the other day, which is owned by two old Jewish men. I was wearing my yarmulke because it was passover, but I'm not kosher as are most men who wear yarmulkes. I was buying some white wine with Kosher Kosher. The old man behind the counter peered at me and said, "Why are you in here buying Kosher wine?" So I answered, "Some things are better Kosher than not Kosher." He smiled. "So, do you also date non-Jewish girls?" I said, "No comment." The other man who was standing by eavesdropping said to his friend, "Men meg mit a shiksa, yah?" which means, "So it's okay with a non-Jewish girl?" I looked him in the eyes and said, "Tog ale mil, nolok yiddisher, but an eye for an eye." He gave me a dollar for the talking yarmulke that I got from a hole farselkey of bargi hey...

I went into this whole speech, I was thinking about the fact that Jewish women is like seeking a needle in a haystack. He was flask about it but I believe it. He looked at me. His mouth hung open. He didn't know what to say. And the other man said, "Where'd you learn to speak Jewish?" And I just answered, "Oh, I just learned it..."

Phil Rheinstein, a Junior Culture and Society student at Purchase, volunteered to teach a Yiddish class as part of a tutorial sponsored by Social Science professor Judy Freidlander. The class in "Standard Yiddish" (Kohti) is a amalgamation of speech from different parts of Europe. The course, which meets Monday and Thursday evenings in the Architecture Building, has only three students enrolled in it. Each student registered for the course, which is called "Yiddish," will receive four credits.

The opportunity to teach/attend a Yiddish course at Purchase surprised Rheinstein, especially that Purchase, despite its current traditionalism, has retained itsampus. Rheinstein emphasizes this, "What is important about the opportunity I've gotten to teach is I'm learning. It is a chance for a subject to be taught which is not offered directly into the curriculum. Clearly our curriculum could not offer a course like this now, due to current budget cuts..." Rheinstein illustrates his personal dedication to Yiddish, by offering a course, not for financial reasons, but as an extension of learning, providing an opportunity to the Purchase community to learn about Yiddish. Q: Why did you decide to learn Yiddish, out of a number of other choices?
A: It must have been a little crazy because nobody speaks it anymore in America. However, Yiddish is spoken in regions where hundreds of thousands emigrated from Eastern Europe—the Ashkenazim.

Garcia-Lorca. Yiddish words are untranslatable. Yiddish study is worthwhile for the history student in order to enhance understanding of European culture from an historical aspect. The literature chosen is classic works from highly esteemed literature (i.e., I.B. Singer, the Nobel Prize Winner 1978) for the student of political philosophy, Yiddishkhe has a sophisticated policy and politics in terms of Socialism, etc...

Fall Internship Offered With Children's Center

By Christine Rudisel

Since its opening in 1973, the Children's Center has had an exist on a shoestring budget, causing it to teeter on the edge of bankruptcy.

The SUNY system is not legally allowed to monetarily support the day-care center and by law is only required to supply unused space. Since the Children's Center does provide some educational services (i.e. training students to work with children and allowing Purchase undergraduates to observe young children in connection with course work, independent study and field work, etc.) SUNY manages to pay a part of the director's salary, but the true burden of financing falls on the shoulders of the Center and the families who use the service; fund-raisers, the fees paid by parents, student workers and the input of the Student Senate are heavily relied upon. The Student Senate provides part of the budget because of the number of students who have children using the day-care facilities and also because the center provides on-campus jobs for students. However, if the Senate does not receive the raise in revenue they expect from opening the Student Activities Office to other E-wing Students even that source of money is liable to be reduced for the Children's Center. According to Sybil Barton "If it weren't for student support, the Center wouldn't be able to survive."

Nine years ago faculty member Sybil Barton called a meeting of all individuals interested in establishing a day-care program at Purchase; this meeting resulted in the appointment of Pat Loveday as director of the Children's Center. Set up on a small informal basis, the center and its 12 children were moved to another floor providing on-campus jobs for student workers help them to survive. "The appointment of Pat Loveday as director of the Children's Center. Set up on a small informal basis, the center and its 12 children were moved to another floor utilizing the vast number of University resources such as the conference center, the Children's Museum, and the families who use the service; fund-raisers, the fees paid by parents, student workers and the input of the Student Senate are heavily relied upon. The Student Senate provides part of the budget because of the number of students who have children using the day-care facilities and also because the center provides on-campus jobs for students. However, if the Senate does not receive the raise in revenue they expect from opening the Student Activities Office to other E-wing Students even that source of money is liable to be reduced for the Children's Center. According to Sybil Barton "If it weren't for student support, the Center wouldn't be able to survive."

The Children's Center is now accepting volunteers, work-study students and interns for next semester. The Internship in Early Child Development is a new program instituted this past year its objectives are to: 1. Identify key developmental issues/problems for individual children 2. Learn to organize and head group learning activities 3. Relate issues of learning theory back to the infant's philosophy and practice.

Hours per week: 10
Number of weeks: 15
Credits: 4
Prerequisites: None, unless eligible for work-study.

Completion of the internship application form, must be signed by the supervisor and faculty sponsor Mary Edwards (SS 1039).
Research Presented at Student Symposium

By Nina Paul

Early on a hot Saturday morning, students, faculty, staff, administrators, family and friends came to the Natural Sciences building to attend the first annual Student Symposium on April 24, twenty-four science students, most of whom are from the Biology, Chemistry, Environmental Science, Mathematics, and Physics Departments, presented their research. The guest lecture was provided by Purchase alumnus, Dr. David Groopman.

The purposes of the symposium were to laud all Senior Student research presentations, provide students with experience in scientific speaking, inform juniors about research available to them, and expose the campus community and industrial affiliates to the breadth of science student research.

Dean of Natural Sciences, Dr. Jim Vetter, introduced President Greenstein and welcomed the keynote address, who upon receiving applause, joked, "This has been the first place I've been where no one has booed. Wait until you get to know me better." Greenstein then applauded the advantages of a liberal arts education, and praised the L & S department, calling it the "best kept secret around."

Each student spoke for fifteen minutes, using slides, transparencies, and blackboards to illustrate their points, and then ran a five-minute discussion. There were six sessions, with four papers each, and then ran a five-minute discussion. There were six sessions, with four papers each, and then ran a five-minute discussion.

Mathematics:

Thermodynamics

Reproductive success and territorial behavior of flocking birds was studied by L. Pearson, of environmental science. D. Caubisens, of Psychology, researched time delays in the chicks in chickadees and nuthatches.

Biochemistry: The red blood cells of rabbits were the basis of a grant awarded to Y. Yitzchak, of Biology, for a study on the breakdown of toxins by the kidneys.

Biology: At the Department of Biology, students received positive feedback on their research presentations, and interested people attended, walking away having learned some of the "best kept secrets around."

Organization of the symposium was under the direction of the "Rabbinic" Department, is composed of the students of the Yiddish Program. The symposium was in the tradition of Yiddish culture promoted by such programs as YIV A, and "The Yiddish Song: 'Under Yidele's cradle stands a baby goat,' "which has been translated into Yiddish literature. The last verse of the song goes: "Wenn v’nt ve kinder elver, Wenn v’nt ve kinder elver, v’nt ve kinder elver, v’nt ve kinder elver..."

"But, even when you are rich, Yidele, remember your mother's lullaby."

In the shirit the Jews produced an independent style of life and thought. They drew their style from the homespun traditions and the prophetic visions of Yiddish culture. They drew their style from the homespun traditions and the prophetic visions of Yiddish culture. "It (the Yiddish attitude) could only exist among a people with a deep faith and humility. It reached its apex among Jews when they were in the most completely bereft of worldly power and influence... Hence, it will surely reap the kiss of life, as a phenomenon of world importance. It was a world isolated from time, living out the proposition of a world without time. It was a triumph of human endurance, a crucible from which a brilliant effusion of scholarship and artifice was born."

The United States Jews who refused to assimilate are responsible, perhaps, for the survival of Yiddish culture, again, without a homeland. Rheinstein is one of the leaders of Yiddishkhite, a love for learning. This love for learning as a sentiment of personal achievement, of self-fulfillment, is a phenomenon that has been called "The Yiddish Prentich." This is a song, passed down through the generations, which my own grandfather taught me, whose mother he says sang it to him as a little boy. The first verse tells of "the story of a girl of a group of children sitting around a fire learning a new Yiddish song called "Afin Prepetchik." This is a song, passed down through the generations, which my own grandfather taught me, whose mother he says sang it to him as a little boy. The first verse tells of "the story of a girl..."

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The Load, May 4, 1982

Senior Week: Activities Are Planned

By Linda Chidsey

The Commencement Activities Committee has planned three events for the week before graduation.

On Wednesday, May 19th, movies will be shown in the Administration Building from 11:00 a.m. to 5:00 p.m. In the event of rain, the movies will be shown indoors. This event is being funded by the Alumni Association.

A semi-formal and breakfast is planned for Thursday, May 20th in the Butler Dining Hall. Dancing will begin at 9:00 p.m. with an open bar and music provided by Kathleen Abrams. At 2:00 a.m., a light breakfast will be served.

Friday will feature a picnic on the Great Lawn, with music, food, and drink. The celebration will begin right after the commencement rehearsal, and will run until dusk.

Thursday's and Friday's events are being funded, in part, by the Student Activities Fund. Purchases for the movie ticket prices in the range of five to seven dollars, will cover admission to all three events. Tickets will be on sale in the mailroom on Wednesday, May 12th, and Thursday, May 13th, from noon until 1:30. After that, they will be on sale at the last minute, for the events, at the door of the hall for the events.

Admission is restricted to seniors and their dates. However, Juniors who volunteer to help set up, serve, and clean up, can attend at no charge. Junior and Senior volunteers are needed for each day. Remember, events are after the end of classes, so don't let today's hectic pace prevent you from volunteering. Volunteers can sign up at the Student Activities Office for a theme for the dance may also be submitted to the Info. booth.

Yiddish Explored

In the European shiel (Jewish village), Jewish traditions and values achieved a characteristic of their own. The shiel was the fortes of Ashkenazic culture. There the people were poor, fundamentalists in faith, earthy, residing secularism of the complexities of the human conundrum, and their tradiations were performed in Yiddish literature into simple tongue; at the root of which are two primary emotions: sorrow, and joy. I.B. Singer...

In a traditional Yiddishkhite song, "Roshholke Mekhaleh " ("The Church of the Pomegranate Almonds") one sees a characteristic of simplicity. The last verse of the verse goes: "Under Yidele's cradle stands a baby goat, That has been reading raths and almonds. That will be Yidele's calling, too...

So sleep, now. Yidele sleep. There will come a time...

When you too will earn great wealth.

But, even when you are rich, Yidele, remember your mother's lullaby..."

One might say, in the heart of Yiddish culture lies a humanist attitude, which flame a brilliant enthusiasm. One might say, in the heart of Yiddish culture lies a humanist attitude, which flame a brilliant enthusiasm. One might say, in the heart of Yiddish culture lies a humanist attitude, which flame a brilliant enthusiasm.
Annual Student Dance Performances

The Purchase Student Dance Theatre, an organization created last year by a group of dance majors, will continue this week with the traditional annual student concert. The concert, May 7 & 8 at 8 p.m. in the Dance Lab Theatre, will include eight world premieres choreographed by Jeau Bacou, Michelle Brown, Fred Darwos, Nell Fonseca Jr., Karin Hague, Regina Hunter, Mark Gabriele, Valerie Dubrow, and Cheryl Taylor. The pieces, ranging from jazz to avant garde dance, will offer the audience a chance to see a wide range of styles and approaches. Tickets are $2.00, $1.00 for Purchase students with an I.D.

Purchase Student to Publish in Journal

Mark Gabriele, a resident of White Plains and a senior at the State University of Purchase, is the author of "A Sense of Control: The Issue of Alice's Identity," to be published in American Imago, a psychoanalytic journal for culture, science, and the arts. Alice in Wonderland's question, "Who am I?" forms the foundation for Gabriele's study, which is based upon psychoanalytic concepts. This past December, he co-organized a Freud Film Festival at the College, entitled: "Freud: Glimpses into the Man and his Work". Recently, he was invited to become a member of the Association for Applied Analysis. He is currently working on his senior thesis, a study of time based upon the works of Lant and St. Augustine, which includes a review of psychoanalytic thought on the subject. Following graduation this May, Gabriele hopes to attend medical school and, eventually, to become a psychiatrist.

SUNY Publication Seeks Representative

On April 17th, student journalists from SUNY schools all over the state gathered in Binghamton to launch a cooperative news-sharing network between state school newspapers. The SUNY Press Service (SPS) is a first for New York state schools and represents a coordinated effort by college editors to increase communication between schools.

All SUNY newspapers have been invited to become members of the SPS. Participating papers will appoint an APS Campus Coordinator who will be responsible for communicating with other member schools. The Campus Coordinator will summarize major stories effecting that school and will produce stories with a statewide focus. A Central Coordinator in Albany will oversee the entire network, with the help of a business manager, and keep in touch with each Campus Coordinator. These positions will be filled by students who will receive academic credit and salaries.

"We really want this to be a solid student-run business, and we will need help," commented Joanne Pipe, Editor of Pipe Dream the Binghamton student newspaper. A second meeting to further organize the SPS is planned for May 8th in Albany. Anyone interested in organizing the Purchase branch of the SPS should contact The Load, basement CCS.

How Aid Reductions Effect Our Students

The outlook for federal student financial aid has changed drastically since the mid-1970's, when tremendous growth in aid was realized. Recently, the actions of the Federal Administration has resulted in some severe cutbacks to the commitment of federal student aid. During 1981-82, fiftyPurchase students lost eligibility for a Pell Grant and another seven hundred students received diminished awards estimated at $110,000.

The Guaranteed Student Loan Program was even more severely affected. All students who were disbursement of a GSL experiences a 5% "origination fee," and those who attempted to borrow were subjected to a "needs test." The National Direct Student Loan Program was cut back by a reduced federal appropriation of $100 million. The effect upon students at Purchase was a 58% reduction in the amount of NDS loans which could be lent during 1981-82 to seventy-five fewer students.

Budget cuts do not stop with 1981-82. The next round of cuts will include the so-called "untouchable" programs—those programs administered traditionally at the campus level (NDSC, SEOG, and CWS). The Administration's budget proposal for fiscal year 1983 calls for severe reductions in order to effect further cuts in federal expenditures for Guaranteed Student Loans, the Administration proposes that:

1. The origination fee would increase from 5% to 10%.
2. All GSL's, regardless of income, would be limited to 75% of unmet financial need.
3. All graduate and professional students would be ineligible for GSL's, but they could obtain more costly ALAS.
4. Federal special allowances paid to lenders would end two years after borrowers leave school, thus allowing lenders to establish a new and much higher interest rate than the current 7% or 9%.
5. Increase the insurance premium which is charged by borrowers.

With these cuts already realized, it is difficult for students to have confidence that their education plans will not be suddenly interrupted. It is difficult as well for the Financial Aid Office to make aid decisions, and direct assistance to students who need it the most, when the allocations of funds are not known and eligibility requirements are undefined.

Clearing House In New Location

The Westchester Self-Help Clearinghouse has moved to a new location on the campus of Westchester Community College. Dr. Leslie Borck is the Director of the Clearinghouse, and Mary Vlboch is the Assistant Director. The Clearinghouse is designed to help those who are facing difficult life situations to meet others who are facing similar situations, based on the belief that talking with others who share similar concerns can reduce isolation and stress, while providing support and encouragement. Among the more than 140 mutual support groups available throughout the county, there are those for: parents of teenagers, bereaved parents, separated/divorced/widowed persons, incest victims, family members of cancer patients, overeaters, gamblers, drug abusers, and parents of young children.

All services are free. To reach the Clearinghouse, Monday through Friday 9:00 a.m. to 5:00 p.m. call 347-3620.

Entertainers Wanted For Special Olympics

The Westchester/Putnam County Special Olympics is a volunteer organization which provides mentally handicapped children and adults the opportunity to participate in organized athletic competition while at the same time, "enhancing self-esteem and promoting positive interactions with others."

The Westchester/Putnam County Area 3 Special Olympics Annual Meet will be held on May 8th, 1982, from 8:00 a.m. to 1:00 p.m. at New Rochelle High School. Volunteers are needed: musicians to play for the opening ceremonies, clowns to entertain, and others to help run sports events. Any donation of your time will be appreciated. If interested, contact Susan Levy at 592-8526 between 8:30 a.m. and 7:00 p.m.

SASU Internships for Summer and Fall

The Student Association of the State University (SASU), is now offering internships for summer and fall semesters in communications, legislative affairs, and on-campus organizing. SASU is the only statewide advocacy organization dedicated to representing SUNY students and their interests to the New York State Legislature, the Governor's Office, and the SUNY Central Administration.

All students at member SASU campuses are eligible to apply for SASU Foundation internships. Internships require a 40-hour-plus work week, making residency in Albany for the summer or the semester a must. A stipend is provided during the fall semester. To learn more about the programs offered, contact Internship Director, 41 State St., Suite 505, Albany, New York, 12207, (518) 465-2406.
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Senate Talk—
Activites Fee Hike
By Philip Rheinstein

Long and arduous consultation has produced an idea for a new activities fee called "cultural participation." This new major would help our grade point averages and at the same time bolster attendance at all kinds of functions. Specific require-
ments would address our programing and 'lack of community' problems: 1) 4 hours per week standing out on the mail and载体, 2) 4 hours per week attending unpopular shows and lectures, voting in student elections, and attending inauguration ceremoni-
es (without being an Urban Affairs major), 3) 2 hours per week making witty remarks in the pub. 4) 4 hours per week, miscellaneous, to help out when someone tries to organize something and is falling miserably.

Though the April deluge of activity is carried by its own momentum, there are some events at Purchase which are occurring because of the exceptional efforts of students. Besides the usual choice of films, plays, concerts, sports, and Senior shows, a few recent Senate-sponsored events have shown real organization, energy, and participation. Godspell was packed at every performance. The One-Act festival was a rare collaboration of student writing, acting, and directing, as Tool and Die promises to be. Rainin on the Sun and The Gong Show proved BACAP active in the L & S theater category.

The Student Union's "Days of Resistance" was an exciting, well-organized week of education. The group got administration and faculty members involved, showing that student activism can work within existing structures.

Beth Schneider, for her part, introduced Sue Adel, from the Alternative Clinic, organized the "Forum on the Health Care Needs of College Students." This event brought to the campus outside interest, and people (Senator Mary Goodhue, for example, has met with many professional experts).

These events form the basis for a rich, dynamic cultural community.

An important issue pending is an increase in Student Activi-
ties fee from $3.50 to $4.50 per semester, to help support:
- a new accounting system, a higher, and equal stipend for Senate executives, a second van, summer secretarial hours, new half price tickets to all Center for the Arts performances (and a $1.00 rush ticket), and more Heliotropes.

Another boost will come from a voluntary activities fee for Continuing Education and part-time students, and fund raising.

Have a great summer!
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Witch Uses Herbal Healing Techniques

By Andrea Morin

Contrary to popular belief, witches don’t have warts, cast evil spells or ride around on broomsticks. They are more likely to sport bandanas, eat tofu and drive a beat up old Volkswagen. Yes, witches do exist, but forget everything you’ve ever heard about them: in Grimm’s Fairytales. The Grimm brothers never met the likes of the Woodstock witch, Susun Weeds and her program for a full healthy life. Susun, who will be the feature speaker of the Women’s Union Herbal Weekend, May 8 & 9 is more comfortable with the medicinal properties of sweet red clover than concoctions involving the eye of a knute. According to Witch Weed, any person skilled in the art of herbal healing may properly be referred to as a witch. Susun will examine the historical perspective of healing, women’s roles and their displacement in the medical profession to the control of the medical establishment, to regain authority over their own bodies. Like the current trend towards home births and the preference for herb medicine. No need of previous experience in botany or chemistry is necessary. Donations could start, for example at 5¢/mile, a total of $1.25.

For further information see the Calendar of Events or contact Andrea Morin, at box 1532 or 253-5496.

Visitors should see the application of herbal medicine. In her efforts to educate people in self-healing, Susun has led many people who once submitted themselves to the “dictatorial and impersonal” medical establishment, to regain authority over their own bodies. Like the current trend towards home births and the preference for herb medicine. No need of pervious experience in botany or chemistry is needed and the herbs that will be discussed are probably in the backyard. Susun’s witchly brews are referred to as kitchen or “wayside” remedies and are easily accessible.

The weekend will continue with a series of workshops and discussions focused on herbal healing, preparation and the medicinal plants and mushroom rooms growing all around our campus.

One highlight of this exciting weekend will be the Weed Walk, Sunday morning at 11:00 a.m. when Susun will point out all the healthful and medicinal plants and mushroom rooms growing all around our campus.

Nearly ten years of teaching herbal medicine, Witch Weed recognized that the solutions offered by the professional medical associations just “didn’t work.” In a telephone interview, Susun related the story of a woman who, being paralyzed for four months and unable to find help from doctors and specialists, was able to regain mobility through the application of herbal medicine. In her efforts to educate people in self-healing, Susun has led many people who once submitted themselves to the “dictatorial and impersonal” medical establishment, to regain authority over their own bodies. Like the current trend towards home births and the preference for herb medicine. No need of previous experience in botany or chemistry is necessary and the herbs that will be discussed are probably in the backyard.

Susun’s witchly brews are referred to as kitchen or “wayside” remedies and are easily accessible. If one weekend is not enough, Susun also offers classes in Kingston and Carmel, where one may continue herbal interests. So, the next time somebody says that witches cast evil spells, say “No, witches heal.”

The Women’s Union Herbal Weekend will provide a beginning point for people who want to take control of their lives through the natural application of herbal medicine. No need of previous experience in botany or chemistry is needed and the herbs that will be discussed are probably in the backyard. Susun’s witchly brews are referred to as kitchen or “wayside” remedies and are easily accessible. If one weekend is not enough, Susun also offers classes in Kingston and Carmel, where one may continue herbal interests. So, the next time somebody says that witches cast evil spells, say “No, witches heal.”

For further information see the Calendar of Events or contact Andrea Morin, at box 1532 or 253-5496.

Student Runs Against Potential Nuclear Horror

By Jeremy Luban

The threat of nuclear retaliation may be the most effective deterrent to Soviet aggression, but, should the peace be broken, the destruction of us all is assured. The use of nuclear weapons is subject to the advance approval of an elected official—the President. Therefore, it is imperative that each voting citizen, regardless of their political beliefs, comprehend the threat that a nuclear holocaust poses. One organization, Physicians for Social Responsibility (PSR), attempts to educate the public on the probable effects of nuclear war. PSR representatives lecture throughout the country and recently testified before the U.S. Senate, in support of the Kennedy-Hatfield Proposal which calls for a bilateral freeze (between the U.S. and the U.S.S.R.) on the testing and deployment of nuclear weapons.

Last February, a three-part article in The New Yorker (“The Fate of the Earth,” by Jonathan Schell) convinced me that it is suicide to leave decisions regarding nuclear weapons to military strategists. Though seemingly mammoth in its proportions, we each must confront this issue by doing what we can. In an effort to raise funds for PSR I will run one mile a day until graduation which will add up to a modest 25 miles. I ask the campus community to donate whatever amount per mile they can afford. Donations could start, for example at 5¢/mile, a total of $1.25. If interested leave your name, address, and pledge in Box 2142.

Take a Load Off Your Mind

Send suggestions for questions to The Load mailbox in CCC or the office, CCS, 2008

Do you feel that competition and equality can exist simultaneously?

Michael Hendrickson, Social Sciences
People have to be recognized on a merit basis. I don’t see how competition will be exempt even in an egalitarian society. People don’t usually compensate their own talent for the sake of equality. If people can’t strive for their own talents without competition, then they receive no reward. One’s own merit is reflected on and brought into a society talent is then transformed into a service.

Andrea Morin, Humanities

I think that competition can be a valuable element. In a college atmosphere it can encourage one to produce and grow. However, I think that the much more valuable aspect of competition is when it is measured against one’s own set of standards; competition based purely on letter grades is meaningless and does not support the best interest of a creative student.

Martha Lee, Culture and Society

I think there has to be a balance of cooperation and competition. No society can exist with just one, there has to be both. The old grading system (pass/honors) fosters competition side by side with cooperation, whereas grades make everyone competitive.

Chris White, Humanities

I just don’t like competition because it puts pressure on my ability to perform. The job market doesn’t accurately reflect the talents of one’s ability. On the job I would like to see an understanding between the employer and the employee. Employers should see beyond this competitive need and relate to the personnel on the basis of their ability.
LETTERS

continued from page 2

wrong. I would have listened... of last year's songs if it comes down to that, last year at its worst was never as bad as any average WNAS this year. Ok, granted the stuff does have a rhythm, even though it is the same for each number and reminiscent of receiving Chine­ nese water torture after a bad hangover, and some people may like it and you can even dance to it if you have the shakes from six hits of speed, but does that mean we have to listen to that and only that? What happened to rock and roll? What happened to oldies or boppy disco like Diana Ross or Donna Summer? What the fuck happened to New Wave night? Am I going to have to draw my blinds and play the Go-go every time I feel like bopping? What does everyone else out there think? Who controls this thing anymore? Am I the only one with the paranoid vision that President Grebstein and Dean Hapner pay off student activities to play horrible, mechanically produced, institutional music at the only event that offered an escape from the pervasive, numbing mind­ control of Big Brother? Am I going crazy simply because I From the Urban Affairs...tion to the Administration, albeit a minor one, showing that attitudes and the body is aware of what is going on. This is something that Grebstein might not be especially used to, or especially welcome, but he does respect it, and recognize its necessity. This is, I feel, one of the president's greatest strengths, and I hope to see more of it in the future.

Sincerely, Timothy McDarragh

On One-Sided Professors

To the Editor:

Regarding the week of stu­ dent "awareness," it is a shame that in an educational environ­ ment some professors do not take it upon themselves to pres­ ent both sides of controversial issues. Such an effort on the part of professors is essential so that students can in return make educated judgements on issues of nationwide signifi­ cance. If professors are incapab­ le of presenting the alternative viewpoint they should find someone who can.

A panel discussion present­ ing divergent points of view is far more interesting and rewarding for the student. This is the practice at Yale where it is un­ common for 250 students to attend a lively and bal­ anced debate. In my experience, an equitable bal­ ance of opinion on a panel dis­ cussion often leads to spirited discussion among students for some time to follow. This has not been my experience at Pur­ chase where the opinions of sim­ ilar sentiments often sit on a panel and attack a point of view that is not even represented on the panel! What is the value of such a discussion for the inquis­ itive student wishing to make informed political decisions?

Name Withheld

Load Editing is Criticised

To the Editor:

There were many inaccur­ acies and omissions in my analysis of "Inaccuracies and Omissions Cut Grebstein Challenged," and "Grebstein: Budget Over Breakfast," in the April 20 Load, due to editing errors. I would like to clarify a few.

1. From the Urban Affairs piece:

My figures were not made up. They came from George Haag, Director for Institution­ al Research here at Purchase. He told me that the department had a "slim chance" of surviving, a direct contradiction to what he had told students at an earlier meeting.

3. Grebstein feels that a Letters and Science dean, and the leadership that (s)he could provide, is more important to the College than keeping professors Robertson and Weitzman employed, even though Robertson's salary is less than a dean's would be.

4. An internal evaluation of the department would be accompanied by a two or three year contract renewal.

And from the Breakfast:

5. The purpose of the meeting was to inform the legislators of the pending cuts, most weren't aware of the situation at hand.

6. It was attended by Senators John Flynn, Joseph Pisani, and for Linda Winkow, Mr. Ir. Goldman, and Assemblymen Gordon Brown, John Fried, John Perose, and Peter Sullivan.

7. In his introductions, after naming his staff members and se­ cretaries, Grebstein introduced the complete President Neal Rosenstein and myself. With it he made a very telling remark about how the two students were there "to see if I say anything wrong." It is important, and Grebstein realizes this, that there is some sort of a check on the Administration, albeit a minor one, showing that attitudes and the body is aware of what is going on. This is something that Grebstein might not be especially used to, or especially welcome, but he does respect it, and recognize its necessity. This is, I feel, one of the president's greatest strengths, and I hope to see more of it in the future.

Sincerely, Timothy McDarragh

The Inaccuracies and omissions referred to were routine editing decisions which included the deletion of three words and the omission of the content of the article. For example, regarding point four of McDarragh's letter, the phrase "two-to-three year" was used instead of "two or three years." In response to point one, there was never an implication that figures were made up. We listed enrollment figures without attribution, because the same way that one can say it was sunny out without saying that it was sunny. This kind of information cam!!from the National Weather Bureau.

The numbers appearing before each point in the letter were added by the editors in order to facilitate our response. Hope that's alright, Tim.

Women Art Teachers Are Added Attration

To the Editor:

The women art teachers on campus are a very vital and integral part of the Visual Arts division. They serve as role models for some students and bring about new viewpoints on old established subjects which were otherwise left untouched. All of them are well respected, intelligent, and very talented women who have a great deal to offer the Purchase student body. With all that they have to offer, though, are there enough female teachers on the Visual Arts staff? Do the students care if their teacher is male or female?

In a survey both male and female VA faculty and students were interviewed anonymously to try and find out where the female teachers stand. This is a transitional time for women; in one of which the fight for equal­ ity and recognition still has to be brought about in quiet battles.

The female student body in the Visual Arts has about 260 students as compared to approximately 160 males. Unfortunately there are only five full-time female teachers which is proportionately less than the 13 full-time male teachers. The ten part-time females still are less compared to the eleven part-time male faculty. The ratio between males and females in the faculty and the students is evident.

There should not be equal male and female teachers to fill a quota. An equality would be beneficial only in that the female students could use a role model for their art and atti­ tudes. Even though it is not cru­ cial for females to create noticeably feminine art, it is very important that there are more female artists. The images we create and the examples that are given are generally those of the "male" artist, explained one Senior. The visual language class, an Art History require­ ment for freshmen, uses Jan­ son's History of Art, and slides, to teach with. Over 90% of the images shown were created by men and viewed by a class with a ratio of three females to two males.

Many of the students interview­ viewed agreed that the sex of the professor did not matter, just as long as the teachers were good at their job. This attitude is fine, but just as long as an awareness is evident and is kept alive. It should be noted that every­ one that there needs to be a healthy rapport between females. This day and age when women are a major part of the work force and are a majority in art schools, it is important that women learn from one another as well as with men.

The female teachers have only been on this campus for three years. Affirmative action and probably a little pressure from the administration prompted some of these hir­ ings. These teachers were chosen from applicants all over the country, but they had to assert themselves much harder to achieve equal acknowledge­ ment with their male counterparts.

It is very difficult in today's world for artists to feel totally comfortable with one's own feminity or masculinity. Society places a great many pressures on the way we think and feel about ourselves, so when creating a piece of art, there are always the problems with containing the individual­ ity of own own creations. In school it is difficult to maintain total distinctness because of the influence from teachers and friends. One male teacher said, "The fact that one is male or female is important. On an abstract level, though, the notion of 'pure' art should not have any gender!" This fine line that exists is a battle that can be fought with more easily with the help of the teachers involved.

Hopefully people in the future will see that there are as many accomplished and qualified female artists ready to help and share their own experiences. The hiring of a few more female teachers can prove to enlighten everyone involved.

Sincerely, Karen Perose

The Load, May 4, 1982
5 Wednesday

8:00 p.m. Senior Poetry Reading, conference room CCN, Laura Gobel, Janet Berlow.
11:00 a.m.-6:00 p.m. Senior Poetry Reading, conference room CCN, Laura Gobel, Janet Berlow.

7 Friday

1:30-4:00 p.m. Grebstein Open Meeting on Future of Video at Purchase, Cappaccino Lounge.
6:00 p.m. Senior Recital, C. Maze, piano. Music Building.
8:00 p.m. Snack Dinner for the Herbal Weekend.
9:00 p.m. Senior Recital, C. Maze, piano. Music Building.
11:00 p.m. Senior Recital, C. Maze, piano. Music Building.

10 Monday

7:00 p.m. Senior Opening: V. Klein, M. Mead, J. Sanders, V. Galley. Hum. Bldg.
8:00 p.m. Senior Recital, P. van der Linde, Piano. Music Building.
9:00 p.m. Slide Shows on Purchase, Humanities Auditorium.

13 Thursday

8:00 p.m. Senior Recital, M. Willis, voice. Music Building.
8:00 p.m. Fruits of Enlightenment Theater D.
8:00 p.m. Tool and Die, Lab Theater.
8:00 p.m. and 10:00 p.m. Film: Mommie Dearest Humanities Auditorium.

16 Sunday

3:00 p.m. Fruits of Enlightenment, Theater D.
7:00 p.m. Westchester Choral Society, Theater A.
8:00 p.m. Senior recital, J. Sicard, cello. Music Building.

17 Monday

10:00 a.m.-6:00 p.m. Eastern National Fisbee Championships, Great Lawn.
11:00 a.m.-6:00 p.m. Eastern National Fisbee Championships, Great Lawn.
11:00 a.m.-6:00 p.m. Eastern National Fisbee Championships, Great Lawn.

18 Tuesday

8:15 p.m. Film: Twentieth Century, Hum. Bldg.
10:00 p.m. Film: Gentlemen Prefer Blondes, Humanities Auditorium.

The Load, May 4, 1982
By Donald McVinney

As this semester draws to a close, the work of numerous seniors in the Visual Arts Department (design majors, sculpture majors, and majors in painting, drawing, and printmaking) is being exhibited. I urge all students to take advantage of the opportunity to view this artwork now being shown in the exhibition areas of the Visual Arts Building. I can indicate that the work that is currently being shown by this graduating class is remarkable for its consistently high quality.

Opening at 3 p.m. on March 16th in the Butler Building is a group show which features the Senior Projects of seven students. A second show opens Monday, May 17th at 4:30 p.m. in Room 1019 of the Visual Arts Building. I can indicate that the work of three seniors will be presented. I was fortunate to have been able to preview their work.

Photographs are used as illustrations, which are reproduced using printmaking techniques. She has designed the typography and each page, as well as the layout of the whole book, and has studied methods of bookbinding in order to create a very personal work that reflects her accumulated knowledge.

Marie Roeden's Senior show features Margaret O'Grady's "paintings." In these last years at Purchase, she has been involved with intaglio methods of printmaking, and in the last two semesters specifically with woodcuts and papermaking. She has chosen to present eight large pastels, which she considers to be paintings because, unlike drawings, they are not linear and they are "not preliminary studies for more finished works. And in fact, these pastels with abstract images are very painterly in conception, combining a multiplicity of color in bold juxtaposition. Also included are "sketchboards" executed in Cray-Pas, or oil stick, using a two-color palette. Each of these is approached in an intaglio-like fashion, in which one layer of color is laid atop a first color-layer, and is then incised with an etching needle. The lines drawn therefore reveal the color below. Using this combined means of approach in which traditional definitions of media are removed, Marie can work out new ideas that can then be translated into her pastel "paintings."

Allen "Skip" Frost, has concentrated his attention on painting while studying at Purchase, and his Senior Project is composed of six works with the landscape as a theme. Skip's approach to painting is one of process, in which each canvas addresses the problems concerning composition, subject matter, and execution, that are raised by the other works. The earliest paintings, which is also the most ambitious, is, in his words, "the most outdoor work." However, each canvas is conceived and executed out of doors, and the slow process of painting requires repeated sittings in the actual landscape. His works, which depict scenes of Purchase College campus, have a magical quality in which not only the essence of the sky and of the trees is captured, but more importantly, how these natural elements interrelate within the landscape. These paintings quite favorably evoke the early landscapes of the Dutch artist Piet Mondrian. In his fascination with the perpetual changing of nature, Skip manages to effectively convey the qualities of each season, such as temperature change and cloud formations.Included in this exhibition are the Senior Projects of Theresa Lang, Lisa Fox and Dana Denton.

The group show on exhibit in the Visual Arts Building features the work of Keith Duquette, who has executed ten "Studies" of varying sizes that investigate color sensations. Within a geometric grid, Keith playfully arranges shapes of multi-colored, found paper in which is a primary, centralized image interacts with a secondary ground. So although these Studies are abstractions, they are conceived of in a figurative, object-oriented manner. The edges of each shape become significant as the colors interact within the overall pattern. Each of these Studies is a study of the inherent color sensation that is ultimately related to a personal experience in Keith's mind.

Katherine Clarke is exhibiting five paintings and five drawings as well as sculpture. Her theme is structural interiors, but rather than focusing on objects within these interiors, she emphasizes the inherent shapes which we associate with buildings. The use of assertive colors that are juxtaposed at odd angles stress the picture plane, but the viewer simultaneously perceives a multiplicity of color in bold juxtaposition. Also included are "sketchboards" executed in Cray-Pas, or oil stick, using a two-color palette. Each of these is approached in an intaglio-like fashion, in which one layer of color is laid atop a first color-layer, and is then incised with an etching needle. The lines drawn therefore reveal the color below. Using this combined means of approach in which traditional definitions of media are removed, Marie can work out new ideas that can then be translated into her pastel "paintings."

Accounts of the premiere of Stravinsky's Rite of Spring in Paris in May, 1913, make the event sound like a scene from a Marx Brothers film. War broke out in the audience between the elite and the artists. A society woman spat in the face of a demonstrator. People heckled, shouted and laughed. Two men fought, and challenged each other to a duel. And on stage, the ballet, a primal evocation of the erupting forces of nature, continued, with its overtly sexual choreography and a revolutionary score.

Stravinsky's "Rite of Spring," which is now rarely performed as a ballet, will probably not cause the same type of scandal when it is performed here on Friday, May 7th by the Purchase College Orchestra. It is being played as part of an all-Stravinsky program, to celebrate the centennial of the composer who conducted the orchestra to be able to play this," comments Wilkins, who at 24 years old, has taken on the prodigal task of leading the orchestra, during a time of transition in which its role in the music department is the center of continuing discussion and reappraisal. Rite of Spring is a challenging piece to conduct, because of its unique metrics. Wilkins says, "The rhythms are constantly changing and contorted."

Rite of Spring is a highly charged, evocative work, and refutes claims by Stravinsky that his music is purely abstract, "more about music than emotions." Stravinsky's music, though stylistically revolutionary, is rooted in classical music, ritual and folk culture. It is far from being abstract. Rite of Spring is an amazingly precise work, which evokes very particular visual images. In his commentary, Richard Buckle writes, "In the introduction, a strange nasal solo on the bassoon playing in its highest register—later joined by the horn—evokes the first stirring of some primordial Russian spring. Erupting images in the orchestra suggest sudden spurts of growth, vegetable or animal, in the womb of darkness." Indeed, the power of Stravinsky's music to provoke such clear imagery makes his ballets very hard to perform. It is nearly impossible to find a visual style that can compete with the power of his music. Wilkins points out that "Many of Stravinsky's ballets are no longer ballets. Rite of Spr ring is
Arts Divisions Collaborate

By David Schwartz

The performance of L'Histoire Du Soldat on April 29 is as a model for what the arts could be at Purchase. It represents an historic collaboration among the arts divisions in the school. Directed by Larry Kornfeld, and conducted by former College President Michael C. Farnsworth, the performance was a fabulously entertaining mixture of drama, dance, and music, which stretched the usual boundaries of theater, with its use of different media. Actors and dancers were accompanied by 15 member chamber orchestra of the Music department, and performed on a resourceful, minimal set built by the Design Tech and Visual Arts departments.

The work was written by Stravinsky in World War I, designed as a vaudeville-type theater piece. It tells the tale of a homecoming soldier who is tempted by the devil. L'Histoire Du Soldat is generally considered an ambitious, not entirely perfect, blend of vaudeville, symbolism, and pathos. Purchased by Farnsworth, the production, and Jim Kerr, the narrator, adapted the text, making it more accessible and entertaining. It was a compromise, to give up some of the work's seriousness in order to make it succeed as entertainment, but it was a compromise with itself.

Stan Tucci stole the show with a constantly fresh, inventive performance as the angelic devil. This is not to slight the dynamic dancing by Larry Clark, Kevin Wynn, and Ginga Caramy.

Theater C was filled to capacity for the performance, which had a loud standing ovation. The audience showed an excitement rarely seen at either theater performances or dance concerts here, and will hopefully pave the way for more such collaborations.

8th Century Exhibit at MET

By Robin Feldman

Could you imagine wearing a twenty pound head-dress crowned with a sailboat into the Ritz on Saturday night? You would be like the cage cancan mas. If you were an upper class woman living in the Eighteenth Century, you'd be a smashing hit. "The Eighteenth Century Woman" at the Metropolitan Museum of Art, exhibits this fashion to perfection.

The show reeks of wealth, pleasure, and above all, leisure, almost to the point of boredom. There is no end to the brocaded and bejeweled gowns. In their never-never land, their Rococo dream, the upper classes dressing up the lower.

If you were a middle class woman living in the Eighteenth Century, you'd be wearing a simple black silk bridal gown, as opposed to the white which was reserved for upper-class women only.

Custome required that more attention be paid to the display of leisure in women's dresses than in those of the same social classes. This was because the man's sphere was outside the home, whereas the women were within the household, which she could "beautify," and of which she should be the "chief ornament." Fashionable women spent a great part of their day at the toilette, since beauty was their source of fame.

At the show there is an indoor scene of a woman sitting on a couch in which her dress takes up the entire space. She became an extension of the decor in which she lived.

The main attraction is a Dutch Wedding in a gold silk roccatelle pattern, with space, economical means, and its making of inarticular people articulate. The writing is all to the point. The play, like American Buffalo, looks at its characters at a heightened moment, just during an important union vote. The style is heightened realism. The language is crude, plain, but also telling, revealing the illusions and lost dreams of the characters.

"I began writing Tool and Die while working midnight to eight as a security guard. I thought of the working people who, without question, answered me. It struck me funny that men three times my age obeyed me, until I realized that they revered me. I was more condescending, to talk to, for an even slightly sympathetic ear." Tool and Die takes a bleak, pessimistic look at the lives of these people. The most painful thought about these people is that life itself has become a habit, nothing more nothing less.

It is refreshing to read a student play which draws on American dramatic traditions, but still remains personal. The subject matter is also a refreshing change from family dramas and plays about young artists.

The production is, like all PET productions, a diverse collaboration. The cast (Scott Rauscholob as Nick, Gernay Fernandes as Tommy, and Mitchell Friedman, John Gorman and Mark Rosini) is made up of Letters and Science students, lighting was designed by a Theater Arts student, and the production is being directed by Mark Farnsworth, a student here who has studied acting, directing, and dramatic literature.

(Admission is $1 for students, and $2 for others, and tickets may be bought at the door of the Lab Theater one hour before the performance. For more information, call 253-5191. The play "contains strong language and adult situations.

Tool and Die Preview: A Powerful Student Play

By David Schwartz

Tool and Die, an original play by John-David Zeik, will be presented here this month in a production directed by Mark Farnsworth, and presented by the Purchase Ensemble Theatre. John-David is a Senior in the literature department. An earlier play of his, Street Corner, was presented here in the fall of 1979.

(This preview is based upon a reading of the uncut script of the play.) Tool and Die is a full-length play. It is a strong, solidly crafted drama centering around a conflict in the local union of a large tool and die factory. Nick, a young, ambitious newcomer to the factory, is the only character in the play with a real sense of idealism left. He challenges the union's power structure, and lashes out at Tommy, the local union boss. The story builds up to a dramatic showdown between the two. The other characters include Frank and Jimmy, both in their fifties, withering shells of human beings who ask few questions and are content merely surviving. Eddie, around Nick's age, is a ruthless strong-arm for the union.

The play is clearly influenced by a number of familiar American dramas and films. One can't help but think of On the Waterfront, Paul Schrader's Blue Collar, and most strongly, David Mamet's American Buffalo. John-David's Tool and Die after Mamet's style, with its terse dialogue, its ability to create conflict and conflicts with the sparse, economical means, and its making of inarticular people articulate. The writing is all to the point. The play, like American Buffalo, looks at its characters at a heightened moment, just during an important union vote. The style is heightened realism. The language is crude, plain, but also telling, revealing the illusions and lost dreams of the characters.

"I began writing Tool and Die while working midnight to eight as a security guard. I thought of the working people who, without question, answered me. It struck me funny that men three times my age obeyed me, until I realized that they revered me. I was more condescending, to talk to, for an even slightly sympathetic ear." Tool and Die takes a bleak, pessimistic look at the lives of these people. The most painful thought about these people is that life itself has become a habit, nothing more nothing less.

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Stravinsky's Birthday

continued from page 11

Stravinsky's career can be divided into three phases: the Early Russian ballets, which includes Rites of Spring; a Neo-Classical phase; and, in his later years, a more experimental phase where he composed his famous, second waltz-tone. In an attempt to capture the range of Stravinsky's imagination, the concert will also feature a work from his Neo-Classical period, the Violin Concerto. Renowned violinist Yuval Waldman, a faculty member here, will be the guest soloist. Wilkins calls the concerto a "beautiful, concisely structured piece, close to Mozart.

Wilkins during the orchestra during a period of serious departmental reevaluation of the role of orchestra training. Music students face a dichotomy which is faced by other art students; a split between individual training (and expression), and ensemble work. The music curriculum currently has a strong emphasis on chamber music, sonatas, and individual expertise. In the orchestra, individuality becomes somewhat submerged, and many students do not treat orchestra with the same intensity as their other work. However, after college, music students will be trying to find work mainly in orchestras. Similarly, dancers will be working in companies rather than giving recitals, filmmakers will be working on crews rather than making their own films, and actors will be getting relatively small parts rather than starring roles.

Wilkins feels that with the right attitude, orchestra training can be as valuable as chamber work. His role as head conductor is not yet clearly defined. But he feels that the steady, devoting more time to the orchestra than his predecessor, Ben Zander. According to Wilkins, Zander used to "tweak in, and do three or four rehearsals," for a concert. Rite of Spring will have around nine rehearsals run by Wilkins, who is now devolving all of his teaching time to running the orchestra. It is a tough role to take on at the age of 24. The consensus among music students, after the March concert, was that Wilkins is brilliant, and has strong potential, but that he had not yet gained a strong leadership. Wilkins now feels more confident about his role as conductor, and feels a stronger unity within the orchestra. The ambitious Stravinsky program is an exciting test for both him and the group.

The performance, in Theater A, is free. Wilkins recommend sitting in either of the two loge sections, for best acoustics.

The Load, May 4, 1982
Juniors Meet Challenge of Shaw's Heartbreak House

By Gary Moran

"Heartbreak House is not merely the name of the play...it is cultured, leisured playwright, Chekhov, had produced Europe before the war. A Russian through it in his most ferociously con-
temprous manner." -George Bernard Shaw

As in Chekhov's tragicomedies, the main character of Shaw's Heartbreak House is not a person, but a society. This complex social comedy, written while the bombs of World War I were dropping all over Europe (one makes an appearance in the play), is an excellent ensemble piece, and a fitting showcase for the ten actors of the Junior Com-
pany who presented the play this month.

This is the first time Joan Potter has directed her company since last year's Spoon River Anthology. Like that pro-
duction, Heartbreak House reveals Pot-
er's interest in precise theatrical craftsmanship. In many ways, this is a more challenging piece for the actors, as the company, although followers of this company, may note that most of the actors are already being typecast in similar roles, it is apparent that these roles are evolving from expertise studies. Most of the char-
acters in the play meet for the first time, and in three hours we observe the con-
versational gambits and rhetorical skir-
dances as they attempt to exhibit themselves. Shaw weaves an intricate social web of ties determined by money, friendship, love, morality, and social standing.

An outstanding performance was turned in by Steve Weber, as the aging Captain Shotover, a character who seems to be a stand-in for Shaw. Web-
er's Shotover was a skilled cantanker-
ous ancient, a Lear with no property, who presented the play this 1982 Menchell's The Unveiling, performed as part of the One Acts.

Menchell's The Unveiling Wins Playwriting Award

By Melissa Platt

Ivan Menchell, a Drama Studies stu-
dent at Purchase, tied for second place with Carl Capotara in the nationwide undergraduate Howard Stein Playwriting Contest. His work, The Unveiling, was performed here as part of last week's Festival of One-Act Plays. Out of approximately twenty submitted plays Menchell was second only to Richard Carlson, from UCLA at Berke-
ley. In a letter from Dean of Theater Arts Howard Stein, Menchell was con-
gratulated, "Your play was of such quality that I could not let it go unre-
warded." In the letter he said that the prize committee felt it necessary to reward him "in order to satisfy our pleasure, our conscience, and our theater."

Menchell wrote his first play, "I Just Want To Talk" last year. It was per-
formed at Purchase in May 1981 and moved off-Broadway at the Royal Court Theater last summer. Menchell has been involved with seven plays at Purchase, as assistant director, director, and stage manager. The Unveiling was written in memory of his father Louis Menchell. It is traumatic and touching in its approach to the feelings of two brothers after the unveiling of their father's tombstone. The older brother was played by Jeffrey Clarke Wood-
man, a graduate of the Purchase '81 acting company. He originated the role of Simon and performed it in the NYC production. Woodman was superb. He not only acted in the role of Simon, but also helped to create the play. The younger brother Andrew is based on Menchell's younger brother Roland. The role is performed by Roland's real-
life best friend, 13-year old Brett Gross. Brett proves to be a promising young actor and his performance far exceeds his age.

Menchell, the first student in the Drama Studies department, started writing comedy material for his father, who was a professional comic, and for Jackie Mason, and Phil Foster (the father on Laverne and Shirley).

Menchell presently has three plays in the works and intends to continue writing.

Dana Fullerton, the director of The Unveiling, has imbued the play with an emotional fullness and depth that Men-
chell claims he was unaware of. Peppe and Menchell are now in the process of planning a collaboration with Travis Preston (Director of The Learned Ladies). The professionally done play deserves to be rewarded, and Ivan Men-
chell congratulated on his superb talent as a playwright.

Seniors Display Excellence In Final Exhibitions

Sharp angles and straight lines are also held in check by curvilinear forms. All of the earth-tone glazes that have been made by the artist contribute to the uni-
fied impact of her remarkable sculptures.

Lia's drawings, executed on graphite paper, are composed of abstract images. It is the fantastic aspect of drawing to which she is attracted, pro-
dauctions that could never be real-
ized three-dimensionally. Yet while her sculptures are meant to be viewed in the round, these two-dimensional drawings also create space by a layering of shapes and by altering the opacity of its dark values to create translucent objects. The hand of the artist is consistent in both of these.

These Senior Projects may be viewed from May 12 through May 18th.
By David Schwartz

THE HIDDEN FORTRESS

Thursday, May 6th. 8 and 10 p.m.

"It is the 16th century, a period of civil wars. A princess, with her family, her retainers, and the clan treasure, is being pursued. If they can cross enemy territory and reach a friendly province, they will be saved. The enemy knows this and posts a reward for the capture of the princess. She is being guarded by one of her generals and it is he who leads her on the long, dangerous journey that follows." If Donald Richie's description of the plot of The Hidden Fortress sounds familiar, don't be surprised. This is the film whose plot and characters provided George Lucas with the basis for Star Wars.

Richie writes that The Hidden Fortress is "so beautifully made, so imaginative, so funny, so tender, that it comes close to being the most lovable film Kurossawa has ever made."

Kurosawa is the Japanese director most well-known for The Seven Samurai, Kagemusha, Rashomon, and Throne of Blood. He is the most famous, and most accessible of Japanese directors, with a style strongly influenced by American cinema. He is called the "most Western" of Japanese directors. He has adapted Shakespeare and Dostoevsky, and has made films modeled on Hitchcock, Frank Capra, and John Ford. Now, in his seventies, he is working on an adaptation of Gorky's The Hidden Fortress is, basically, a Star Wars with content. It was made for pleasure by Kurosawa, who says he likes to alternate making "heavy" and "light" films. The Hidden Fortress came right after his adaptation of Gorky's The Lower Depths.

His films combine a dynamic style, a flair for kinetic excitement, with a strong sense of social commentary and a compassionate humanism inspired by his favorite author, Dostoevsky. The Hidden Fortress is, basically, a Star Wars with content. It was made for pleasure by Kurosawa, who says he likes to alternate making "heavy" and "light" films. The Hidden Fortress came right after his adaptation of Gorky's The Lower Depths.

Toshiro Mifune in Akira Kurossawa's The Hidden Fortress.

The audience is more than content to leave the figurine out to Phillip Marlowe, Private Eye, as we enter the Hollywood dreamland of The Big Sleep, a film whose title connotes perfectly its mixture of sex, death, and movie fantasy. During the filming, Hawks sent a telegram to Chandler. "I asked him to explain who killed so-and-so. He wired back that it was George somebody. I said it couldn't be Georae:

Bogart and Bacall in The Big Sleep.

he was down at the beach at the time. He wired back and said, "Then I don't know either." Actually, we didn't care. It was the first time I made a picture and just decided I wasn't going to explain things. I was just going to try and make some good scenes."

The Bogart and Bacall romance continues, with Bacall's glamorous Vivian as taunting and assured as her detective. I didn't know they existed, and it looks like we are a long way from Lenny Bruce, Janis Joplin, Robert Redford, and Martin Luther King.

THE BIG SLEEP

With Humphrey Bogart and Lauren Bacall

Tuesday, May 11th, 10 p.m.

Talking about his films, director Howard Hawks once said, "You're just having fun. The main idea was to try and make every scene fun to look at." Scene for scene, The Big Sleep is one of the most enjoyable films ever to come out of Hollywood. Raymond Chandler's cynical and scintillating detective novel has been brought to the screen with a strong sense of individuality. It is a Nothingness as mindless. Molly Haskell writes that it presents a "picture of sex used, comically or heroically, against an antagonistic nature, a nothingness of craving of nothing at all."

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500 Avenue of the Americas, New York 10013
(212) 761-7100
By Valerie Williamson

**SOFTBALL RESULTS**

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<td>Dep Boys</td>
<td>Mike Crisco</td>
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<td>Monroe's Skammers</td>
<td>Tiny Monroe</td>
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<td>Nads</td>
<td>Donald Jones</td>
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<td>DT's</td>
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<td>Quarter Kegs</td>
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<td>Horse and Hounds</td>
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<td>Raging Bulls</td>
<td>Dave Troupe</td>
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<td>Dobermans</td>
<td>John Williams</td>
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<td>Mad Dogs</td>
<td>Lou Lizza</td>
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<td>Little Rascals</td>
<td>Rhonda Pryor</td>
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<td>Draught Dodgers</td>
<td>Adam Kadan</td>
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<td>Team That Kills</td>
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<td>Benefits of Education</td>
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**ULTIMATE FRISBEE**

The Purchase Pits went to Yale University April 23 and 24 for the sectional playoffs which lead to the regionals. There were twelve teams and the Pits came in sixth. The top four teams were Central Connecticut State, first place, New York Heifers, second, Earth Ultimate, third, and Les Disque, fourth. Other teams competing were Yale, Wesleyan, the Outsiders, Bronx Science High School, Webb Institute, and Morningside.

The top four teams of each section competed in the regionals held May 1 & 2. Eight teams from the Northeast Regionals, held at University of Massachusetts, eight teams from the Mid-Atlantic Regionals, held at Lehigh University, Pennsylvania, and twelve women teams from all East Coast will compete at Purchase May 8 & 9 in the Eastern Ultimate Championships.

At the sectionals, the Pits played against Les Disque, a formidable opponent, and lost 14-7. Les Disque started with only five out of seven players needed and players arrived later in the game, running out onto the field during play. This upset some of the Pits but Les Disque had such a tough defense that the Pits could not make much headway.

The second game was against Yale and the Pits won 13-11. Yale is a more comparable team for the Pits but they had some trouble keeping a hand on the disc. The Pits had a tremendous lead at the half, 10-4, but over-confident, they let Yale score 10 points as they had less turnover. Yale scored the last point under the Schmidt Rule (time runs out while the disc is still in play, a goal must be made to end the game).

**UPCOMING GAMES**

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<td>Easterns</td>
<td>10 a.m.</td>
<td>Home</td>
<td>Men's Tennis</td>
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<td>Manhattanville</td>
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<tr>
<td>May 7</td>
<td>John Jay College</td>
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<td>Queens College</td>
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**BACKGAMMON**

A backgammon tournament will be held Thursday, May 6. Sign-ups are at the dining hall and the equipment cage, 253-5022.

**SOFTBALL INTRAMURALS**

Fifteen teams have competed in the Softball Intramurals this Spring. The teams were divided into two leagues, A and B, and the season is drawing to a close. The two top teams from each league will play off and the winners from each will compete in the final championship game to determine the 1982 Softball Champions. All playoffs will be held on the Great Lawn May 5.

**SOFTBALL INTRAMURAL TOURNAMENT**

The 1982 One-on-one Intramural Basketball Champion is Kelvin Vann. On April 24, Allen Caldwell and Vann played the final game of the double elimination tournament which was the longest and most exciting game of the tournament.

One rule of the tournament was that games were played to ten (one point for a field goal, 1/2 point for a foul shot) and had to be won by two points. Vann and Caldwell, both on the varsity basketball team and good friends, went to 43-43 before the game was stopped and a compromise reached. They decided to start another game and the first player to reach ten points was the champion. Vann got in the lead early and won the tournament undefeated. Caldwell and Vann had played earlier in the tournament and Vann won 18-16.

Both Vann and Caldwell received S.U.N.Y. Purchase Intramural tee-shirts. A third shirt was given to Tamara Stewart, the only woman in the tournament. Stewart said that at first she felt intimidated when she found out that she would play against only men, but then she felt that she must prove to them and herself that she did not have to lose just because she was a woman playing in a man's sport. She said she was pleasantly surprised at the attitude of the men. They did not patronize her nor were they overly aggressive or arrogant.

In her last game against Alberto Livingston, Stewart said "He treated the game seriously and professionally as if he was playing a guy." She said he made her feel a worthy opponent. She lost by only four points. Stewart, who played on the women's varsity basketball team, said that she hopes more women will participate in sports and over-come that psycho-analytic block against being able to play sports.

Caldwell said that the One-on-one tournament is good because it gives players a chance to show their individual ability. He also suggested that a five player team tournament would be a good chance for those who were not debaters to play team sports and perhaps gain confidence to play on the varsity team.
STUDENTS OR TEACHERS: Are you vacating your house or apartment for the summer? The Bell/Schwartz Foundation, a small group of student filmmakers, is looking to rent a living space. Please call David at 253-6866, or Dean at 253-5532 if you would consider renting out your space to help out in one of the most important cultural endeavors of the century.

Lorraine: Wow, I just wrote the most provocative notes that The Back Page has probably seen in years.

Dear Tony Lane,

These fine lines are dedicated to you in acknowledgment of the love in our relationship and also celebrating our first anniversary.

Your eternal love,

Dorothy

To the Editor-In-Chief:

Obviously I can’t say it all right here in this little space so maybe I’ll write a book or better still I’ll tell you the general idea and you can write the book. Shoot the film. Eat the cake. Maybe you should just publish the paper and give me a visit. Good luck, Sucker.

X Editor-in-Chief

French crystal

Donna & Andrea—Remember, I am expecting a ‘home cooked’ Italian meal in your new apt at LEAST once a month (cheesed tablecloth, stuffing included, the whole deal). Don’t forget about you bedpans in the downstairs (godight Mary Elles) April

Lorraine—Happy Birthday to you. I love you wearing a smile and having a cheerful thing to say.

Barb—for listening when I had no inspiration I received when viewing your work. I love you Honey!, Katie—for always wearing a smile and having a cheerful thing to say, Barry—for allowing me to be funny when I was down, Eric—for always being my friend, I miss you next year. Thanks and keep in touch, Debbie—for letting me laugh when people said they hated their roommate, you’ve been more of a friend than you know, Jeff—for helping me smile and feel warm inside and for making real things I hoped I’d never realize, and to Beth—for being not only a special R.A., but a very special friend. Next year should be fantastic at any to the least I hope I don’t anyone out. Thank you all. I hope I’ve been able to remove some of the friendship you’re shown me.

Lots of love,

Dear A-Z:

To list all the names would be out of the question.

To list all the initials would even be a bit too much. So, May the stars shine on you, wherever your path may lead you, whether it be just a summer away from the bricks, longer, or down a road never to return to Purchase. A. Ebereth Gilroniniel-Mead

To Penny,

The days are short, see yourself for your uniqueness. As they say ‘look for the silver lining in every cloud’, but you deserve better than that. Follow your instincts, for you are a sensitive person who has ideas and desires. I hope you get the sunshine you deserve and the happiness you long for. If you have given others you deserve much in return. And I hope people will appreciate you for the person you are. The best is to a fine person and my offering of friendship. Whenever you need me, I will try to be a true and active friend. Keep strong and you will make it.

Love,

Your friend and roommate Lorraine

To C.G.: Thanks for everything sweetheart! We’re going on four.

Loving you always.

C.J.

Best of luck to Sogyo and Jack. Hope our music wasn’t too loud, but that you two will have sweet harmony together.

Dear Marc and Stefan,

I want to thank you for all the work you put into The Beggar in the one act festival. Jonathan and I were amazed how the non-actors could amazed a Schol for the Arts. This experience has been awesome for me and this production was better than the one I originally staged in Karl Marx’ s slatt. Keep the faith.

Alvin Sutris

Jellybean dear:
The happiest of 15th Birthdays to you. Thank you so much for the Chinese bread, the flame, the ALL-NIGHT— All-R-n papers, the cigarettes to touchback when your car broke down in Mass., the pizza in B.L.Y.,your love and friendship, Always & Always-AMANDA

Amy, I love you

To Co-U

Yumi-Will I ever get my fried clams??

April

To Sir

I loved being a mushroom my Freshman year. I loved living on your hatch. You’re a terrific friend, my first here, great to talk to and confide in. I’m going to miss you. And Purchase will not be the same with out you! GOOD LUCK. I mean it in all you do, you’re going places! Thank you so much. It’s not enough, but thanks again, Larry.

Good bye David, Sal, Eric, and Stu. Go fix this world.

Sleep! Sleep? Sleep? Food? No sleep

Wet? What? I don’t know

Pain? Food? How?

Sleep? Sleep! MEOW!

Your a lovely, but I love you anyway-ditto for your girlfriend. But don’t try to cram down your thrust against mine, Stoudt! Stoudt! It’s one thing, being ridiculous is another.

Ruthie—Don’t let the pheasants get you down! April

U: I hope you’re serious about the paper next year.

D: No problem. Dear. Theory is I am a pomegranate flower in Israel. (U exits, stage left)

D: YABBA-DABBA-DODD! Let it rip! We’re gonna have some fun now.

Lorraine—Why whatever does me mean? I LOVE youth semaria! A late slepper.

—DS— Friends, lovers no more! It’s not true dancing with you is like floating on air. You make my life so easy. I’ll see you next wednesday night.

—JC