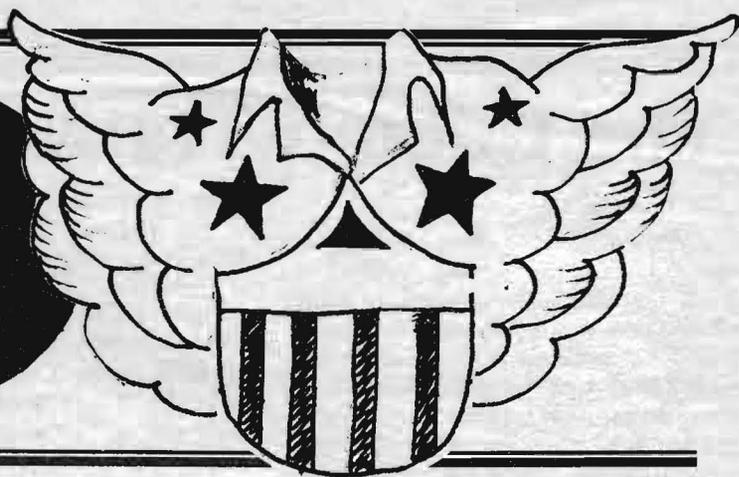


THE LOAD



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SUNY College at Purchase

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Cuomo Speaks At Purchase

By Timothy McDarrah

Mario M. Cuomo, the Democratic-Liberal candidate for Governor, was questioned by a panel of local newspaper editors before a standing room only crowd in Theatre C of the Center for the Arts last Tuesday morning.

The event was originally intended to be a debate between Cuomo and his Republican-Conservative opponent, Lew Lehrman, sponsored by the Gannett Westchester/Rockland Newspapers, but Lehrman declined the invitation.

After a brief tour of the Center, Cuomo took to the stage shortly after 11 a.m. Following a short introduction by President Sheldon Grebstein, and Social Sciences Chairperson Judy Friedlander, Cuomo faced a series of questions on issues ranging from the SUNY budget, to nuclear energy, the death penalty, and his compatibility with the Democratic candidate for Lieutenant Governor, Westchester County Executive Alfred DelBello. (For a complete transcript of the session, see below.)

Cuomo's answers were punctuated many times by applause. The loudest response came from near the end, when Joseph Ungaro, Executive Editor and

Vice President of Gannett Westchester, the moderator of the panel, asked the only question that had come from the floor, about Cuomo's stand on the nuclear freeze. Cuomo answered resoundingly that he favoured a nuclear freeze, and he spoke in some depth about the June 12 rally that he had attended.

Cuomo also commented that after the election, he would come back to Purchase for a session exclusively with students. He has been here several times in the past three years, as his Lieutenant Governor's office is responsible for the advent of the highly successful Ombudsman's office, a program that is now being brought to other SUNY schools. Cuomo taught a session of Joe Fashing's "The Law and Social Change" class last fall. The class is taught in conjunction with the Ombudsman program.

In addition to Mr. Ungaro, panelists included current *Load* editor David Schwartz; former *Load* editor, now a Gannett reporter, Adam Nagourney; David Hartley from the *Herald Statesman*; Barry Hoffman from Gannett Westchester; Ron Battaglia from the *Reporter Dispatch*; Gil Hoffman, also from Gannett Westchester; and Fred Lowey, from the *Daily Item*.



Lieutenant Governor Mario Cuomo brings his campaign to Purchase.

Election '82 A Special 6-Page Section



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The Cuomo Talk: An Edited Transcript

(Barry Hoffman, Managing Editor of the Westchester Rockland Newspapers) *Mr. Cuomo, the first question is both local and state oriented. It is of particular concern to the people in the Westchester area...Should the Indian Point nuclear power plant be closed down, and if it should be, do you have a timetable?*

I think we're dealing with a very basic proposition in our society. The question is, how valuable is life? If you assume that nuclear power is a danger to life, then you have no alternative but to close it down. The burden is on the people at Indian Point to prove indisputably that this is not a threat to life.

The economic argument that it is inconvenient for us to close a plant because we can't afford to is silly. On that assumption, you wouldn't have been able to do anything about West Valley or Love Canal, where you had the same economic problem, and suddenly you discovered toxic wastes percolating to the surface of this society. What you needed to do was address the danger to life and limb.

What ought to happen at Indian Point is that you ought to have a proper evacuation plan that works, you ought to be able to convince the NRC, and the rest of us, that it is a safe facility, and then you can proceed, but if you don't do that then of course Indian Point should be shut down. There isn't an

alternative. Try suggesting one. That we would allow a nuclear power plant out on Long Island or here in the valley to exist even though it's a danger to people, that to me is an absurdity. So I would posit that what you need to do is prove that it's safe. Our master plan for the future, in effect, declares a moratorium on nuclear plants because it was felt that we don't need them for the short term, so there is no real difference with respect to policies for the future.

As to those plants already in existence, if they are unsafe, of course they have to be shut. Now what do you do? What did you do at Love Canal? What did you do at West Valley? You create a partnership; local, state, and federal government, (and the federal government does have an involvement; what's the NRC for, after all?). In short, you have to prove it's safe or you don't go forward.

SUNY BUDGET

(David Schwartz, Editor, *The Load*) *My question is about the state university budget. Governor Carey promised when he took office that there would be no budget cuts, that there would be no hike in tuition and other fees, related to the state university...*

Oh, I know Governor Carey...I don't think he ever promised that. He might

Cont. on page 2

The Cuomo Transcript

cont. from page 1

have said something that sounded like that.

Well, regardless; these fees have gone up, tuition has gone up, room and board has gone up, while funding for SUNY has been cut quite drastically. Considering that private schools are getting too expensive, how is your administration going to deal with funding public education?

That's an enormous question, and a very important one. I'd like to be able to answer it in ten seconds. I can't. The state university is very important to the future of the state. Especially on the edge of the era of high technology, that depends so much on your ability to educate people at the higher levels. The state university is the key to our economic future. The state university is one of our greatest assets. It must be kept strong.

Which is to say it must be kept accessible to the people who might not be able to afford the tuition at a private university. In an ideal world it would be free, as the City University once was. Tuition should be kept as low as possible, and that has been my objective, as I believe it has been the objective of the Governor and the legislature together.

I don't believe the SUNY budget has been dramatically cut at all. What you saw was proposals to cut it in the executive budget, but then before the budget went in, after all the negotiations, I think we saw a return of the \$25 million cut.

I would like to see part time students get TAP. I believe in a pluralistic system, with private schools living side by side with the public university. I believe in TAP aid for everybody. I'd like to maintain the balance between the state and the private sector, but our primary obligation is to the state university, as it is to public education at the elementary level, for a different reason - constitutional.

I am in favor of interpolating into the state university engineering elements and high tech elements. We have a very strong private sector. RPI, RIT. We're doing business with them, marrying them with Kodak, IBM, GE, putting up \$35 million in interest free loans in order to generate high technology. I'd like to see more of that done out of the state university. Why? Because much of our future is going to depend on high technology, and I don't want to give the private sector a hold, a monopoly, on that part of the state's future.

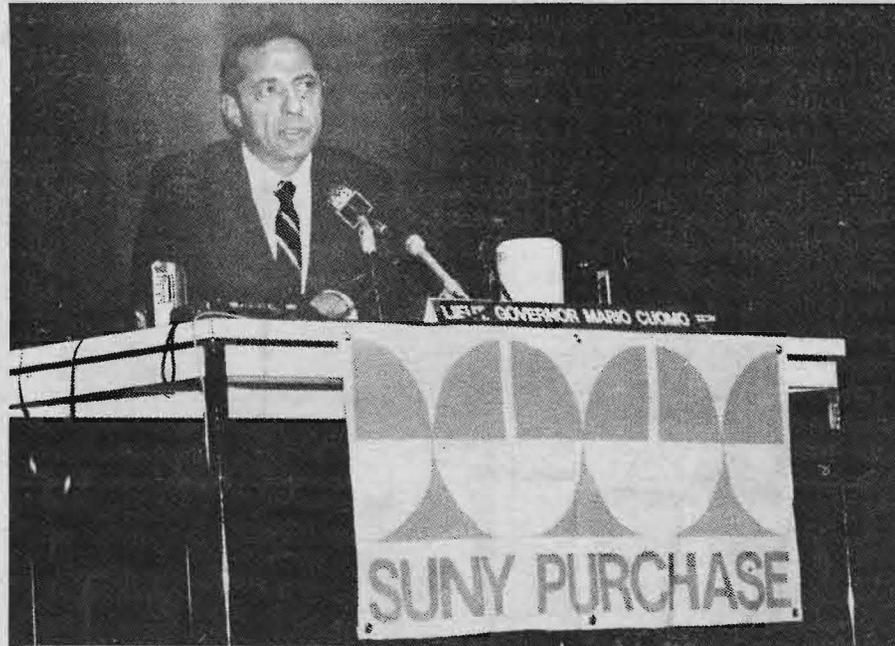
Liberal arts? I'm a liberal artist. I got 164 credits in liberal arts, because they gave them to me for free. I set the all-time record for learning things you could never use. There are 17,000 newspaper people out of work, editors and publishers. I was talking to someone in Utica about it, and I said, you fellows and gals are really in bad shape if you're like me. You know, when I hit the key on the typewriter, I try to figure out how come the arm comes up and leaves an impression on paper. That's how good I am technically. And in this society, I probably couldn't make it. And this is going to be a more and more technical society. I approve of more and more engineers, and fewer (well, maybe not fewer,) but more and more engineers.

On the other hand, it would be a terrible mistake for us to desiccate our souls and narrow our vision, and eclipse the truth by rescinding from the liberal arts. It would be an awful mistake to discourage people whose proclivities are to read, think and study, and let their minds run and let their tastes expand, and teach their senses God's

beauty. It would be a terrible mistake, in the process of improving our technical position, to in any way shrink the liberal arts tradition. (applause)

Will I promise you no increase in tuition? I can't promise that. I'll have to see the numbers. I promise you to do everything I can to keep the State University as accessible as possible, because it is a great asset.

STATE BUDGET AND TAX CUTS
(Adam Nagourney, State Political Reporter from Westchester-Rockland Papers, and former Load Editor-in-Chief.) *I have a two-part question. First of all, it looks like the state's going to end the year with a \$500 million deficit. You in the past have talked about a*



program which would try to keep taxes stable, and try to reduce the deficit over the next few years. Given the way the economic year is ending, I wonder how this will affect your program. The second question is that do you think that since it seems there are going to be new taxes, should programs be enacted by a lame duck legislature in December, or should legislators be called back before the elections to deal with it?

You said two things - that you think there's going to be a \$500 million deficit, and there's going to be new taxes. Adam, I hope you're wrong about both.

Assume that I'm right...

No, no, I don't assume that you're right. Let's talk about it. First point; it is very important in government politics, and especially in this race, to distinguish between ideas that are sound and good, and ideas that sound good. My opponent has spent a lot of time doing what candidate Ronald Reagan did in 1980, saying I have for you a magic solution. I'm going to show you the best of all worlds. In New York State, I'm going to slash your taxes dramatically. I'm going to slash them 40% here, 20% there, and the magic of the tax cut will be that it will automatically generate the wheels of the economy, the entire economy, to move forward. That's precisely what Bateman said against Brendan Byrne in New Jersey, it's what Tom Kean, now Governor Kean, said in his race, and it's what Ronald Reagan said. Well, what happened? Ronald Reagan did it, and we have unemployment figures, deficits, and bankruptcies of unprecedented proportions. (applause) Tom Kean did it, and as soon as he was Governor he had to announce that he was wrong and raise taxes. Bateman did it and got blown out of the water.

Because when a steelworker in Buffalo is out of work, and doesn't get

an income, we don't get an income tax, and he doesn't go to the discount store to purchase things, and we don't get a sales tax. That's what's happened to our budget. We have paid a price for Reaganomics. Moreover, they have cut two billion dollars out of education, for middle class students, out of medicare, medicaid, health, interest structures. They took two billion dollars out of our budget, they beat us up on revenues by desiccating our revenue flow through recession, they increased our cost through unemployment. That's Reaganomics.

My opponent's plan is Reaganomics squared. It's Radical Reaganomics. It would do the state what Reaganomics is

doing to the nation. So will we have dramatic tax cuts next year? No, I don't believe we can. What should we do? Precisely what I have said for seven months. Please, look at the clips, for there is nothing new in what I say. I said it in the very first debate against Mayor Koch.

The first step: quantify revenues. Right after the election. Sit down and find out exactly what the deficit is going to be for 1982 (for we're talking about this fiscal year, the one that expires March 31, 1983). It could be \$200 million, it could be \$500 million. I can't accept your figure. I can't accept the figure that the budget summary will give us at the end of this week. It's something that you have to sit down and work out, with the legislative leaders, because there will be differences. Having fixed the revenues that you have, and the amount of deficit, you have to generate a closing of the gap.

Either by cutting down on expenditures - by cutting waste; you take the Comptroller's audits, and look at them, and see where you can save money - and having gone beyond waste, you say now we're at a different stage, we're into legitimate needs but we're going to have to cut some more. Because I will not increase business taxes, I will not increase income taxes, I will not increase sales taxes. Why? Because if you do, you'll chase the private sector out of the state, and we just spent seven and a half years trying to reverse that direction. If the private

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Two Minutes With Mario



After Cuomo spoke in Theater C, *The Load* was able to talk to him briefly in the basement of the Center For the Arts, and our reporter, Mike McNickle asked him, in an exclusive two-minute interview, the following questions:

Load: You've been described as a liberal, but that doesn't mean anything, the word doesn't mean anything...

If I had to describe myself, I'd call myself a progressive pragmatist. I think when they use these labels they start with all kinds of predispositions and prejudices, and it doesn't make sense. You should judge people on each issue. I'm in favor of not wasting money. We have reduced costs and still balanced budgets. I'm in favor of the

priority of education. I'm in favor of giving people as much freedom as they can tolerate as long as they don't hurt somebody with it. The way to judge me is on specific issues.

Load: There's a picture of Thomas More that used to be in your office. Was that picture there for a special reason?

I was the first St. Thomas More scholar at St. John's. I was thought of at one time as an expert on St. Thomas More. He was a lawyer, I was a lawyer. He was a father, I have been a father. He was a Catholic, I have been a Catholic. He was a politician, I have been a politician. He believed in the truth enough to give his life for it. I don't think I'm that good. But he's a good model for all of us, I think.

The Moynihan—Sullivan Debate

By David Schwartz

Daniel Moynihan and Florence Sullivan, candidates for the United States Senate, faced each other in a debate last Thursday in the Social Sciences Auditorium. Sponsored by Gannett Newspapers, the debate provided a packed audience of students and teachers with an entertaining, informative contrast of two completely opposite speaking styles.

Senator Moynihan, once a Harvard professor, became famous as an orator when he spoke out in favor of Israel as a U.N. Ambassador. During the debate, he was flamboyant, animated, and played off of the audience frequently. Miss Sullivan, an assemblywoman whose victory in the Republican primary was something of a surprise, attempted to remain placid as she presented, in a clear, un-showy way, her conservative viewpoints. "She handled herself better than expected, and was not intimidated by the Senator, as she has been," remarked moderator Joe Ungaro.

A widow, mother of three, and ex-math teacher, Miss Sullivan, clearly outpointed by Moynihan throughout the debate, was hissed at by the audience when she declared herself against a nuclear freeze. She did earn applause at the end, though, when she talked about her life, and said she "was very much in the real world," has never earned more than \$29,000 a year, and would not be a rubber stamp for the Reagan administration. She was successful in presenting herself as an honest, independent thinking woman without an artifice.

It was, however, Moynihan's show. He stopped the debate at times, to directly question Sullivan. He took an impromptu hand-count of students when answering a question on financial aid, he joked frequently, and he accompanied his answers with waving arms and facial gestures, often ending his responses with arms outstretched, staring bemusedly at the audience.

As for substance, he earned audience support for his favoring of a nuclear freeze, and his denouncing of Reagan's speech on the economy, saying that "to 'stay the course' is an absence of a reaction, rather than a true response to the huge event of 10.1% unemployment."

Aside from the nuclear freeze issue, and a squabble on the Soviet pipeline, the candidates agreed on issues such as financial aid and jobs training, and both stated that Indian Point should remain shut down, drawing large applause from the audience.

What follows is a transcript of the portion of the debate which covered the issues of the nuclear freeze and the Soviet pipeline, which were the two biggest areas of disagreement between the candidates.

Gannett: Should the US government ask companies to bar money from the Soviet pipeline?

Moynihan: I was not in favor of that pipeline because there was a large subsidy in the financing side of it, and I don't think you should subsidize the Soviet Union, any more than I think you should feed their army, which is what we do...My concern is that we do not appear to our NATO allies as being confrontational and almost irrational about the Soviet Union. They are deeply concerned about nuclear weapons. And so are we all. And I have to say I was disappointed when, two days ago, Miss Sullivan said of the nuclear freeze movement in this country

that "I think it was Soviet inspired." I quote again, "originated by the Communist countries." And I said I think that if I have ever seen an indigenous grass roots American movement, it's among Americans who say, listen, aren't we getting too many of these weapons on both sides?...I've had five presidents tell me that they'd look to the day - including this one - that we could reduce. I've heard that from President Kennedy, President Johnson, President Nixon, President Ford, President Carter, I'm sorry - six presidents, have said that to me, but President Kennedy said it in my hearing, so he didn't say it to me, but five said it directly (*laughter*). That did not originate in Communist countries. It originated in the Oval Office. And do

bottom level, the whole thing has been, I believe, originated by the Communist countries." Now, that's the text...

...As for the idea that the Soviets are superior to the United States, I know he's only the Chairman of the Joint Chiefs of Staff, but he's the only chairman we've got, and I will read General Vescey's testimony before the Armed Services Committee: He was asked: "Would you swap U.S. military capability overall for that of the Soviets?" "Not on your life," said General Vescey. To say that we are inferior seems to me to be doing a great disservice to the nation.

What if someone in the Soviet Union ever believes that? Then what? What might happen? And it's not true.

Gannett: To get back to the question,



Moynihan, in his prime, while Sullivan impassively takes it in

you feel (*to the students*) that you have been under a Communist conspiracy? (*Applause*)

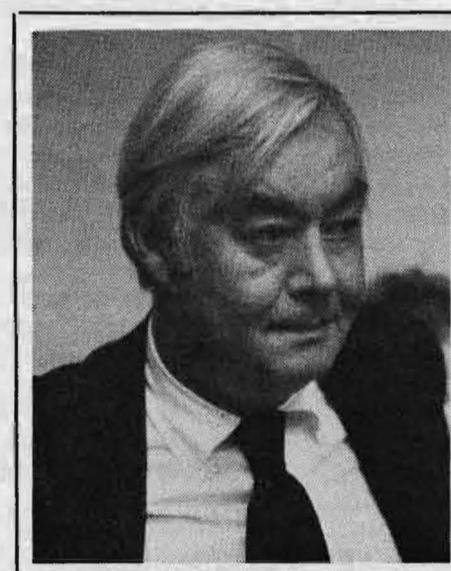
Sullivan: Well, once again Professor, you did not answer the question. You strayed into an entirely different subject, so I don't know which one to address. I think I'll start by telling you that my position on a nuclear freeze is that at this time in history, when we are inferior to the Soviet Union, in nuclear arms, it would be very, very dangerous to our country and to the world as a whole. I am for a verifiable, mutual reduction in arms, which I think should begin now. That's what I'm for. Eventually a freeze, and I would hope that it would not be a freeze, but that the reductions would continue. And that is my position...I don't know if I should get back to the pipeline or stick with the nuclear freeze...I would like to add that I said there is no evidence that it is Soviet inspired, but that it is common sense that the Soviets would like a freeze at this point, because they are ahead of us. Everyone knows they're ahead of us, and anyone who says they're not is putting their head in the sand. And that probably includes the head of the Joint Chiefs of Staff. You keep talking about him, but I'm talking about the Commander in Chief, the President, who agrees with my position. We should not freeze ourselves into an inferior position.

Moynihan: On October 12, Mrs. Sullivan stated, "I think it was Soviet inspired."

Sullivan: That was the question, was it not?

Was it not asked in those words?

Moynihan: Miss Sullivan - "Yes, at the



(*laughter*) what is your position on the pipeline?

Sullivan: Before we get to that, I have documents from the Department of Defense, and the Department of the Navy. I think the President is right because I don't think we should be helping the Soviets build their economy with our money, which is what they're getting through trade credits, to the tune of \$80 billion, which will give them \$8 billion a year, and will make Western Europe dependent on them for 30% of their natural gas at that point, and the Soviet Union will have the valves to turn off the gas...President Reagan agrees with me and the Soviets agree with me, and that's why they acted the way they did in Afghanistan and Poland. They made it very clear that they are ahead of us, and that is why we can't have a freeze now, we can only have peace in this world through

strength. And the other free countries of the world are looking to us to help them defend themselves.

Gannett: Could we hear your position on the pipeline?

Moynihan: The question's moot, the pipeline is going to be built. If we wanted to stop it, we would have had to start much further back than we did. When we went in to try to make them stop we just set ourselves up for a rejection by the allies which we oughtn't have so publicly if we could have avoided it.

And I'm sure the Soviets agree with you, Miss Sullivan. Let me say they never agree with me.

Sullivan: I think I'm supposed to answer once more. Because we started with -

Gannett: I lost count.

Moynihan: Stick to the pipeline!

Sullivan: That's what I'm going to do. I'm going to stick to the pipeline.

Moynihan: Oh, you don't have to -

Sullivan: I think that what's happening is that the contracts are being honored that were made in Germany, France and England, and they are going ahead. But what is also happening, which was discussed in Geneva, is that we are trying to get the other countries not to be giving the liberal trade credits to the Soviets that they are giving. Many of the nations don't want to see the Soviets build up their economy. The Gaullists in France agree with me, and there are different parties in Germany who agree with our position. They're too close to the Soviets, and don't want to see them so strong. This position has not been held in disrepute. Just in certain nations.

Moynihan: Could I ask you a question, seriously, what political parties in the Federal Republic agrees with us in this matter?

Sullivan: I'm not sure which one it is. I know that one of the three does, but I'm



not sure which one.

Moynihan: It's surely not the Social Democrats, and I don't think it's the Christian Democrats, and nor is it the Free Democrats.

Sullivan: I don't want to make a guess. It's one of the three. But in one of the three there is wide agreement with our position. I don't mean that they make it a matter of public policy.

Moynihan: You mean there's a secret understanding in one of the unnamed parties?

Sullivan: Senator, if it was a secret understanding, I wouldn't know about it. I just said that one of the parties has agreed with our position. I will get you that information.

Gannett: Could we get on to the next question, please?

Moynihan: I think we should stay with the pipeline. (*laughter*).

Lehrman, Avoiding Debate, Observed In Yonkers

By David Schwartz

Businessman Lew Lehrman, who was invited to debate Mario Cuomo here, came no closer to Purchase than a brief campaign stop he made in Yonkers. On a rainy morning last Wednesday, he made a 20-minute speech, and spoke to reporters, at Assemblyman Nick Spano's Headquarters. It was a Republican show of unity, attended by Senator Al D'Amato, Conservative Leader John Flynn, and Yonkers Mayor Angelo Martinelli.

Lehrman used the opportunity to reiterate the dominant theme of his campaign; cut taxes, and cut government spending, to promote business growth, and create new jobs. It is Reagan's theme; simplify and streamline government, run it like a smooth business. With lower taxes, and a stimulated economy, social problems would be solved without help from big government. If Lehrman loses the election, he will be sorry that he couldn't have run in 1980, when this ultra-conservatism swept the nation putting Reagan, and many other Republicans, in office.

Lehrman presents his ideas with assurance, and a stubborn belief in the efficacy of his plan. He seems impatient with some issues that have long been central to the complexities of state politics. In a session with reporters after his speech, he was asked by Gannett reporter Adam Nagourney about his stand on rent control:

Nagourney: Would you continue the existing system of rent control and rent stabilization?

Lehrman: We have rent control. It's a complicated institutional arrangement. I have no plans to make changes.

Nagourney: Would you support any increase in protections for tenants of buildings that are going co-op or condo?

Lehrman: I was told there were three people who understand the rent control and rent stabilization issues. One of them is dead, one has amnesia, and the third is mad.

Nagourney: C'mon. Seriously.

Lehrman: There are certain things I know a great deal about, such as how to create jobs, and to establish fair taxes. The rent control institutions of the state are very complex, and I plan to do a lot of studying in order to master them.

Lehrman appeared edgy during this questioning. Rent stabilization has been a key issue to many of the politicians who were in the room at the time. According to Gannett sources, rent control affects about 330,000 apartments, including 22,000 in Westchester. Rent stabilization affects about 1 million apartments in the state, and 64,000 in the county.

Lehrman was much more assured as he laid down his "plan for economic renewal." It calls for an increase in revenue of nearly a billion dollars, which would go into tax cuts, instead of government spending. "My attitude is that we shouldn't let the politicians spend all this money, and pour it down the rat holes, tinkering with our families, our economic and social institutions." It is a stance diametrically opposite to that of Mario Cuomo's, who talked, for example, of the need for state government to take more of the

burden of Medicaid away from local governments.

"My policies in New York are going to be based on a balanced budget and tax rate reform over the next eight years. And that has two sides to it. There is the revenue that comes into the state, taxes, and there's the outgo, the spending. We're going to hold the line on spending," said Lehrman. Reporters asked some of the local politicians whether they were worried about a loss in state aid from a potential Lehrman administration.

Mayor Martinelli responded, saying "I hope we can attract business, and afford to be able to afford to go our own way rather than leaning to the state or federal government. Let's go it alone. Why do we have to go hat in hand to Albany? If he does his part up there in the Capitol, we've got the means by which to support ourselves locally."

Lehrman then outlined his plans to create 200,000 new jobs a year, along with a complete freeze on government hiring. "We are going to hold the line on government spending."

A campaign aide promised that Lehrman would be back to do more campaigning in Westchester. He noted that Westchester was a suburban area, but with many city issues, and would thus be a real battleground, perhaps deciding which way the election will fall.

Lehrman vs. Cuomo

A Businessman and A Liberal

By Mike McNickle

The way candidates are elected is similar to the way hunters capture wild turkey. They fire a shot to disrupt the cohesiveness of the group, instilling a kind of panic, and then they make the bird calls, which the birds instinctively follow, to reestablish the group. The birds fall into the hands of the hunter.

The purpose of this report on the two gubernatorial candidates, is to present information, for the most part, uncontaminated by the immediate election, to study the lives of the candidates and in so doing get a better sense of who they are and what they stand for.

Let us turn our analytic eyes towards these candidates remembering that we affect their destiny now, while one of them will affect ours later.

Lehrman

Lew Lehrman is a free market economist. Washington Post reporters Rowland Evans and Robert Novak reported after Reagan's election that Lehrman was considered for appointment as a top level economic advisor. On November 7th, they wrote "Lewis Lehrman as Treasury Secretary would insist on supply side economics, radical tax reduction, and a return to the gold standard."

According to *New York* magazine, he was "on the short list for a number of high level administrative positions...but it seems his doctrinaire attitude has always done him in." This shows that Lehrman not only believes in his economic ideas, but is also inflexible on them, and perhaps would not have made compromises that the President might need. Lehrman's failure to get a high post with Reagan perhaps shows



that he is idealistically committed, and could not be bought.

Lehrman's economic ideas have been strongly influenced by those of Jacques Rueff, former French Finance Minister who implemented an economic program in 1959.

According to a *National Review* article in November '81, "Lehrman began his withdrawal from active business life so as to enter public life when he found the Lehrman Institute in 1972. The Institute provides a forum for scholars, businessmen, politicians, and journalists." "The objective of the Institute is to break down the barriers between academia and the outside world." (*Forbes*, June 8, 1981)

Despite the picture presented in the media that Lehrman's basic preparation for the Governor's slot is his business background, Lehrman has been inactive in the family business since 1977. Since then, he has split his time between the Institute, running his family's money management firm, and politics. The Institute was set up with about \$3 million dollars of Lehrman's money. Lehrman is worth about \$30 million.

Lehrman's ex-brother-in-law Alex Grass has raised questions as to whether Lehrman's business talent earned the money, or whether he lucked into it by being in the right place at the right time with Rite Aid Corp., his family's business. Michael Kramer did a fairly thorough investigation on this subject for the April 5th *New York* magazine this year. Kramer's article supports the idea that Lehrman is an outstanding businessman. This judgement was also confirmed in a personal interview we did with Herbert C. Goldstein, a resident of Harrisburg, Pennsylvania, who grew up with Lew Lehrman.

Goldstein's comments are substantially as follows:

"I grew up with Lew Lehrman. We lived about three blocks away from each other. Our mothers were friends...I want you to know I am a Republican, and like Lew, but I have also held a high-level job in this state under a Democratic Governor. Well, O.K., let me tell you about Lew.

"Lewis was always brilliant. He liked sports too. He wasn't a bookworm or anything but he was always considered

Lehrman not only believes in his economic ideas, but is also inflexible on them.

to be very, very bright. Everyone knew it. The guys in the neighborhood liked him, he was a good guy. He was also a hell raiser...in a good way. Also, he was popular with the girls. He is a very aggressive and ambitious person.

"The family was upper income. They had money, but not the kind of money that was made later. The family worked hard, and made enough to pay for Lew to go to private school, and later to Yale. He did graduate work after Yale, and was offered a teaching position, and toyed with the idea of staying in academia. His family wanted him to come back and help with the business. I guess this was in the early 1960's.

"The Rite Aide Drug chain was started at about this time and there are a number of people who should be credited with the success of the business. The two main people are Lew and Alex Glass. Alex was married to Lew's sister. He was more like the head operations man for the business, while Lew was the economist, the Wall Street man. Lew

Mario Cuomo: "The son of a bitch believes"



Timothy McDarrah

By Timothy McDarrah

Jimmy Breslin once wrote that the big problem with Mario Cuomo is that "the son of a bitch believes." Well, Jimmy, it seems that since you said that, Mario has damn near convinced everybody else, too.

This is not going to be an objective story. After spending a day following Cuomo on the campaign trail last week, now I believe.

I met up with Cuomo at 7:30 in the morning. He was scheduled to do a live radio interview over WVOX in New Rochelle, a station that my uncle started about thirty years ago. The current president of the station, William O'Shaughnessy, is an old friend of Cuomo's and the head of Republicans for Cuomo.

I didn't see Mario come in; I was getting some coffee. I hadn't been up at 6:30 in the morning since doing a story about a shark tournament in Montauk two summers ago. While Cuomo was in an office talking with O'Shaughnessy,

reporters from the New York Times, New York Daily News, Christian Science Monitor, the Gannett chain, John Branca, who is running for assembly, Martha Borgeson, who works in the Ombudsman's office at Purchase and is Cuomo's regional representative, and two other aides, arrived. Cuomo came out of the office, looked at the small army of people assembled, and said, "7:30 in the morning. So you guys are serious about this campaign!" Everybody laughed. They all knew each other, and talked for a few minutes about Cuomo's daughter's recent wedding, ate danish, and made New York Post jokes.

The group began to move toward the studio, and I decided that I ought to introduce myself. Cuomo had been giving me this "Hello there, how are you?" look, and was obviously wondering who I was and what I was doing there so early in the day. "I'm operating here at an unfair advantage," I said to him as we moved down the hall.

Governor, "...I got a genius nobody knows about. He's a law professor at St. John's. Mario Cuomo. I begged him to run with me. Nobody knows him. The first time they ever hear of him, they'll be right there in his hands."

In 1978, Carey again ran with Cuomo, and they both won. Joe Klein writes in *New York* that the Lt. Governor's position may have been frustrating for Cuomo. A man with real

The man is liberal to the marrow of his knees.

ideas and ability would naturally find it somewhat difficult to be in a position with limited responsibilities. He seems to have been dynamic and innovative when given the chance, i.e., the Ombudsman program, and someone who worked under him said he "would put his neck on the line for what he believed in."

When Cuomo was in the Secretary of State position, he was described in *Newsweek* in 1977 thus: "Cuomo is the Governor's trouble-shooter. Philosophical by nature (a portrait of Thomas More hangs in his office) and a mediator by experience, Cuomo is credited with settling touchy housing controversies in the city and a land dispute with the Mohawk Indians...In

"I know you, but you don't know me." I told him that Gene Spagnoli, one of his New York spokesman and aides, had invited me to spend the day with Cuomo while he was in Westchester, and that I was from Purchase. When he heard Purchase, his face lit up a bit. Then he sat down with O'Shaughnessy, and the red light went on.

I had prepared a whole series of questions to ask him. Nuclear energy, the SUNY budget, state funding of private schools, the death penalty, Del Bello, Westway, Lincoln West, and a host of others. I thought I had come up with some very good questions. But as the interview with O'Shaughnessy progressed, all my questions got asked. As a matter of fact, by the time the day was over, he had been asked the exact same questions at least three times. Multiply that by six or seven months campaigning, and that's, well, I see an episode of M*A*S*H three times and I get bored of it. Cuomo spends 18 hour days answering the same questions. Some of his answers, though, were gems.

The capital punishment question from O'Shaughnessy: "Did your god tell you to be against it?...Lehrman uses the Bible in six different places to justify his position, and he doesn't even use 'an eye for an eye.'" Cuomo, not wanting to say anything bad about the "good book," answers with a story of when he was addressing a group in Elmont. After arguing with the audience about the death penalty, explains Cuomo, "a man stood up and said 'what about the book, an eye for an eye, a tooth for a tooth, ya gotta kill the murderers!' I said 'well, did you know in that same section of the Bible they also said that you should also put to death adulterers. Now I want you fellows, and gals, too, to look around this room, and I want those of you to put up your hands who still believe in capital punishment for adulterers.' I tell you, they softened their views pretty fast."

In response to a question about Lehrman, and the recent Post debate, Cuomo said he liked the man, but not what he stood for. He also explained why he is generally regarded as the winner of that debate. "Once he had to explain it (his stand on issues) his positions fell apart, because they're all fabricated for 30-second or one minute commercials."

Cuomo then taped a radio plug for

Branca, and came outside to join the reporters. The conversation was again friendly, and wide ranging, from the World Series game that night (Cuomo was a professional baseball player in the Pittsburgh Pirates organization) to the 46-page report that Cuomo was to release that afternoon on his "priorities and directions for economic development in New York State." Cuomo was entirely friendly, outgoing and sharp. Not a glib-tongued politician, but a sincere guy. The things he believes in are not, according to the polls at least, popular. But he sticks to his guns, and convinces others that his views are the better ones. Just ask Ed Koch, who is still trying to figure out why 70% of the people in New York are supposedly in favor of capital punishment, yet voted for a guy who will never sign a death penalty bill. How can you not like a guy, asked O'Shaughnessy in a recent editorial, who "talks of love and reconciliation, while Koch talks of venegance and punishment."

After a breakfast with aides at the Rye Town Hilton, Cuomo arrived at the lobby of the Center for the Arts. He went on a short tour of the complex, although it seemed like the other members of the press corps were more interested than he was. After all, he's been here before. Cuomo was thoroughly enjoying himself, though, and joked with the tour guide, Judy Friedlander, and rest of the group. Friedlander was quick to point out that Purchase didn't receive a lot of private money. "So you think you're going to get it from me if I'm elected, do you?" joked Cuomo. Then Cuomo spent some time admiring the sculpture in front of the Abbot Kaplan Theatre. "Marveling at," perhaps, or "digesting" might be a better choice of words.

Then he went into Theatre C for the main event. Simply, he wowed 'em. Cuomo wasn't here to win votes, not at Purchase. You won't find many schools as sympathetic to Cuomo's causes as this one. Cuomo did, however, seem to give the audience, probably the biggest crowd ever in the place, a reason to vote for him. "Lately," commented someone in the audience, "I've been voting *against* someone I didn't like, instead of voting *for* someone that I did like. I like Cuomo."

After the session ended, he talked to me about the crowd, and the favorable response he had received. Outside, he spoke to Mike McNickle for a few minutes, and then his aides came and took him away, for a rally in White Plains.

So I had seen Cuomo, heard him speak, and spoken with him. It's too bad more people don't have that opportunity to see these guys and hear what they have to say in more than 30-second commercials or clips on the evening news. I know a Cuomo that not a whole lot of people know. Cuomo has touched a lot of people in his seven years in Albany, as Secretary of State and Lieutenant Governor, meaning he has traveled throughout the state, making himself and his positions known. That's an advantage, to paraphrase Cuomo, that money can't buy.

Finally, even if you are a person who won't eat the left wing when chicken is served and don't like Cuomo, go out and vote. Purchase is a state-funded school; our money comes from appropriations by state legislators and our congressmen in Washington, many of whom are also up for election. There are a lot of important issues out there beyond the bricks. Financial aid is on the blink, abortions won't be legal anymore if some people get their way, and Selective Service may call you up next. It is important that the student voice be heard a week from Tuesday. Go and vote.

Cuomo

Mario Cuomo is a true liberal who believes in what he says. His commitment to and involvement in liberal causes is deep and unquestioned. He has not changed his views for his own personal gain.

When ideologically opposite publications agree on the political identity of an individual, the label can usually be accepted. Nat Hentoff, in a September 14, 1982 article in the *Voice*, writing about Cuomo's stance on the death penalty, quoted another writer who knows Cuomo, Jimmy Breslin. "He has one very bad flaw in his make-up. The silly son-of-a-bitch actually believes." Richard Brookhiser of the *National Review* writes, on October 15, 1982, "The man, alas, is liberal to the marrow of his knees."

In 1974 Cuomo ran for Lieutenant Governor, but did not make it. A June 1982 article in *New York* states, "but Hugh Carey (who was first elected Governor that year) an old acquaintance from St. John's appointed him Secretary of State, a job he performed well by most accounts." Cuomo and Carey knew each other from St. John's Law School where they both graduated. Jimmy Breslin is quoted in the *Voice* as having heard Carey say, before he was elected

continued on page 10

The Load, October 20, 1982

Cuomo Conclusion

continued from page 2

sector leaves the state, you die of bankruptcy.

A follow-up question: it appears that there will be a deficit of some sort by the end of this fiscal year. Should the legislature try to deal with that before election?

Before election? In the next three weeks? Should the ceiling of this theater open and God smile on us? Will it happen - no. They don't do that kind of thing before election. They do it after elections. That's why they're having a special session in November and not in September.

DEATH PENALTY

(Fred Lowey, Editor, Daily Item, Port Chester) Could you please tell us why you disagree with 70% of the people on the death penalty?

70% of the people, as polled.

The death penalty doesn't work. The death penalty never worked. We had the death penalty, for years and years and years. As a matter of fact, there is good reason to believe that the death penalty will increase murders, not decrease them.

After every execution in the history of New York State - look it up - there was an average of two additional killings the next month. Gary Gilmore was killed in Utah, in 1976, and every year after that, the homicide rate goes up in Utah. Five people have been sentenced to death since the Supreme Court brought back the death penalty, in this nation. Four of them went to death voluntarily, rather than serve long terms in prison. They didn't even have true life imprisonment.

My daughter has twice been attacked by the same man. Everybody now knows it. And the second time, she was burned on the breast, just so he could leave a mark. The death penalty won't make her safe. My wife was mugged, Christopher's mugged, thank god they're not badly hurt. Many people in my neighborhood have been worse hurt. The death penalty won't make them safe. Instead, politicians have held up that death penalty, held up that electric chair, and mesmerized the population of this state, and a large part of this country, for eight years, by saying, here is the solution to the crime problem, it's the electric chair. We'll burn them. That'll take care of them. And in all the while they were doing that, they didn't give us more police. We're 10,000 short in New York City, and 400 short of state troopers. They didn't give us enough prison cells, they didn't give us a career criminal program, they didn't take care of the prosecutors, we didn't have enough judges, and they didn't give us a jobs program.

They didn't give us enough work. Let me tell you something. You can get all the sophisticated analysts you want. The truth is that when you drive large numbers of unemployed people into the streets, the crime rate goes up. Death penalty does not work. Death penalty takes innocent lives.

TOP PRIORITIES

(Joe Ungaro, Vice-President, Executive Editor, Gannett Newspapers) What, in your opinion, are the three most critical issues facing New York state?

It really is not like that. I'm going to give you an answer, but I want you to understand that it's not like that, and that there is something distortive about trying to encapsulate things that simply. People keep accusing me of not answering in one-liners and in

sentences. The truth requires paragraphs. That's the way it is. The truth is very subtle.

If you were going to say to me, Mario, we're going to play a game. Pick the one or two words that come closest to an overall solution, I would pick, probably, jobs. If everybody had the right, and a chance, to earn their own bread, with dignity, there would be less crime, no welfare, no unemployment insurance, less unhappiness at home, more stability at home, etc.

But then what would you say to Teddy White who said the first priority for government is to protect people from the horde? What would you say to my daughter about safety? How could you put jobs before safety? And so you try to shove, alongside of jobs, criminal justice.

And then there would be a third piece, that to me is even more important than the first two, and I don't know how to address it, and how to begin to address it. The biggest problem about our society is a loss of values. We are the most lawless society in history. Not just violent crimes. It's everywhere, at every level. It's white collar crimes, people who pass red lights at two in the morning and don't even think of it, people who cheat in every way that you can cheat, and don't blush, people who run away from responsibility, people who have no hope. The homeless population, you ought to study. It's not a lot of demented people. There are 35 year-old homeless people who want to be homeless. Who walk away from society, and want to sleep on the stoop.

We have the greatest number of acute schizophrenics in the history of the United States. Our mental institutions are bracing themselves for a barrage of new people coming, who have mental illness we never dreamt of. What do you do about a society where everybody is getting cynical? Where nobody believes? Where people are taught to do only the popular thing, where nobody will cheer an idealist? What good is it to have economic development and tough laws if you have a whole society that has lost a part of its soul? And what business is it for the Governor to be talking about souls and such? That's the biggest problem, and I don't even know how to deal with that one.

(Barry Hoffman) Most newspaper polls have the race very close. What do your polls tell us?

Nothing. No one in the history of our politics has more fully earned the right to ignore polls. I am concerned about

the race. There is a big question posed by it. I'm going to be outspent six to one. You can't watch a weather report on television without seeing two Lehrman commercials. It's a very serious question that's being posed for the American people.

Can you come from another state, without a record, without having voted, without any commitment to the state, without any knowledge of government, with nothing but money, and win leadership? I'm scared to death; he could do it. Lord knows that I'm lucky to be as close as I am in the polls. How did I get there? There are people upstate who don't know me. If we had an opportunity like this with everybody in the state, you'd say, okay, if you lose, what the heck, they don't like what you stand for, they like the other person - that's good. If I lose now, I'll never know if they agree with me or disagree with me. It may be that they never heard me. All they saw was a 30-second commercial that went un-cross-

examined. If I win, it'll be the first time that anyone was as vastly outspent as I was and still succeeded. I'd like to win, if only for that reason, to prove that you can't buy everything. (applause)

(Student question from audience) Will you take the responsibility to support a nuclear freeze referendum on the November ballot?

Yes, yes, yes. (applause) I was the only politician allowed to march in the nuclear freeze rally, and I tell you, I have never had a better day. I'll tell you what it was. 500,000 people affirming the most basic human law, that is that peace is better than war because life is better than death. (applause)

Enquiring Photograper

Between Lehrman and Cuomo, who do you plan to vote for and why?

ANN THOMSEN. Probably Cuomo. From his experience, I think he'd probably do a better job than anybody else. I just know what I've seen on tv. I don't believe any of it, really. If I have to say something, I think they'll do the best they can. I don't think they have that much control over things that they think they do.

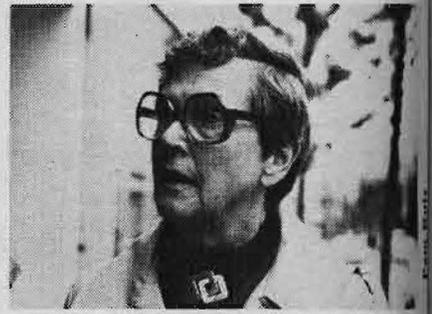


Timothy McDarrah

BARBARA KIRK. I'm not even sure if I'm registered. I'd probably vote for Lehrman. He seems to be a lot smarter. He always knows what he's talking about. Cuomo always uses Reaganomics. He just goes for Reagan. This isn't nationwide, it's state.



Pam Ruiz



JOHN WILLIAMS. Lehrman. I'm an old time Republican Conservative. If Goldwater was president, there'd be no Vietnam War. Nixon is my hero because he got the kids out of Eden. I don't know anything about Mr. Cuomo. He's a friend of Koch's and Koch is no friend of mine. I know nothing about Lehrman. But I'm going to vote for him.



JOHN CLOWREY. It's a tough sort of decision. I was hoping Koch would win the primary. I'm not very impressed with the race. Cuomo's got experience. Lehrman, I'm a little worried about. He's never held office before. I keep wondering why he always wears red suspenders. Lehrman comes off with a very simplistic stance on crime.

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Student Senate Elections: Campaign Statements

for NEW APARTMENTS

John Jay Williams

Why I want to run for the Senate.

Last year I observed several Senate sessions which peaked my interest in student governmental affairs.

Another reason that I would like to be a member of the Student Senate is because I feel I can't criticize the Student Senate unless I'm part of it. I feel that there are things that need to be changed and I'd like to do my part.

John J. Halbig

As a matter of habit, I tend to make a long story short first, not after 5000 words of bullshit. Therefore, all I want to say is, I want to be senator of the new apartments because:

I live there, and I want to make sure the new apartments have something to say about issues affecting the residents here, and

There should be someone the New Apt. residents can bitch to who'll be willing to start a few issues of their own.

If these three things are not sufficient for you, then please come by Apt. K-4-3b or drop a note in box 2245. Ask me about anything that you're not sure of.

If the above three things are sufficient, then vote for me.

Please.

for VISUAL ARTS

Barret Zinn Gross

I see the Student Senate as a means to increase the academic and social excellence of SUNY Purchase within the college campus and in the community outside. To that purpose I seek election to this governing body of campus.

Paul Sternglass

I wish to run for the office of Visual Arts representative to the Student Senate because I feel that Visual Arts students are poorly represented in the Senate. Considering the size of the Visual Arts division (one in four students), these students receive inadequate attention and support. In the past, V.A. was plagued by apathy; now there is a resurgence of political activity. V.A.V.A. (the Visual Arts Organization) is now better organized than ever before and has already begun plans for future activities. In order to realize these plans, V.A.V.A. will need the support and cooperation of the Student Senate. As Visual Arts Senator, I hope to voice their views and proposals as well as consider the views and proposals of the other divisions.

Elizabeth Freund

What I am running for is a chance to change the apathetic attitude within the Purchase community. Time and time again I run up against a lethargy I neither understand nor accept. We are a small and privileged group of individuals attending a unique school. It is our obligation to take full advantage of the opportunities this college offers us. If we do not take advantage of these opportunities, there is a chance we will lose them.

A good example is the craft center in the basement of Campus Center South. This semester there are three courses made available there by students. I am one of those students, and I teach weaving Monday nights for anyone who is interested. There is a task force currently working on redesigning that space to use it more efficiently. I believe their mission is a good one. The Craft Center is unfortunately wasted, or unused, space. I am only sorry that out of 3,000 students we could not find enough

Cuomo, Moynihan, Sullivan: How SUNY Purchase Did It

By David Schwartz

The Cuomo press conference and the Moynihan-Sullivan debate were the results of a joint effort between the college and Gannett Newspapers. Gannett sponsored the events, and the Social Sciences Division, along with Kyra Sahasrabudhe of the Student Union, helped organize and publicize them.

Social Sciences Chairperson Judy Friedlander recounts, "The Student Union came to me a day before the primaries, and told me they were interested in running a lecture series on the election. I told them that if Cuomo won the primaries, he would be an obvious person to come to campus immediately. The Ombudsman program with Cuomo has been here since 1980. After Cuomo won the primary, I went to the President, and asked if it would be possible and appropriate to invite Cuomo. He reminded me that we must invite both sides, and give them equal time. When I

asked Martha Borgeson in the Ombudsman Office whether Cuomo would come to campus, she said that she was sure he'd be delighted. She mentioned that Gannett Newspapers was trying to set up a Cuomo-Lehrman debate."



Social Sciences Chairperson Judy Friedlander, an organizer of the events.

Student Senate elections are this week.

Here, we print the campaign statements for the three seats which are being contested.

to convince the administration that the space is well used. There are an encouraging amount of students attending our Monday night classes, however, in this case we may be too late.

There are other opportunities we should not slip by. I also reinstated the Senate van runs to NYC on Saturdays. As individuals we should make the most of the facilities here at SUNY Purchase. The apathy, and lack of motivation and involvement in the community, is what I want to change. I want to help people take advantage of and appreciate the opportunities Purchase offers, while we still can. Help me help our community, elect me into the Student Senate.

I would be more than happy to answer anyone's questions. Please contact apt. S-2-1 and/or box 0747.

for C/D DORM WING

John Towse

I like to spend money and think that the students here will like my ideas on how to spend their money. I hope we can put the money, collected by the College, back into the hands of the students.

Janet Biblin

(1) "You might think it would be nice to go to a chrono-synclastic infundibulum and see all the different ways to be absolutely right, but it is a very dangerous thing to do."

(2) "The fundamental idea is to pass beyond the world of opposites, a world built up by intellectual distinctions and emotional defilements, and to realize the spiritual world of non-distinction."

(3) "You will have only one thing to go on. He will be the only man on board the ocean liner who is carrying a suitcase that contains six invisible guinea pigs."

(4) "They all rushed down the avenues and hurried along the boulevards seeing nothing of the woods and beauties of their city as they went. No one paid any attention to how things looked, and as they moved faster and faster everything grew uglier and uglier and dirtier and dirtier, and as everything grew uglier and dirtier they moved faster and faster, and at last a very strange thing began to happen. Because nobody cared the city slowly began to disappear. Day by day the buildings grew fainter and fainter and the streets faded away until at last it was entirely invisible. There was nothing to see."

(5) "There can be no freedom in the large sense of the word, no harmonious development, so long as mercenary and commercial considerations play an important part in the determination of personal conduct."

(1)Vonnegut

(2)Suzuki

(3)?

(4)Juster

(5)Goldman

The following candidates are on the ballot, but running uncontested: JESSE MENTKEN (A/B wing), HENRY MATTHEWS (Old Apts.), NANCY KRISCH (Soc. Sci.), ADAM THINGER (Apts. at large), LISA COLLINS (Nat. Sci.), BRIAN SCHMITT (Human.), LAWRENCE PRUYNE (Commuter), ALLISON MAHONEY (L & S undecided)

Joe Ungaro, Vice-President of Gannett, and moderator of both events, says that Lehrman "backed out of the debate. We made repeated calls. We could not get through. We always accommodated him, throughout his campaign. He has not reciprocated." Ungaro was also surprised that Lehrman turned down a Newsday-sponsored debate on Long Island. He pointed out that these were the two biggest suburban papers, and would

have provided a lot of exposure for the candidates. Most political commentators have said that the race would be decided in the suburbs.

Reporter Milt Hoffman worked out details of the events with Friedlander. Ungaro says he was "very pleased with both events. They showed an excellent blending of community resources. The Purchase facilities have been underutilized."

President Grebstein has been actively

Lehrman backed out of the debate. Gannett made repeated calls...

trying to make Purchase a forum for political discussion. "This is the kind of thing that a good college should do. It is important to have a forum for opposing viewpoints. It's crucial that all sides are respected," he said, speaking about the value of debates.

Friedlander remarked, "I am very pleased that the students and the faculty worked so well together, in getting out a crowd. On our campus, to fill an auditorium to capacity during the day like that is astounding, and I say bravo."

David Schwartz

Student Life

A Student Of Life

By Beth Schoenholtz

We all know Richard J. Widry. Though we may not know him by name or face, we know him by his music.

One morning I lay in bed, not quite awake, feeling the sun on my face. As I slowly reached consciousness, I heard a soft tune, flute music, floating across campus and into my open window. Was it coming from inside my mind? Fully awake, I sat up in bed and realized that the music was real; it was coming from somewhere on campus. I looked for the music as I stumbled, sleepy-eyed, to my ten-thirty class. There he was, walking back and forth near the Henry Moore. His flute caught the morning sunlight. He had no audience, but people hurried by him, shouting greetings. Was he a student? A teacher? Perhaps a wandering musician stopping for a while on his journey?

He was back on the mall the next day, and the next. I found out more about him and his music, as we talked.

What I thought to be songs are actually poems he writes and improvises on the flute. He considers himself a poet rather than a musician. For those of you who are wondering, he does not attend Purchase and never has. He recently completed writing lyrics for a rock opera that is being practiced for performance. He is hoping to submit an anthology of his poetry for publication and would like to cut an album of flute and poetry. Widry calls himself "a student of life" and is self-taught. He feels that he can learn better on his own. He is an observer; he thrives on sitting and watching what goes on. He claims that he's learned most of the things he knows from watching and listening to the people.

Widry has been playing on the mall for six years. He's been studying meditation for ten years and would like to incorporate his knowledge of Eastern

mysticism and Western psychology to find his true self.

"I feel that the true person is naturally in tune with other people and himself and God. Meditation is a basic staple in my life. The flute-playing and the poetry both come out of that."

I asked him why he chose Purchase as the place to express his music.

He swung slowly in the swivel chair and thought for a moment before he spoke. "The people here are truly beautiful. I like them a lot. The creative atmosphere drew me. I didn't pick the spot. Being around creative people



David Schwartz

inspires my playing. When I play, I feel like I'm in tune with a certain area of consciousness. I'm not concentrating when I play, I'm just letting the energy flow through me and out of the flute. People have come up to me and said that while I may not be as 'good' technically, as some of the senior music majors, they can feel what I'm doing and saying."

I asked him to play for me. When he reached into his bag, I expected him to take out some sheet music. Instead, he handed me a group of typewritten poems and asked me to choose one. He placed my choice on the table, (he doesn't read music), glanced at the words and began to play. He reminded me of a medieval troubadour with his

long, shining hair and sculptured face. For a few minutes I wasn't in the lounge upstairs in South, with its block-shaped, blue chairs lined up against the walls and its numbered, steel lockers. I was in a wood near a stream, lying on moss and looking up at the sky, the birds and trees moving silently. The music was the sound of grass growing and clouds swelling and drifting. Then it was nightfall with chirping crickets. It turned to sadness now and then; weeping and sorrowful moaning. Then it seemed to be more than this...it was a sound of serenity, something we could someday know more fully. It was a

poet hears and sees things differently from the way other people hear and see things, and hopefully, if he's a good poet, sees the essence of what something is."

One of his poems you've probably heard him play on the mall...

"Sitting In the Moonlight"

by Richard J. Widry

I see the ocean's purple waves
I hear its songs, the lyrics
Sing of holy men and slaves
And prisoners of magic
With wands of plated gold
And prisoners of logic
Whose minds are bought and sold.

Sitting in the moonlight,
I see the heavens' mystic tears
I hear voices singing softly
Of miracles and fears
With words so vaguely chose,
As to tempt the mortals, mere
To dream the dreams of paradise
As eternity draws near.

Sitting in the moonlight
I see the dawn about to rise
I hear its rhythms faintly
And there are teardrops in my eyes
I cry not for my passions
For my passions dare not cry
I am weeping for infinity-
Time will never die.

"I've gone through a lot of bad things, and I've found out that the first step in conquering your fears is getting out there and doing exactly what you're afraid to do. At one point I would've been afraid to go out and play on the mall. I think that one of the great fears of people who need to communicate is the fear of being rejected and misunderstood. I felt the need to communicate. The need to communicate overwhelmed the fear of being rejected, so I did it and got hooked on it! People need to say what they feel needs to be said. There are too many things left unsaid."

magical code illustrated by the verses of the poem, spoken at intervals throughout the melody. He walked back and forth on the faded purple carpet, swaying to the sound.

After he finished, he sat and cleaned the flute, sliding a cloth in and out, then disassembled it gently and placed the parts back into the velvet of the case. I asked him what the word "poet" meant to him.

"A poet is on the outside of the world looking in at it. He's in tune with another whole dimension. He looks through people rather than at them. A

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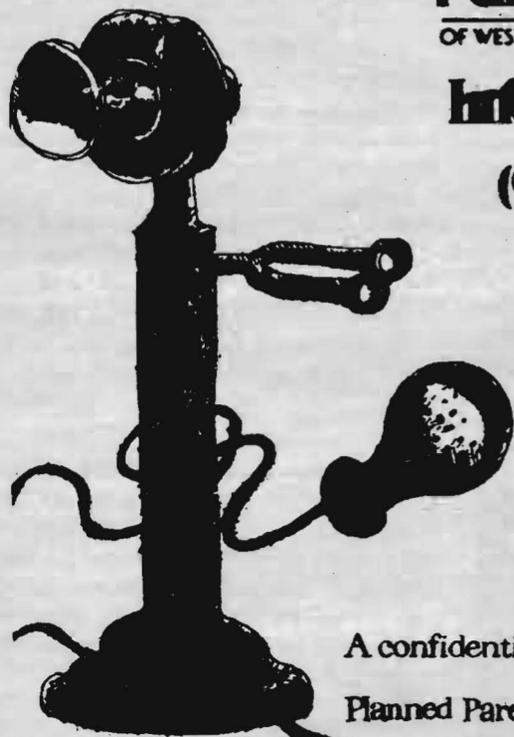
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Sheila Bermel

The Load Interview

Talking with Judy Pfaff

By Sheila Bermel

Judy Pfaff is the visiting guest artist this semester in sculpture. Presently she has exhibits at the Albright Knox Museum and Hall Valls Gallery in Buffalo. Her next solo show opens January 8th, 1983 in the Holly Solomon Gallery in New York City.

Can you tell me somewhat of your background?

I was born in London, England. My parents were also English, but I wasn't raised by them. I met my mother when I was about twelve when I came to America. I settled in Detroit.

So you like living in America?

I am crazy about it! I love it. I feel really American. Even when I was little, I felt American; I never really felt English. I am so American, I think sometimes I'm even Jewish. Just living in New York after awhile can have that effect on you.

How did you get involved in art?

When I was little I was always getting into trouble and in England they would put you in art classes if you were noisy. They did it to keep you quiet, put something in your hand to keep busy. And actually, teachers have always protected me and I guess that's how I would feel towards a good student. I liked what was possible in art, even when I was little. It seemed so open and I wasn't frightened. I could do it. Even through high school and college my teachers separated me from the group because I would forget things, be late for class, etc. In that way, I didn't work out well as a student, but the relationship between my teachers was very strong. I look upon them sort of as mentors.

What was your first impression of Purchase and the Visual Arts Department?

That somebody thought it up and plunked it down and it has no place for any living things. I think V.A. also tends to be territorial. Most of the place functions within the person who runs it, and there is a tight center that's hard to break down. When it was first built, there was a whole lot of money and people were chosen to spend that money. Departments were set up to take shape to what specific person's particular vision was. So I feel it's territorial because it was made special and it wasn't just a functioning department. I wish it was a little more open physically as well as the dialogue. There's good relationships between faculty and students. I really care for a lot of the faculty here. Usually I'm at war with faculty. For instance, when I taught at Yale I felt like a bull in a china shop. I feel like that a little here.

Do you like teaching here and why?

It frustrates me. I have so many expectations about what is possible, especially given the equipment and space. It falls so short of that. I am wanting to light fires underneath everyone and they keep putting them out. Most of the people that come through here are good and have so much potential. There's a problem that has no name, no face and no location; something about how things can't get done. Some kind of inertia, wait, atrophy, something I can't put my finger on. It's not the faculty. It's not the students. I don't know what it is. It's like a cloud. I try to do the best I can and if it works, it works. If it doesn't, it doesn't.

I'm not taking it so personally as I used to. As one person with no power, a stranger, you can't really do much. They want so much out of you so you're supposed to be the shot in the arm. I'm pretty comfortable and I'm having a good dialogue with the other professors. It's opening up. I have more reality with what's possible.

Where else have you taught?

I've taught at Queens College, Ohio State, Tyler, California Institute of the Arts, Rhode Island School of Design and Yale University.

How did you get these jobs?

I don't know. When I came out of Yale I was their favorite. Somehow I managed to get a job at R.I. School of Design which was unheard of being fresh out of school. But I turned it down because I wanted to go to New York and somehow I managed to get a job at Queens College. From there it just spiraled; teaching is a network. Plus there was a need for women. There were only two women in my graduating class. One thing about Yale is that it's a meal ticket. It will get you a job anywhere.

When you give lectures, what do you like to focus on other than your work?

I try to devalue the glamour part and any misconceptions about what being an artist is. I probably want to focus on more of daily routines and facts. Artists tend to push it out into a philosophical arena, and it is just that. Lectures are also really dull and a lot of work. Some aspects are exciting. I would stress how you get from one place to another, how slow it is, what the process and facts are. I'm a stickler about that because people tend to go off.

In your view, what is the current scene in New York?

There is no choice. It's an international scene, it's figurative and expressionistic. Schnabel and David Sauris are the head of the group. That's the Mafia now. It doesn't exist for anyone else. Older artists have never been so depressed. Scenes come and go but this one is bigger. It has the Germans, Italians, Russians, you name it. It means it has international money, power and figure heads. It's such a consuming ball game. It's the only game in town, and anything else has to wait. It's useless to fight it. The art world needed it. It is dry and something consumed it all. I've always been independent so I've been brought into groups and right back out again.

How does Purchase relate to it?

I don't see very many people go into the city. I find a surprising amount of innocence and ignorance about New York which is really startling because it is so close. I think it has very little effect.

How did your artwork become what it is?

There were some people during minimalism like Barry LaVae and Robert Morris that were involved with the ideas of entropy, randomness and chaos. I remember in school those words interested me, so a lot of my work came out of these words; trying to create a very active field, in every way; visually physically, spatially and many ideas jumping around. It's not just a process. There is much structuring even though my work looks casual. It's totally structured even to a fault. Very much sophisticated ordering.

When was your first major show and how did it come about?

That would have to be the Neuberger. That was my big year. In 1979 or 1980 I had gotten a N.E.A. grant. Irving Sandler who also teaches here had this space in the city called Artists' Space, and the way they handled it was, a famous artist would ask an unknown artist to have a show. That was 1973 and what the Neuberger did was to show what those people, then unknown, were doing now. It was a reunion. It was called *Ten Artists*, and I was given a big room and all the help I needed. It was within a good family. It was my debut

whereas everyone had some kind of reputation. I was just surfacing. It was amazing that I was even invited. It was like getting your wings. It was very successful not in terms of sales or publicity but in response. For some reasons the artworld gets information through word of mouth and after that show I could have had ten dealers. Holly Solomon was my dealer before the show and she had only seen fragments in the studio. She was impressed when she saw the final result.

What are your ideas and concepts in your work?

I've been involved to make as complex a visual structure that I could handle. Weaving as many different languages in and out: 2-D, 3-D, architectural, metamorphical, allegorical, literal, and abstract. To make sculpture more tangent to brain waves, sculpture tends to be heavy and massive and I just wanted to blow it away. I'm at war with conventions. It is my make-up. My work never had a conceptual base. It's consuming and it takes over your life. It's a battle against the forces. I have no history. None of the work exists except in photographs. They also cost a lot of money. For someone who uses a lot of stuff to really not have to is a funny set of circumstances. I think it's because I never wanted to be owned or tamed. I'm attempting to blow apart some of the confines in sculpture; to make the materials more expandable but still being real. It can feel like an illusion. I have a certain frantically and nervousness in the work. Most sculpture is not so nervous. It is a bit of a jolt and it is not very comfortable. I think some of the devices are tangent to a madness that certainly is not a nice place to be.

You create these environments. What kind of atmosphere do you aim for?

Every piece is different. I remember a piece at the Whitney in 1975 and all I wanted to do was make the gravity of that space feel different; either you feel lighter or it feels heavier than it should. One piece I wanted to raise the temperature in the room. That's a pretty strange thing to do, but I'll work for that. I did a piece in Venice that was about sound, and it was called "Either War." There were two wars at the time: the Falklands and Israel in Lebanon. I just wanted it to sound like there was something crashing over your head. I wanted a frightening noise in a sweet place like Venice. It was very frantic and bombastic. I think it was the most aggressive piece I've ever done. There were a lot of old metal horns and tubes. I even found some organ pipes from an 1860 organ. They were the bass notes and actually looked like bombs. I thought how interesting that this deep sound also looked like missiles. So with each piece it would have a specific atmosphere. The one that got a lot of attention was called "Deep Water," and what I did was create the feeling of going down instead of across. It was to be in over your head, which was a very terrifying space. I get at all the senses and that's how I would measure it for its successfulness.

How is your personality intermixed?

I've been told I walk like my work, I talk like my work or I dress like my work. I do think it is an aspect of it. I have a kind of tenacity and want a perfection. I'm a very critic of things. The energy and frantic stuff is just given. The thinking part is the only thing I'm interested in. For instance, when a piece takes me beyond what I know and I have to go beyond myself. That is what I really like. Another part of my personality is I do everything a bit too much. I want everything to be spectacular.

Was it hard for you to become successful?

I had no choice. I woke up one morning and I was successful. I wanted and dreamed to be successful. I thought it would be heaven. I was petrified at first, but I'm getting better with it. I can do things now that I could not do before. I can buy materials! I'll go to a party in the artworld and be introduced, and no matter what they think of your work they'll get you drinks and introduce you to others. They have respect for you because you do have some kind of reputation. I used to be very insecure and now I am insecure and no one knows it.

What are your views about art in the future?

There is such a conservative reactionary thing going on, to my mind that I really don't know. I can't tell the difference between the art of the 30's, 40's, 50's, 60's, 70's and 80's. There is a real funny flash back. There is a lot of social realism or abstract expressionism. The stuff is also very male lately. The women's movement is sort of being squelched. It's a funny time. If there is a depression, it will filter a lot of people out. The art would be very intense and its value would change. Something happened along the way. Perhaps at the turn of the century, abstraction was the idea and maybe with it there was a loss of faith in what was real or intangible or how you could judge things. It's been a long time coming and something is coming up.

Lehrman

Cont. from page 4

was the key to the business' success.

"Lew has made enough money, so he doesn't have to work for the rest of his life. I think he feels that he has been given a lot of opportunities, and now would like to make a contribution. I want to add that Lew knows he could have had a position in Reagan's cabinet, if he had really wanted it. But I don't think he wanted to be in a position where he'd have to report to someone else and possibly have to take actions he didn't agree with.

"Lew picked up many fine qualities from his mother. She was a wonderful woman. She was always involved with

Lew knows he could have had a position in Reagan's cabinet.

civic, community, and charitable work, in a really solid way.

"Let me give an example of what he's like. I had occasion to call him in New York. He was in Europe, so I left a message at his office. As soon as he got back, he called and said, 'Corky, what could U do for you?' I just thought it was nice that he called me. We were just friends growing up, not best friends or anything. He didn't forget where he came from. My only regret is that he is running for Governor there. I wish we had him here."

Cuomo

Cont. from page 5

political circles he is known as the Italian Hamlet." What emerges is a picture of Cuomo is an extremely able

person, thoughtful, dedicated and honest.

Cuomo's involvement in state politics in 1974 was preceded by a period of activism in local housing disputes in Queens where Cuomo lived. In the 1960's, housing projects and schools being built in middle class neighborhoods were big issues. Cuomo was actively involved in settling housing disputes, and it is nowhere suggested that he latched onto the issue for political motives.

What is Cuomo's background as a liberal? Cuomo was an outstanding student at St. John's College, both undergraduate and law school, where he graduated first in his class. He was also the first Thomas More scholar at St. John's. We are reminded of More's *Utopia*. Possibly, this work determined some of Cuomo's ideology. One wonders if there is some connection between Cuomo's stance on the death penalty and the fact that Sir Thomas More was put to death by the king (state) and by today's standards was more of a hero than a villain.

There may be another clue to Cuomo's ideology in the fact that his Italian immigrant parents are illiterate in their own language. Cuomo's interest in people who started poor, and with limited educations, is not at all mysterious. In addition, Cuomo did not move to the suburbs after becoming successful. He stayed in Queens, close to his relatives.

Finally, a government official who worked with Cuomo closely was willing to be interviewed if we guaranteed him he would not be identified. He said substantially the following:

"I think Cuomo is ideologically motivated. I don't think he's ever been a politician. He's only been in

government eight years. Before that he was an attorney. He developed his reputation by the Queens thing and is not a New York club politician.

"I happened to get to know him more or less by accident. He didn't do anything for me, in terms of a job. He is a very bright man, and has a good sense of humor. I found him great to work with. He notices details. When you give him a proposal or something to read, he reads it. You know this when you work with him. He reads everything. Also he is fast. When you give him a memo...he gets you something back on it the next day.

"I could go on and on about him. I think the guy is brilliant, principled and has class. He also trusted the people he worked with, and I think you have to do that.

The Video Center: It's Open For Business

By Paul Sedita

The Video Center is officially open for business. After several long months of biting, kicking and scratching, our hopes, dreams, and aspirations have been realized. The first technical workshop was held on Sunday, October 10th.

The Video Center is a Student Senate Association funded organization devoted to making available video equipment, studio space, and limited broadcasting access to students and clubs on campus. Workshops will be held on alternate Sundays from 8-10 p.m. in CCS 0027. These workshops are designed to acquaint students with the equipment and Video Center activities.

The Center's policy is strictly hands-on. Under the supervision of the Video

"There are other things, personal things. He is a thoughtful and considerate man. He doesn't forget you. I think he'd make a terrific Governor."

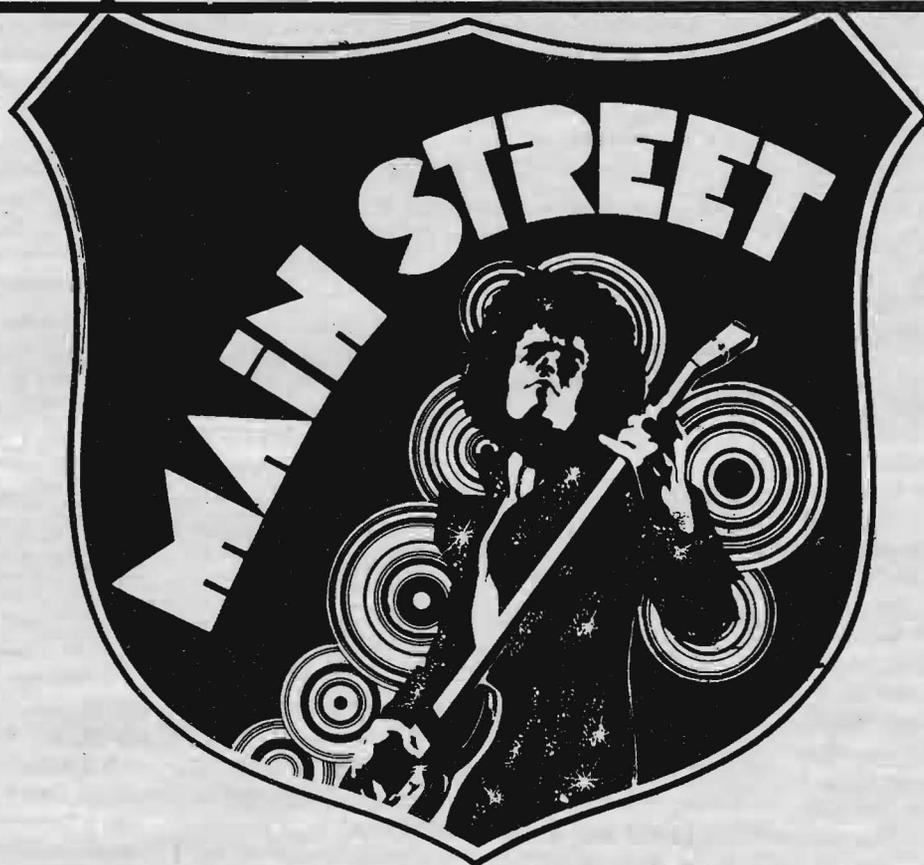
*Next Load:
November 3*

*Deadline:
October 27*

Center's personnel, students will be trained on the Center's studio equipment. After completion of a tech test, studio and portable equipment will be provided for personal projects.

In the upcoming months, the Video Center plans to open a video theater in Campus Center South where student video productions and films (which we can convert to video) will be broadcast. In conjunction with *The Load*, the Center has begun production on a regular newscast covering local and campus events.

Any student and or clubs interested in the Video Center should drop me a note in Box 2050 in the mailroom or slide it under the studio's door in the basement of South. The next workshop will be held on Sunday, October 24th.



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ARTS FOCUS

Previews and reviews of performances, exhibits, records, and books

Earle Hyman Part of Black Theater Festival

By David Schwartz

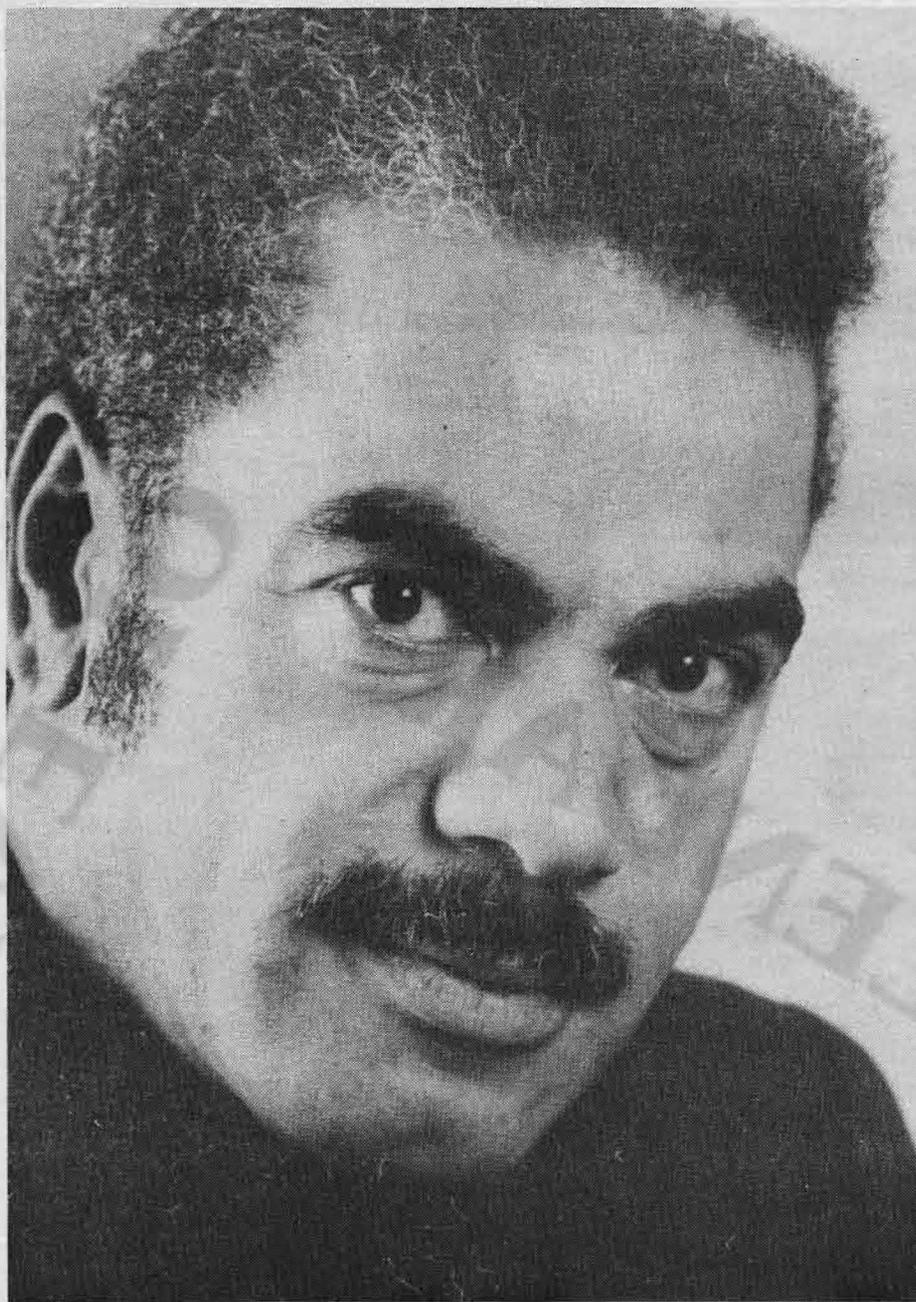
"I am Norwegian, I am white, I am 37," says Earle Hyman, who is American, black, and in his forties. He is talking about his most recent role, Dr. Rank in *The Doll House*, and his comments reveal an approach to being a black actor which has brought him both fame and controversy.

To Hyman, there should be "no color distinction whatsoever. Nothing on that stage is real anyway." Being a black actor, willing to play white roles, has brought some criticism, but has also allowed Hyman to become one of theater's most distinguished Shakespearian performers. We interviewed Hyman, who will be at Purchase on Friday, at 2:30, in Theater C, for a panel discussion on black artists.

The panel is part of a four-day festival, with films, discussions, and performances, which has been organized in conjunction with the appearance this Saturday of the AMAS Repertory Theater in the Center for the Arts. They will be performing Rosetta LeNoire's *Langston Speaks*, a musical revue based on Langston Hughes' poetry. The festival, called *Black Artists in Black and White America*, represents a collaboration between a number of groups in the school, including the Black Students Association, the Theater Arts and Film Department, the Student Association and BACAP.

The festival opens with a film presentation on Wednesday afternoon, at 2:30, in Theater H. One of the films is *Langston Hughes*, a documentary made by Howard Enders, who teaches screenwriting in the film department here.

There will be two panel discussions



on Friday, in Theater C. The first, at 2:30, will feature Hyman, and Lofton Mitchell, the principal writer of *Bubbling Brown Sugar*, and a teacher at SUNY Binghamton. On Friday at 7:30, Geoffrey Holder will appear, with his wife, Carman DeLavallade, a renowned dancer and actress, Lofton Mitchell, and William Branch, one of the few blacks who runs a film / tv producing company.

The festival will culminate, of course, with the Saturday night performance of *Langston Speaks*. It is a festival similar in concept to *Joyce: Portrait of an Artist*, organized by Howard Stein last year, and the Beckett Festival, also organized by Stein in 1981.

Earle Hyman has acted in America, and Norway, and has seen black theater evolve from the fifties through today. "We fought for integration in the 50's, and began to make some inroads. We had blacks playing Antonio, in *The Duchess of Malfi*, in white makeup, and a number of other important roles. In the 60's, things began to swing along beautifully. Blacks found a sense of pride. Then, there was an emphasis on all-black companies. Things aren't as good now. In the past 15 years, there have been certain critics who are against mixed companies. They have cut out integration, and believe that there should not be mixed casts. It's kind of tragic. Such a waste of talent. A tragic waste. But actors have never known utopia."

Hyman is now playing Rank at the Yale Repertory Theater's production of *The Doll House*. He loves the role, because he has been an Ibsen lover for over 30 years. "He suffers from the stereotype of being too dull," says Hyman. "I identify with him as a human being. He comes so close to the way I see

Cont. on p.14

Stockdale's Peculiar Play

By Danny Sullivan

God's Peculiar Care was one of the most interesting Theater Arts productions I've seen at Purchase. Wildly uneven, perhaps even deeply flawed, *God's Peculiar Care* somehow managed to pull itself together to form a cohesive and powerful piece by the end of the night. Written and directed by Joe Stockdale, *God's Peculiar Care* was performed by the Senior Acting Company. The play itself is about the life of Frances Farmer, a film and stage actress who went from movie stardom in the late thirties to the abyss of a mental institution between 1945-1950 where she was incarcerated against her will and for all seeming purposes without just cause. A woman of incredible inner strength and courage, Frances Farmer survived five years in a hospital for the criminally insane, including two in the violent ward, the *hopeless ward*. She came out to salvage

first her life and then her stage career, returning to the stage and to some minor film roles, but most of all, returning to life.

The play resembles the life of Miss Farmer in more ways than one. It not only tells her story, it embodies her life. At points, *God's Peculiar Care*, as did the life of Miss Farmer, comes up at odds against itself. Some of the play, notably the narration and exposition scenes, become more than redundant and reach out to repeatedly bang the audience over the head with the facts of her life. The problem is that the facts are too many and far too unvaried. The play, especially the first act, becomes spotty not because it has too little, but because it contains far too much. We would know more about Frances Farmer if we were given less.

In an early scene, a young Frances (Tracy Kolis) wonders how there can exist a God who will help her find a hat

but also kill the parents of a friend in a car accident. Frances writes an essay entitled "God Dies" for school, an essay that wins her one hundred dollars and that epitomizes the central problem in the life of Frances Farmer: from an early age, Miss Farmer maintained that God was either dead or uncaring, but in her heart she wanted desperately for a God who was anything but dead; a God who was both benevolent and magnificent.

Tracy Kolis portrays Frances Farmer with an intensity that is both raw and polished. Her energy is raw, the

The play resembles the life of Miss Farmer in more ways than one. It not only tells her story, it embodies her life.

emotions that fill (and sometimes overflow) the stage are almost enough to stun the audience into exhausted acceptance, but her skill and precision place this energy in the right place, keeping both the play and her performance from becoming bombastic just when it seems as if they will. Miss

Kolis' acting resembles and rightly so, the style and intensity of much of the acting from the films of the nineteen thirties and forties: hand crafted and very slick.

Other notable work is done by Jon Chardiet, who does some of the most even acting of the show. Most of the company members play several parts, but very few were as thoroughly satisfying as Mr. Chardiet. His Clifford Odets contains just the right amount of genius and bastard, his dominated husband and domineering cops and doctors are right in the groove, riding the energy level without letting it ride him. Preston Maybank is excellent as Frances' father, and Jon Failla, Steve Weber, Mark Zeissler, Saul Stein, Richard Vecchiarello and Chris Shobe handled several parts with an ease and manifold dexterity. This is certainly a well trained company.

There are some problems with the women in this production, although this is not to denigrate the work they have done. I think, in part, that the men's roles are easier to get a grip on and that when the women have parts more or less stereo-typed or fixed (as most of the male parts are), they shine as brightly as the men. Kathy Petersen's brief role as

Cont. on p.15

Wednesday 20

8:00—9:00 a.m.

FOOD COOP COFFEE HOUR

Free refreshments, coffee and tea. Open to all students. Basement, CCN.

10:00 a.m.—9:00 p.m.

**** STUDENT SENATE ELECTIONS ****

All senate seats are up for election. These are the people who decide how to spend the nearly 1/4 of a million dollars each year in student activity fees. Voting is in the lobby at CCN, but note: it will be in Dining Hall, between 4:30 p.m. and 7:00 p.m.

3:30 p.m.

SOCCER GAME

Purchase vs. Old Westbury, on the Great Lawn

9:00 p.m.—1:00 a.m.

ANOTHER WNAS BOYCOTT?

While WNAS takes place in South, it now appears that there will be another pub boycott. Stay tuned for details.

Friday 22

9:00 a.m.—3:00 p.m.

STUDENT SENATE ELECTIONS

Last chance to vote. Front lobby, CCN.

7:00 and 11:00 p.m.

Film: DR. STRANGELOVE

This apocalyptic black comedy about nuclear destruction is one of the funniest movies ever made. Along with its absurdist look at doomsday possibilities, it features some outstanding comic performances, by George C. Scott and Peter Sellers. Also, the characters' names are unforgettable; Merken Muffley (look up merken in the dictionary), Bat Guano, and of course, Jack T. Ripper. Theater H.

9:00 p.m.

Film: START THE REVOLUTION WITHOUT ME

This absurdist comedy, with Gene Wilder, is a fitting companion to *Dr. Strangelove* on this weekend's double feature. Theater H.

9:30 p.m.—1:30 a.m.

Rock Band: BOP APOCALYPSE

Music, dancing in the Pub.

Thursday 21

10:00 a.m.—9:00 p.m.

STUDENT SENATE ELECTIONS

Same times and places as Wednesday.

7:30 p.m.—9:30 p.m.

CULTS: Panacea or Imprisonment

This program, run by the Counseling Center, focus on those cults which have appealed to artistic personality. The leaders will describe from psychological and historical perspectives. Speakers include Dr. David Halperin, author of forthcoming book, *Religion, Sect and Cult*, Marcia Sameth, M.S.W., Coordinator, Westchester Cult Information and Treatment Program.

8:00 and 10:00 p.m.

International Film Series: SHOOT THE PIANO PLAYER

This 1962 film is generally regarded one of France Truffaut's masterpieces. A tragicomic tale of a piano player (Charles Aznavour) who gets involved with a bunch of petty gangsters, has the charm and humor which Truffaut is famous for. It is a classic example of French New Wave, with its sense of spontaneity and irreverent love for old Hollywood movies. Theater One Dollar.

8:30 p.m.

LOAD MEETING

All are invited. This issue will be discussed. Assignments will be given out for next week. Basement, CCS, Room 0028.



CALENDAR



OF EVENTS



Wednesday 27

8:00—9:00 a.m.

FOOD COOP COFFEE HOUR

See last Wednesday for details.

12:00 noon

PLANNING COMMITTEE MEETING

Clubs must have a representative at every scheduled meeting. Conference Room, CCN.

3:30 p.m.

WOMEN'S TENNIS

Purchase vs. Wescon.

Details To Be Announced

RAP GROUP FOR GAY STUDENTS

This group will provide students with the opportunity to share with each other the realities of the gay lifestyle. If interested, please register in the Counseling Center. John Rosslund, Ph. D., and Gloria Gutner, M.A., from the Community Counseling Center, Mamaroneck, New York, will lead the discussions. Seven sessions, starting today.

8:00 p.m.

GUY MALLORY, Music Recital

Student recital. Bassoon. Music Building. All are invited.



Thursday 28

3:30 p.m.

SOCCER

Purchase vs. Rutgers of Newark. Great Lawn.

8:00 and 10:00 p.m.

International Film Series: A TRIBUTE TO RONALD REAGAN AND RICHARD NIXON

A study of the President as actor, both fictional and non-fictional. At 8:00, we'll see *MILLHOUSE ON THE ROCK*, a hilarious, and all-time classic comedy. At 10:00, we'll see *BEDTIME FOR BONZO*, starring Ronald Reagan as a college professor whose job is to train a five-year-old chimpanzee. We're talking about the same Ronald Reagan who is presently Commander in Chief of the United States Armed Forces. One Dollar. Theater One.

Saturday 23

10 a.m.—5:00 p.m.
WRITERS IN CRISIS, day-long conference
 The story in this issue. Eight panel discussions: Sponsorship, Women who Write, The Non-commercial Media, Book Writers Dilemma, Nightmares of the Freelance Journalist, Grievances of Local Writers, What is Happening to American Publishing, and What Can We Do? Solutions. Among the panelists: Judy Angell, Flora Davis, Emily Hanoln, Julius Novick, Nora Sayer. Sponsors: Connecticut Westchester Writers, The American Writers Congress, The Nation Institute, Westchester Women's News, and SUNY Purchase. Registration 9:30—9:30 a.m. Theater H.

10:00 and 11:00 p.m.
START THE REVOLUTION WITHOUT ME
 See Friday for details.

8:00 p.m.
AMAS Repertory Theater
 The AMAS Repertory Theater will perform *Langston Hughes*, a musical revue based on the poetry and lyrics of the late Langston Hughes; written and directed by Rosetta LeNoire. 8:00 p.m., Theater B, Center for the Arts.

10:00 p.m.
MR. STRANGELOVE
 See Friday for details.

Sunday 24

All Day
COLLEGE AWARENESS DAY
 Are you aware that today is college awareness day? More than 100 community members from the College's major volunteer organizations; The Friends of the Neuberger Museum, The Prompters, and the Purchase Affiliates, have been invited to attend. President Grebstein will give a presentation on the college. A community dialogue will follow. "As the only public, four-year institution of higher education in Westchester County, the College at Purchase is committed to serving the community through its educational, cultural, and recreational programs."

8:00—10:00 p.m.
VIDEO CENTER WORKSHOP
 Never mind the bollocks...The Video Center is open. If you want to be a big time television/video director, actor, reporter, artist, or just a camera person for Laverne and Shirley, by all means stop by at CCS 0027, and we'll see what we can do.

Monday 25

3:30 p.m.
SOCCER
 Purchase vs. Dominican College, Great Lawn

Tuesday 26

11:30 a.m.
VISITING ARTIST LECTURE SERIES
 Ken Carbone, Designer, will speak, in 1016, VA Building.

8:00 and 10:00 p.m.
Film: THE PRODUCERS
 "If you've got it, flaunt it," says Zero Mostel, in this, one of the better Mel Brooks comedies. Featuring "Springtime for Hitler." Theater H. One Dollar for students.

9:00 p.m.
STUDENT UNION
 The Student Union meets every Tuesday, at 9:00, in the Fireside Lounge. Everyone is invited to attend.

20—Nov. 2



Photos by Paul Sedita

Friday 29

8:00 p.m.
Research Presentation: POTATO BEETLE PESTICIDE IN DRINKING WATER IN LONG ISLAND
 Dan Wartenburg, a PhD candidate in Chemistry at SUNY Stony Brook, presents his research on this question. Room 1001, Natural Sciences. Hosted by Purchase Chemical Society. All are invited. Wine and cheese afterwards, in the planetarium.

8:00—6:00 p.m.
HELIOTROPE AND PUCE FLOATING OPEN HOUSE
 Location to be announced.

7:00 and 11:00 p.m.
PSYCHO
 Alfred Hitchcock's classic horror film set the trend for about a million ripoffs. None has ever equalled the genius of this film. Hitchcock's genius is in the way he finds horror in everyday life, and the subtlety and precision of his cinematic style. *Psycho* is a meditation on disembodied consciousness, among other things.

9:00 p.m.
Andy Warhol's FRANKENSTEIN
 A sick movie. Funny. Theater H.

Saturday 30

7:00 and 11:00 p.m.
Andy Warhol's FRANKENSTEIN
 See Friday.

8:00 p.m.
GREENWICH CHORAL SOCIETY
 All-Brahms program. Theater A, Center for the Arts.

9:00 p.m.
PSYCHO
 See Friday.

9:00 p.m.—2:00 a.m.
HALLOWEEN PARTY
 The location has been announced: The Design Tech Building. The Halloween Party is traditionally the party of the year. What will Jon Crystal come as this year?

Tuesday 2 Election Day

8:00 and 10:00 p.m.
Film: MR. SMITH GOES TO WASHINGTON
 Things might be better if Ronald Reagan was still an actor, and Jimmy Stewart was President. Well, that's not the case, but here we can enjoy a fictionalized version of what it would be like if Stewart was a Senator. This Frank Capra classic is one of the most beloved American films of all time, and Stewart's performance one of the greatest. Theater H.



By John Gray

Expectations ran high last Saturday night as American Ballet Theatre's junior company, ABT II, prepared to give its first performance of the 1982-83 touring season. A capacity audience of dancers and dance lovers had turned out, anxious to find out how this "junior" company compared with its parent company, now inactive due to contractual disputes. As the audience filed into Theatre A an impromptu began as ABT's artistic director, Mikhail Baryshnikov, was sighted. A comic interlude, every bit as entertaining as the program, ensued. A giant communication network was set up and through a variety of methods, eg. pointing, politely or boldly; surreptitiously turning one's head; standing on one's seat; or, my favorite, the lady who walked down our row, purse to her face, whispering, "left front, left front," "Misha" was located.

Finally the lights were dimmed and the game, belatedly, was ended. The curtain opened and another performance began. This was a different movement game though, more controlled and polite. The first piece, Richard Englund's *Vivaldi: Variations* (1977), looked like a neo-classic experiment in pas de deux as one set of pretty arms and hands were followed by another. Good technique was hampered by tentativeness. Movements which should have been full, sure, and fluid, came across as clipped, as if the dancers were afraid to give the movement the time and room needed to develop. It was only the first piece though and first night jitters are neither unexpected nor unforgivable.

Robert Joffrey's *Pas des Deeses* (1954), with music by Romantic composer John Field, followed and I began to wonder if the problems of the first piece weren't going to be echoed in the rest of the evening. A take-off from Jules Derrot's Romantic ballet, *Pas de Quatre* (1845), Joffrey's *Pas des Deeses* varies the theme. Instead of having the



Grand Pas: *Raymonda*, the last piece on the program.

ABT: High Expectations, and Mixed Results

four prima ballerinas of the Romantic era meet as Derrot does, Joffrey adds a male, the great dance/choreographer Arthur St. Leon, and subtracts a female. Left are the three distinctive stylists of the 19th century. Marie Taglioni and Lucile Grahn known for their lightness, grace and ethereality on the one hand and Fanny Cerrito, renowned for her bountiful technique, on the other. With such an auspicious assemblage one might expect to see at least a glimmer of the strong rivalry which existed among these dancers but, alas, this was not the case.

The lack of dynamics in John Fields' score were reflected so well by the

movement that at times one wondered if the piece would end. The fabled stylistic differences between the three ballerinas were never delineated and if a rivalry existed between the three it was delivered with such subtlety that it escaped this reviewer's eyes. I got the feeling that maybe Richard Englund had set his young company (ABT II dancers range in age from late teens to early twenties) too tall a task by requiring them to project things, i.e., a clearly definable style, which normally comes much later in a dancer's career.

These reservations were dispelled to a large extent by the next piece. Choreographed by ABT II's resident

choreographer, Lynne Taylor-Corbett, *Sequels* (1980) attempted to combine the classical virtuosity of ABT II dancers with a lone dancer spotlighted in the middle of the stage. He begins with a series of fluid, rounded arm swings. These are interrupted by a contraction. The contraction is followed by more arm swings as he is joined by other dancers in multi-colored unitards. Contrasted with these rounded, fluid movements are more brusque, angular forms. A kind of modern partnering begins, accompanied by the ominous chords and discords of Robert Muczynski's Sonata for cello and Piano, Op. 25. A lush, legato section is juxtaposed with a sharper, more oblique one. Movements reaching outward and upward flow into a duet filled with showy leaps. A series of solos and duets come together and the piece ends in an ensemble of shapes and forms. Although *Sequels* seemed to tap an energy that was lacking in the first two pieces, it also seemed to have missed its attempt at synthesizing the ballet and modern idioms. Instead they existed.

The energy generated by *Sequels* continued. *Grand Pas: Raymonda* (1898) finally resolved any doubts concerning ABT II's ability to dance classical ballet. Dawn Caccamo sparkled as *Raymonda*, attacking the virtuous steps as if she's been doing them all her life. John Turjoman's DeBrienne was a little stiffer but he also showed an energy and ability to project which had been noticeably absent in both *Vivaldi Variations* and *Pas des Deeses*. After a finale like that one can only guess what they'll look like at the end of their tour.

Note: Next on the dance calendar is the Ohio Ballet directed by Heinz Poll. Performing works ranging from Balanchine to Cunningham, this company also has a rapidly growing reputation as one of the finest small ballet companies around. They will be appearing here on November 20th.

Faculty Visual Arts Show A Big Disappointment

By Sheila Bermel

Yes, folks, there was a Visual Arts faculty show. It ran October 1-9 in the Visual Arts Gallery, a surprisingly short run. The general consensus was not good. I was very disappointed and it nearly put me to sleep.

I found only two works to be outstanding, some good, and the rest were either o.k. or just didn't belong. I felt the teachers could have submitted better quality work other than some of those things that were probably dug out of their attics or their files. A lot of the work was simply in poor condition. For instance Antonio Frascioni had a very good woodcut print of a group of kneeling group of figures with their hands on their heads as if being persecuted or arrested. The imagery was strong but the quality of the print was poor.

Then there were those cute, boring still lives and landscapes. The idea of actually standing there and looking at Kim Do's winding road landscape, or Elizabeth Grubic's ordinary still life on a table made my stomach churn. Oh, and how about Harriet Shore's painting of flowers in a vase against a pink background; that's just it, what about it? I could not believe what I was seeing. Dean Colker's piece looked like a Freshman Studies student whipped it out in a minute. Nothing more than second rate art work.

Now that I got that out of my system, there was art that was simply O.K. For instance, Murray Zimmiliev's lithograph of figures in groups with self portrait included, was your average print but with very skillful drawing. Larry Bach showed black and white photos of male nudes with flying bits of glass. An interesting effect it was, but still they just seemed so ordinary. Kent Floter had a nice piece called the "Golden Calf." It was painted on metal sheets with straight and circular cuts overlapping each other. The play of light on the edges was somewhat stimulating, but the color was of a dull, bathy purple.

Now I'll move on to art works that were definitely a step up in quality, craftsmanship and imagery. Such as Abe Ajay's assemblage of wood and cast polyester resin. The piece was delicately small and the relationship between the different materials was very pleasing. Then there was Michael Torlen's painting. On a large canvas painted abstractly there was a lot of interaction of colors and an unusual interlocking play of gold and silver lines. The painting was of excellent quality. Then there were those two very handsome furniture pieces. One, by Ken Strickland, was superbly crafted and finished, was sculptural in respect and iconic in form.

As I said, I thought two works to be

outstanding; that of Nicholas Marsicano and Scott Richter. Marsicano exhibited an expressionistic figurative painting of ink wash and pastel on paper. I was excited by his gestural markings leaving the reclining figure in the negative shape. I was quite taken by the painting and perhaps it was the best of show. Then of course there was Richter's sculpture, "Object of Extreme Concern," which was a tusk with a painted black female form at the top. I thought it was a real ivory tusk till

Black Theater

Cont. from p. 11

life. He is always asking questions, is always on a constant inward search. To him, all of life involves questioning. And knowing that we have to reach out to human beings. There is that constant movement, in and out. There must be a balance between the conscious world and the subconscious world."

It was Hyman's love of Ibsen that inspired him to go to Norway in 1963. Since then, Hyman has been in Norway at least once a year. He considers Norway the most beautiful country in the world, and talked about the way the people of Norway enriched Ibsen's plays. "They are wonderfully different people. People have more time to get to know each other. The idea of scandal is more important there; the towns are smaller. Scandal is a very real threat, unless you've got the courage of convictions. We see this a lot in Ibsen's plays. *Hedda Gabler* especially."

Hyman played Othello, the role he is famous for, on the Norwegian stage. "Norwegian is a strange, difficult language. Words are combined with five modal adverbs, which can give

I realized it was made of beeswax. His statement was well executed and in fine quality.

One other note was the fact that hardly any of the works were titled, dated or given the medium of work. That too was disturbing. Maybe I just expected too much and in turn was let down. So perhaps the next faculty show will show some more care because after all the students are influenced their teachers' artwork.

incredible nuance. We miss a lot of humor and irony in translations of Ibsen. In *The Doll House*, for example, a line which has been translated by Rolf Fjelde as 'I'd like to talk with your wife,' is actually closer to 'I'd like to go in a little to your wife,' which has a whole different meaning. Ibsen's language is extraordinary. Like Shakespeare, he is incredible in creating complex human beings."

Though Ibsen is Hyman's favorite author, the Norwegian playwright has not provided Hyman's bread and butter. His current portrayal of Rank is only the second time he has taken on an Ibsen role. He is most known for his many performances as Othello. "When I was a kid, I didn't care too much for the play. I found it a bitter work. I didn't like the idea of a black man being duped. But the play's not about jealousy as much as it is about ego. It's an incredible, extremely difficult and rich role. The play's theme is ego; too much ego leads to tragedy. Iago is like that, all the characters are, not just Othello."

Writer's Conference To Explore Variety of Problems

By Eva Papp

One result of last spring's American Writer's Congress in New York City is the upcoming Writers in Crisis seminar, to be held at Purchase October 23rd. Writers from Westchester and Connecticut will appear, on panels dealing with economic and social problems with writers, such as the publishing recession, control of material, libel suits and censorship.

There will be an entire section devoted to censorship, with an address entitled "The Return of McCarthyism" being delivered by Merl Miller, author of the highly acclaimed *Plain Speaking*.

Another panelist will be Julius Novick, a Purchase Literature Teacher,

one's own aspirations. Instead, there is hope that through a meeting of those with common concerns, support and direction can be given, and an understanding developed in regard to current trends affecting the writer and his/her work. There should be plenty of opportunity for discussions centered around informative and relevant panel presentations, dealing with national as well as local issues. All those interested are urged to attend. A fee of \$10.00 is being requested as a pre-payment or \$15.00 at the door. Following is a schedule of topics to be discussed.

9:15-Women who Write, Other Voices (non-commercial media)



Julius Novick, Panelist, and Purchase teacher

heading discussions on journalism theater criticism. "Theater Criticism is at an abominably low level in America," states Novick, who then passionately enumerated the difficulties associated with establishing oneself in theater criticism.

The conference is not intended to provide a program from which to glean inspiration and then go scurrying home to attack the typewriter, renewed in

Stockdale Play

Cont. from p. 11

Stella Adler and Katie Bull's portrayal of gossip columnist Louella Parsons are two good examples.

I have real problems with what is one of the best scenes in the play, when the women of the violent ward step out as a kind of Greek Chorus of pain and agony, profoundly moving, the scene is almost a series of poems about the nature of suffering and God's Peculiar Care. The language of the play strives for and attains a poetic rhythm and balance that ranges from lyrically haunting to stunted and flat when the actresses can't get a grip on what they are doing. Perhaps the women of this company are, in some cases, too well trained at this point. There were too many refined mannerisms, (especially in the speech) from some of them to convey the feeling of rolling around in piss and sweat. At times the energy level takes control when it should be controlled, and we heard too much class when what was needed was the gutter.

However, if the scene is flawed, it is nonetheless powerful, and the women of the company do their best (which is

quite good indeed) with this and with their other roles. Particularly rewarding is the work of Marian Rancic, playing Arkadina in *The Sea Gull*, Juliette Kurth as Lillian Farmer (Frances' mom), and Gina Belafonte playing a variety of parts including one hilarious role as an Illinois grandmother who tries to help Frances. The other women in this fine company are Andrea Morse, Leslie Kincaid and Lynne Guggenheim.

In the end the production, both Mr. Stockdale's writing and direction and the Senior Company's acting resembles nothing so much as the life of Frances Farmer. It moves in furious fits and starts, sometimes exhilarating and often working against its own best interests. But most importantly, both the play and Miss Farmer survived to fulfill what they set out to do. Frances Farmer died about ten years ago, but *God's Peculiar Care* has a chance to live on for quite a while yet. With some reworking and a good deal of consolidation, *God's Peculiar Care* could and should aspire to much more.

Peter Gabriel's Security

By Dinah Gieske

The most immediate and striking feature of Peter Gabriel's new release *Security* is the force of the percussion. While it is not overwhelming, it is the most prominent aspect of the record, and its impact is exciting and effective. Gabriel's mastery of the synthesizer is in his ability to recreate clear images of primitive and emotional melodies and rhythms. Each song has a grand and expressive vocal and synthesizer track laid over an intense and ethnic rhythm section.

The first cut on the first side illustrates Gabriel's style perfectly. "The Rhythm of the Heart" contains a sparse and spacious rendition of African rhythms. The accompanying synthesizer is full, loud, and climactic. The song's beauty is in its poignant representation of the connection of the people to the land, and their resistance to "progress." It's an incredibly powerful song, revealing the essence of the music through its primitive rendition of the rhythm; "The rhythm is around me / the rhythm has control / The rhythm is inside me / The rhythm has my soul." The Ghanaian Ekome Dance Company's percussion section plays on this cut, and the song most definitely has the power to move you in a basic, physical way.

"San Jacinto," the next cut, brings us to the Native Americans and their struggle with civilization. This song is an intensely moving example of the record's themes: vulnerability and strength combined. The strengths are in these ancient people's ability to maintain their dignity, while being

completely vulnerable to encroaching civilization. The songs and melodies have a fatalistic edge to them, predicting the inevitable disappearance of these societies. The title of the album is an ironic taunt, as there is a complete lack of security evident in these songs.

The songs "Wallflower" and "I Have the Touch" bring these themes to a personal level, i.e., the individual's attempt to resist the insanity of civilization, and reveals individual methods of coping with the stresses of society. "Wallflower" is a depressing song about a mental institution patient: "Hold on, hold on / they put you in a box so you can't get heard / Let your spirit stay unbroken / May you not be deterred." This is the most melodic song; full of strength and support, rich with a slow, large sound, emotional and beautiful.

The song "Shock the Monkey," released as a single, is the most produced song on the album. Its obscure imagery is intriguing, as much as its melody and pace is danceable.

While each song is political, there is no preaching. The power and the beauty at messages come through the sheer strength of the melodies, and the colorful and exotic images of the lyrics. The combination of the haunting melodies and the rhythms of the past with the futuristic and synthetic sounds of the electronic music create an effective analogy to the messages of each song and the theme of the record.

The record brings you a musical interpretation of another time and place, another world, a world of spirit, ritual, and ancient sounds and symbols.

CENTER FOR THE ARTS

"Fifth Anniversary" Performing Arts Series At SUNY Purchase

Saturday, October 23rd 8:00 p.m.

AMAS Repertory Theater "Langston Speaks"



The originators of *Bubbling Brown Sugar* perform their exciting new musical based on the poems and lyrics of the late great poet laureate Langston Hughes.

Purchase Students - \$3.50
Purchase Faculty, Staff - \$5.60
General Public - \$7.00
Purchase student rush - 15 min. before curtain - \$1.00 (based on availability)
For further information, call 253-5900.

Sports

By Brenda McMahon

Ultimate Frisbee

The Purchase ultimate frisbee team is in the midst of its best season ever, with 8 wins, 8 losses, and 10 games to play. On Saturday, October 9th, Purchase lost a 15-12 match against Columbia, one of the top three college teams.

Coach Farnham credits the team's success largely to co-captains Tom Carroll and Bill Stites, saying "they have a good sense of the game," and Luke Carparelli, the team's standout player. Other top players are Skip Kuhn, Steve Markowitz, John Volny,

and Leo Ehrman. The star rookie of the year is Pierre Caillieree.

Coach Farnham believes the team will be among the top ten in the state by the end of the semester. His goal for spring is to be at least one of the top three teams statewide. He is recruiting players for next semester, and is looking for athletes experienced in football, basketball, or soccer.

He plans to organize a women's team next year, and try to get them in shape for the New York finals.



Brenda McMahon

New Frisbee Coach

Mike Farnham was hired this summer to coach the ultimate frisbee team. A graduate of Champlain Jr.



Brenda McMahon

College in Vermont, and currently a Conrail engineer, Farnham has been interested in ultimate frisbee since 1974.

It was then that he started playing

"guts" with friends, a game where teams stand twenty feet apart and toss the disc as hard as possible at their opponents.

He organized a team, The Rapsallions, which he was captain of for eight years. He taught Phys. Ed at Bransford High School in Connecticut, where he also taught a women's ultimate team. He also ran an ultimate clinic for the town, and a frisbee clinic for women at Mount Holyoke College.

In Spring, 1982, he founded and directed the Connecticut Ultimate Players Association, which sponsored the first Connecticut State Ultimate Frisbee Championships last weekend at Wesleyan. Mike's other hobbies are skiing, cycling, swimming, and hiking. He is interested in promoting ultimate, which has been played for fourteen years, but is still unfamiliar to the public.

UPCOMING GAMES

Ultimate Frisbee

Oct. 23, 24	Sectionals	Home
Oct. 30, 31	Intersectionals	Away

Men's Soccer

Oct. 20	Old Westbury, 3:30	Away
Oct. 25	Dominican, 3:30	Home
Oct. 28	Rutgers, 3:30	Home
Nov. 1	Stony Brook, 2:00	Away

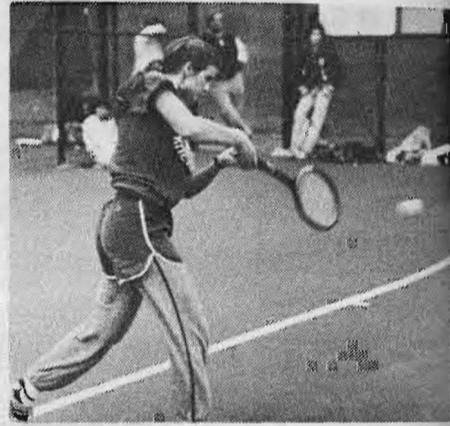
Women's Tennis

Oct. 22	Mt. St. Vincent, 3:30	Away
Oct. 27	Western Conn., 3:30	Home

Women's Tennis

The Purchase Women's Tennis Team did their best this year. Due to the lack of returning players, the team fell short of coach Pel Mead's expectations. This year's team was inexperienced, and faced stiff competition. Among the top individual performances were Connie Giedraitis, with an even 2-2 record, and Liz Gottlieb, who was 2-1, until she was injured a few weeks ago.

The team is recognized for its spirit and optimism, and expect to exemplify this positive attitude in upcoming games.



Soccer Team

On Saturday, October 11th, the Purchase soccer team lost 7-2 against Bard College, their sixth loss in a season with no wins and one tie, against Manhattanville.

The team is not discouraged; they have been playing tougher. Their main problem is a shortage of good substitutes. The team suffers when the first string players are removed.

Conflicts between classes and games are causing problems. Most games are scheduled mid-day, during the week.

Within the team, there are "several hardworking athletes," according to coach Bob Conklin. Among these are Zaidane Abdesslam, a Senior, from Morocco, and defense guard Ron Robbins, from the Spring 1982 Connecticut State Championships.



Perhaps You Might Consider Working For The Load.

We can use your help in many ways: write articles, submit creative writing, poetry, photographs, drawings, write letters, back page messages, classified ads, etc. We have meetings every Thursday, at 8:30 p.m. in The Load Office. CCS, Room 0028. Or call us at 253-9097. Thanks.



Theater X

We invite all students to submit fiction, poetry, photographs, cartoons, prints, drawings, etc. Submit stuff at our mailbox, Info. Booth, at North. We will return all material.

The Soul of Apartment Three

By Susan Sweeney

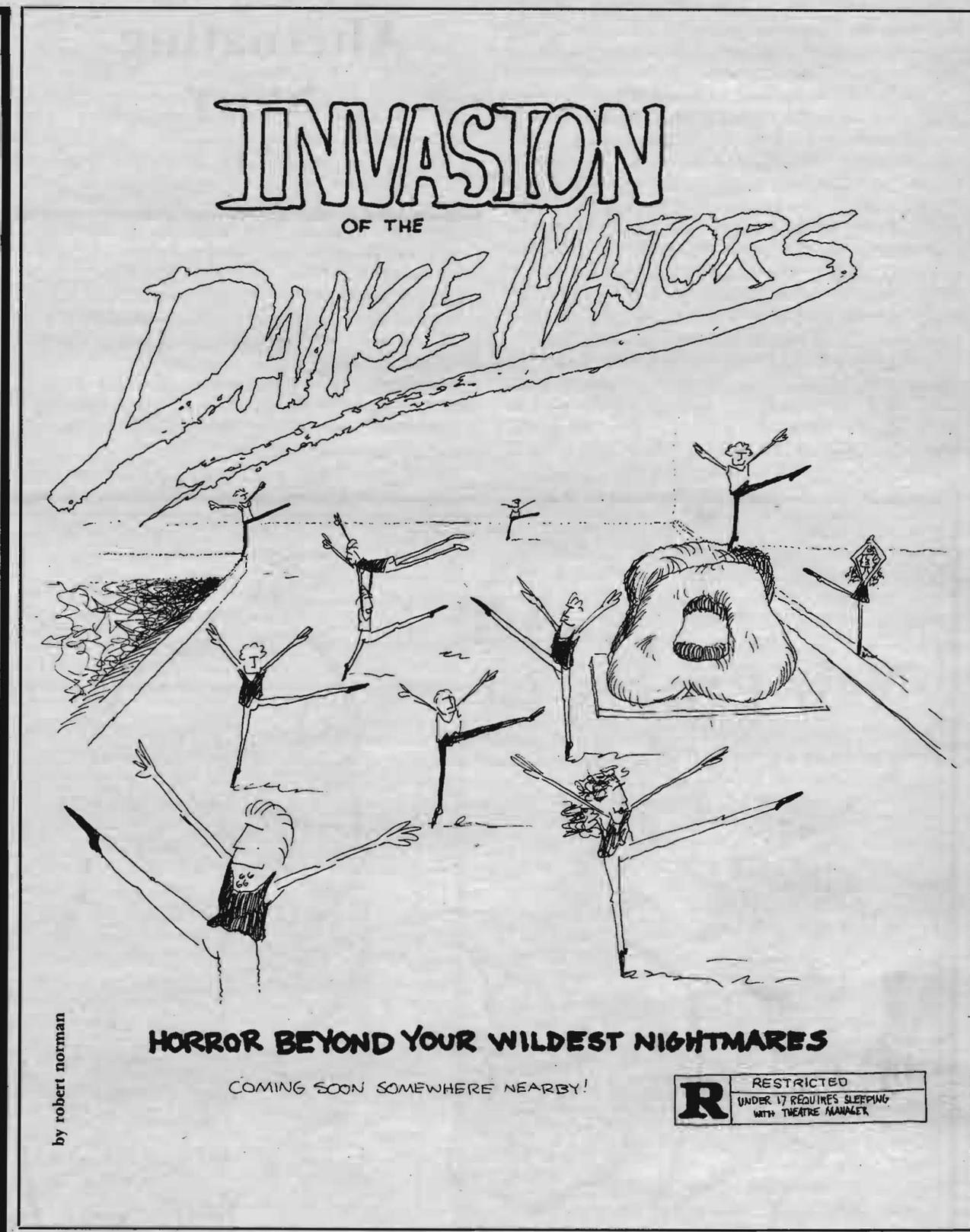
In great pain, the Spirit unwillingly left the body lying dead in front of the kitchen door. He thought about his ingestion of a whole bottle of Sominex, using beer as a chaser in a moment of extreme desperation. Afterwards, in its usual fickle manner, the Mind compelled the Body to stagger stupidly towards the outdoors and some foolish idea of help. Of course, it was too late, and so the mind and the Body had died in anguish on the dirty floor. Now, left to his own devices, the Spirit paused. He knew his duty was to ascend promptly and stand before the judgment of God. But he'd never been one to merely fulfill what was expected of him. Instead he always wandered exploring and keeping himself open to whatever might happen along. For this reason, he often didn't get along with the Mind, who was forever forcing the Spirit to repent of his waywardness. They'd had many a bitter conflict.

Now the Spirit was finally free and, true to his nature could not bring himself to go right away to his questionable fate. He lingered in the shabby old-fashioned kitchen while the liquids of the Body escaped and flowed along the warped linoleum, eventually pooling underneath the radiator. Of these there was a considerable volume because the Body was young and male, and fairly large. The Spirit watched this pooling process with fascination for many hours, until rigor mortis set in. Then, looking about, he realized he could see with amazing clarity and freshness. The Mind was not there regulating his perception, interpreting it, and making all sorts of confusing noises. He saw the empty bottle of Sominex on the table amidst beer cans and crusty dishes, and didn't even feel any guilt about the mess. It was, on the contrary, rather interesting.

He floated around slowly in the small apartment which was about as clean as the kitchen table. In the bathroom, the Spirit hovered awhile. In the corner above the tub a little bit of the ceiling was gone, leaving a dark, ragged hole. He became aware of water running overhead. Another spirit stood directly above him. He could sense this spirit closely; it seemed to be touching him. Then suddenly, a mind began talking, forming a barrier. The Spirit couldn't quite connect anymore. Disappointed, he drifted back into the living room. Soon, he became absorbed by its contents which he saw as if for the first time. The old, worn couch and chair too often occupied by the Body, now had beautiful texture and color in his eyes. He began gazing at the other objects in the room while the hours floated away unnoticed.

The Spirit kept himself amused that way for several days. There were a few occasions when he could again sense the other spirit. He sometimes heard music from above and felt happy sensations as if he was dancing. At those moments, he could almost touch the other spirit because it was feeling the same way. But always the music stopped and a strange mind began speaking repelling the Spirit below who sought a communion.

In the meantime, the Body in the kitchen blackened and a foul smell filled the premises, creeping out into the maze of old hallways and drifting slowly upwards into the rooms of the other tenants in the building. But they did not know the meaning of the odor, so no yelling or banging came to disturb the Spirit. The decay of the Body saddened him. It had often made him feel great elation. He felt joyful when it was active and uninhibited. Occasionally, if the Body was interacting with another body, he'd felt as one with the other spirit. This was quite the state of ecstasy.



For awhile he dwelt on that remembrance. How could he leave such experiences behind? He wandered back to the kitchen and focused on the dead form in a heap by the door. It was a tool. Could he possibly utilize it once more before the bones and muscles no longer held it in a piece? The Spirit considered. He knew he had the power to move the Body because he had done it before on those rare occasions when the Mind was inactive. The Mind slept eternally now and wouldn't interfere. He thought he might try his luck. Going close to the Body, he concentrated his energy, and surprisingly, reentered it with no difficulty. However, there was a great stiffness and the Spirit felt extreme discomfort. "It might be a little hard to move," the Spirit thought.

But by ignoring the pain and contemplating his future bliss, the Spirit managed to raise the Body. It sat in the mess of its own death, then stood up gradually and walked with great awkwardness to the hall door. The Spirit was in agony, yet was elated with his success as well. He made the Body unbolt the lock and enter the narrow corridor. He went stiffly forward and around the corners to the light of the front hall. At last, he stopped against the row of metal mailboxes. The stairs were behind the wall on his left. Excitedly, he became aware of another spirit

and knew it was the one he'd felt close to the past few days in the above apartment. The neighborly spirit was accompanied by the rhythmic clomp of high-heeled shoes, echoing through the hallway upstairs.

Unfortunately, right at this moment the Spirit felt something besides the other worldly spirit. A force, a gigantic and pervading pressure, beckoned him. It seemed to be reprimanding him as well, without words. The Spirit tried to ignore this powerful, godly summons, and focused on the sound of footsteps clattering down the stairs. The body of a girl in a dress appeared, hurrying to the front door. Behind her, the Spirit was joyful at her nearness but he was fast losing his ability to concentrate. Two guiding arms surrounded him from either side tugging him upward away.

Suddenly, the girl's mind said something to her in alarm, and she spun around in the act of turning the bolt. As might be expected, she saw the now collapsed dead Body and not the friendly Spirit, so she immediately fainted. Her spirit stayed with her, not noticing the ascending Spirit from Apartment Three. But it was too late for him anyhow; he was being policed swiftly to authorities above. There we must leave him, for we have all been told where wayward spirits are supposed to go.

Blind excitement rippled through little Dickie Franklin's body as he started down the playground slide. As he gained momentum, he put his hands lightly on the shiny metal surface to balance. In his bliss, he failed to take notice of the sheet of metal which had loosened and come up an inch or so with years of use. His left pinky caught the edge and amputated the digit so smoothly that Dickie didn't notice at all until he saw the renegade fire truck that had just crushed the merry-go-round and everyone on it into a bloody heap of twisted metal and fiberglass. Dickie noticed that the color of the fire truck, now desperately attempting to disengage itself from the carnage, was the exact same color as the fluid flowing and gushing and spraying and grugling from the small stump where his finger had been.

The fire truck was helplessly stuck and wouldn't budge an inch. The fire captain decided to take matters into his own hands. Throwing an empty whiskey bottle to the floor of the cab, he vaulted from the driver's seat. His boots landed squarely on an elderly woman's neck, spattering the woman's vocal cords inside her frail body. She let out a wail of contempt as sludge spurted in thick jets from her nose and mouth. The marshall silenced the wench by grinding his waffle-heeled boot deeper into the neck, and stopped only when he heard a muffled pop, like that of rotting wood breaking in two.

Stomping his boots on the gravel to shake the entrails off, Marshal Ron turned and smashed his bony skull into a dangling pusball of gore. Dickie, observing the situation from atop the slide again, applauded in sheer delight of the chief's misfortune. The chief slumped to the ground alongside the poor

pummeled patsy he had pounded to the pavement previously. The rest of the fire crew went into a crazed panic. Flailing their arms in circles, they began to make strange squaking sounds as they hurled children under the spinning wheels of engine number six.

Dickie delighted in the deluge dripping drool onto his dismembered digit, deliciously dedicated to descending the deathslide. He sailed down the slide again, lopping his wrist off and tripping an insane,

Another Alternating Story

by Austin Steele and Keith Lo Bue

locked-up part of Dickie's brain. He snapped to a fully prone position, screaming defiantly, "I'll make a movie of this!" Yes, little Dickie, innocent little Dickie, who eats his green beans every Thursday to make his mom happy and always remembers to use the toilet, was really an out of work movie director gone undercover.

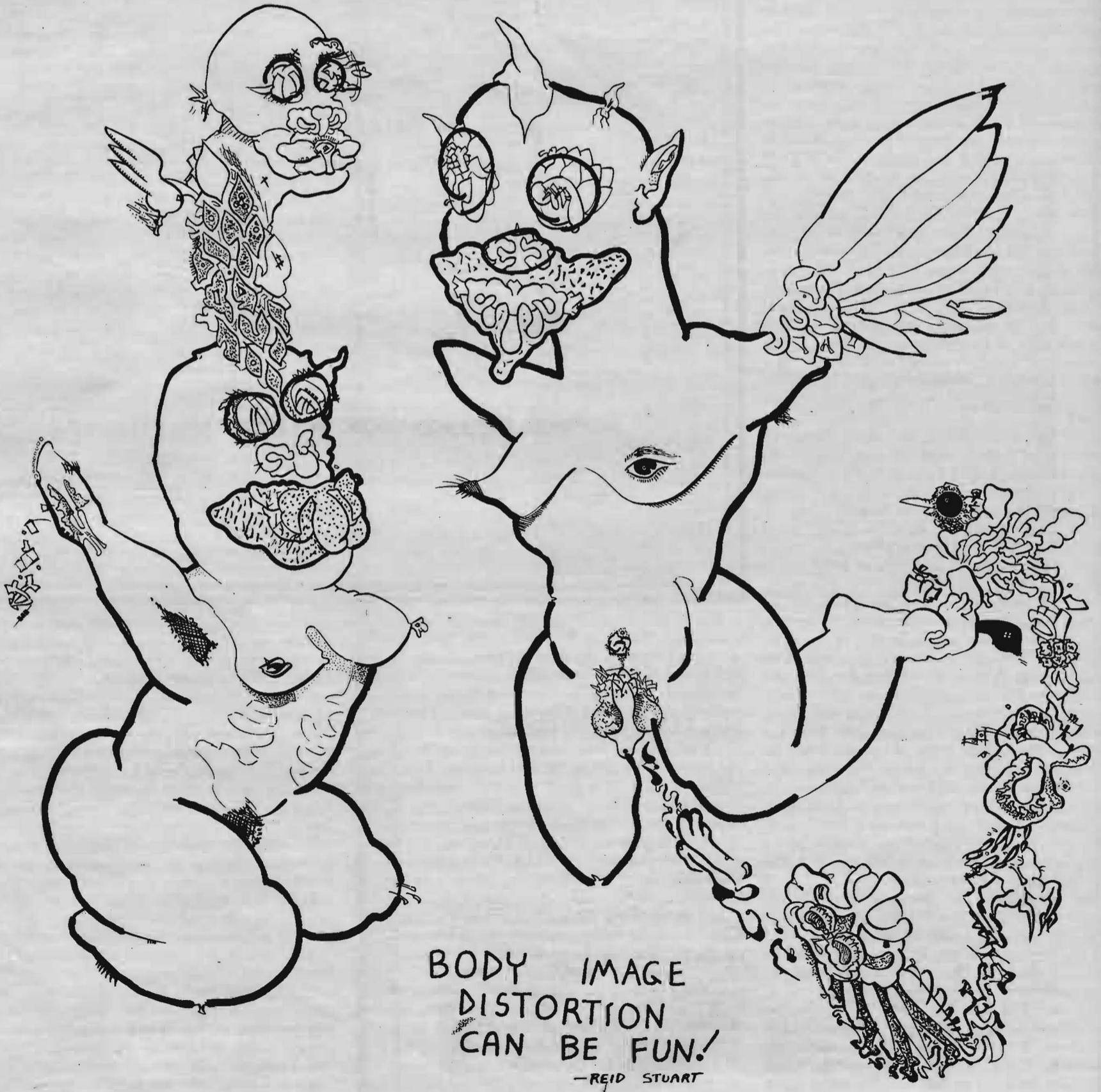
After racing down the slide just one more time and losing his left leg in the process, he dashed over to the group of busy firefighters, contracts clutched to his breast by his remaining arm.

"Boys! Boys!" he cried "Have I got a deal for you!

Looky here." White sheets of paper bearing obscure crayon markings were quickly passed to the confused and weary fire jockeys. They read in silence. A small, red-faced axe-toting volunteer looked up from his paper, flicked a booger at Dickie and suddenly produced a wad of snot from his nose that was so mammoth that Dickie had to suppress a gag. The outside of the goo-ball was milky and semi-transparent, and Dickie could easily see the center which was a reddish-green mass of crunchy, solid waste. He could barely take his eyes away from it, and he had just been able to glance away when it spoke three words: "You want me..."

Dickie immediately produced a monstrous wad of snot himself to combat the one unleashed upon him by his adversary. The two snot clods battled furiously hanging in mid air, as a ring of spectators formed. Soon, bets were laid as to the outcome of the animated booger war.

Taking advantage of the crowd's enthrallment with the entangled wads, the red-faced fire deputy slowly edged toward the hairy globs entangled in inanimate hate. Curiosity driving him beyond rationality, he reached out a trembling arm, and with one quick snap of his fingers, got both of the bumpy boogers to bounce to his bi-rhythmic beat. Due to their sudden movement, people swiftly lost interest, leaving Deputy Smitzioli with the two jiving, jiggling hunks. One of the slop-mounds suddenly began to gyrate faster and faster, issuing a screamingly high-pitched buzz. In an instant, everyone within hearing distance was stricken deaf. Both blobs then winked out of existence leaving the stunned crowd dazed and confused. Little Dickie began to cry, but of course no one heard him.



BODY IMAGE
DISTORTION
CAN BE FUN!

—REID STUART

Terrible Soft Sword

By Edward Haviland

I came downstairs and it was Arthur. He was inside in a second, and lay his big, booted feet on the coffee table. The beige leather smelled of some distant, bloodless tannery. An almost sterile smell, like a new bandage. He had on a new turtleneck, too. His head looked separate from his body, lounging in the thick wool folds.

"New boots?" I asked.

"New boots. For my birthday. How the bleeding hell else am I supposed to emulate Hemingway? Not through sentimental verse. And I haven't mastered bruiser prose yet." He smiled. He thought this new direction was a good one. "I told my mother I wanted boots and when she asked my why I told her that I didn't want to catch cold in the winter. She believed it, too, the sap."

Arthur was incredibly thin; whether he wore the heavy sweater, to disguise his thinness or give the impression of greater bulk, I couldn't tell. Regardless, it made him look even thinner than he was, as if he'd just endured a famine and some relief agency had just stopped by, distributing clothes. I asked him about school.

"All right Have yer read the book?"

"What book?"

"The bloody lectures-McClellan, Sherman and Grant..."

"Oh." The Civil War lectures; on days when he wasn't too worried about his hair, when he wasn't plotting any meek social contact and could afford to make it dome shaped, he wore an old forage cap, Union blue, technically, but in actuality nearly confederate grey with dirt and dust and wear. He claimed it was genuine, but my thesis was that at most it was fifty years old, from the wardrobe department of whatever company it was that made *"Gone With the Wind."* Arthur is obsessed with that war; in his pockets he carries mini bullets, two that

he plucked himself for the duff of the Wilderness, where "Grant got ripped up but didn't care a damn for casualties and hammered Lee again the next day." Whenever Arthur shows them off he'll hold up the one with the blunted tip and say "probably smashed a Rebel bone, this." When he's nervous he'll take one out of his pocket and roll it around between his fingers.

"Nope."

"Why not?"

"No time."

"What do you mean, no time? It's a short little book. I read it in an hour and a half."

I don't have much use for the Civil War, aside from some graphic casualty photographs, the Stephen Crane book, and a couple of stories by Ambrose Bierce.

"It'd take no time at all," he insisted, taking his feet off the table and leaning forward on his knees. "You've just got to assault the bastard, sit down and read it. Enlightening as hell."

"Like the investment of Petersburg?" I said. That is one of his favorite analogies: hard, decisive action and the investment of Petersburg by Grant towards the end of the war.

"Yeah."

I countered with an inquiry into the fate of his Morgan the Fay expedition; that's the name he gave to a girl he'd seen but never become acquainted with. Darkest hair in the world, he claimed. Dressed entirely in black, right down to her socks. "Strong girl, the Fay. Independent as hell. Does what she wants. Isn't easily seduced by what people think. A bleeding enchantress."

I wondered how he knew. He spoke as if regarding her in comparison with a multitude of other girls he'd known previously. He'd known only a few, though. The last girl he'd really been intimate with was someone named Kim whom he was intimate with when he was fourteen or fifteen. He hasn't

talked to her, he said, in three years. But this was his year of resurrection: college new beginning, clean slate. He had promised a new, vigorous campaign, to break out to blast away his inhibitions and his fears like Grant breaking the siege at Chattanooga. He'd written a poem commemorating the decision, comparing his interrelations with people, past and present, with the methods of three generals-McClellan, Sherman and Grant. He had forecast the victories.

He sighed, and smiled, as if he hadn't expected me to take his earlier claims seriously. "Autumn isn't the greatest time to wage war on an enemy," he said, aware that the analogy couldn't disguise or excuse his failure.

"You can't be turned away from a girl by inclement weather or muddy roads," I said.

"True enough. But why dwell on defeat? Want to go out and pick up some Lions Brews?"

Lions Brews, literal translation of the German Lowenbrau. Sure, I said. "You haven't any typing to do?"

"Not a letter," he said.

On weekends he used to stay inside, typing in his basement, from the composition book he wrote in. That used to keep him sane, sort of sublimation. Now he came out a lot more often, forsaking the poems so that he could take off beer caps with his teeth; occasionally we'd go off to the cemetery and sit cross legged over some veteran's grave with a paper bag between us. We'd get there by way of a path through the woods. We don't do that anymore. Usually we just stumble along the road. He gets pretty drunk and I suppose he thinks walking along the road will bring him closer to meeting some lovely girl more than sitting at home filling notebooks would, or walking through the woods to the cemetery.

He told Civil War anecdotes. His favorite recalled General Sherman's encounter with a wealthy southern planter during his march to the sea. "Where you heading?" the planter asked repeatedly, despite Sherman's reluctance to reveal his destination. Eventually, after extracting a promise of secrecy from the planter, Sherman turned in the saddle, leaned condescendingly down, and said, with the vast Army of the Tennessee tearing up railroads and despoiling the landscape behind him, as far as one could look, "Anywhere I please."

Arthur would always sit back and ruminate on that one after telling it.

Later we were quite drunk; but still in my living room.

"I used to have a wine-sack, like the ones in *The Sun Also Rises*, but I stuck it in the freezer once and the water I had in it expanded and ruined it," he said, standing.

"Going somewhere?"

"Yeah," he said. "I think I'll be taking off now."

I stood up. "Want me to come along? We can talk somewhere--" It was early. I wasn't tired yet. I was anxious, charged. Being short on money I didn't feel like wasting a good drunk in my room, listening to my ninth-grade Beat albums on the headphones. I felt like going outside, to assist my philosophy in its suffusion into the Universe.

"No, that's all right," he said. "I'll go by myself. Don't worry about it."

I remained motionless while he went to the door, frozen in a painfully tentative attitude. I didn't know whether I should demonstrate in any way how I felt about being victimized by what he saw as his quick, decisive action; He wanted to be alone, obviously, so that success would be more likely if he stumbled into someone. Some girl. Or the impossible Morgan the Fay, despite her being forty miles away, in some dorm on the campus Arthur commuted to. Painfully tentative. That wasn't me. That was him. And now, he thought, he was remedying it. By dressing his frustrated aesthetic and emotional self in boots with two inch rubber heels and coarse, weighty wool hunting sweaters. Quick and decisive, the change was.

I scratched my neck and sighed; just before he actually walked out the door I seized a book from the coffee table and opened it up. I waited for him to ask what it was that I was reading.

"See you next Friday, or thereabouts," he said, closing the door gently behind him.

I thought about Morgan the Fay and her lack of a proper name and identity and the unknown nature of her lodgings, its bookcase and wall posters forty miles away. I thought about Arthur approaching her, but rejected that thought quickly and thought instead about the toes of her pointed black shoes, that being the only viable vision I could produce, what with only Arthur's description to go by.

Peekskill, 1981



Photo by Janice Young

Peerless Faze

By Kevin Boland

Saturday afternoon. East Third Street. Joe asked me for my lighter. I threw it to him without a thought. He put away the joint and took an M-80 out of his pocket. He put it in his mouth and flicked the lighter. As the fuse sparked to life, I began to wonder.

I had seen it all before, of course, in my imagination, after I had heard on the radio, it must have been on July 5th, 1982, that someone had done this to kill themselves over a woman. Love. Explosive.

Had Joe heard the same thing and been thinking about it all this time? Why did he want to show it to me of all people? I thought with untranslatable thoughts.

I saw it again, more vividly, then the muffled wham. The cloud of blood. Flying bone shrapnel, headless quivering hands, dirty walls, a cup of vanilla pudding in my lap. Where's the spoon?

I saw it again, differently. Jumping up, grabbing at his mouth, the cardboard cylinder twirling beautifully in the air, the loud report, the deaf hero.

On the blur of a hallway, the shattered windows, the confused neighbors, the running fugitive.

The brain is really a wonderful organ. In the space of about three or four seconds it can, if it has to, think a lifetime of thoughts. I'm sure Joe was thinking too. As the spark disappeared behind his teeth, he was looking sideways wide-eyed dullblank at me. Goodforhim, what guts.

Joe was playing with change. He was playing with both of our minds. He was an artist. I was frozen. Couldn't move.

As the inside of his mouth went dark he convulsed. His body went spastic and big tears dropped. He screamed and dropped to the floor. There was a noise, a pop.

An empty cardboard cylinder flew to my feet. He

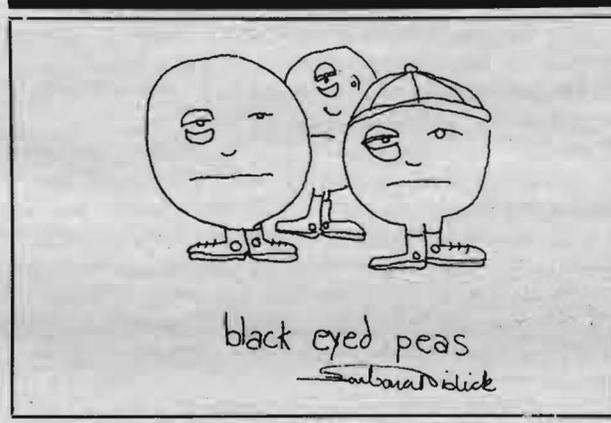
rolled, laughing. My heartbeats started to slow down and I felt ill. Not funny, not funny.

"I knew I couldn't get you to react! I knew it! You're just too cool!" Joe was my little brother, mocking me.

So I hid the truth and went along with his game. He was just a kid. Born when I was ten. I had been crazy but nothing, nothing like him. But I wasn't his mother. I liked having him look up to me. I was an asshole. It runs in the family.

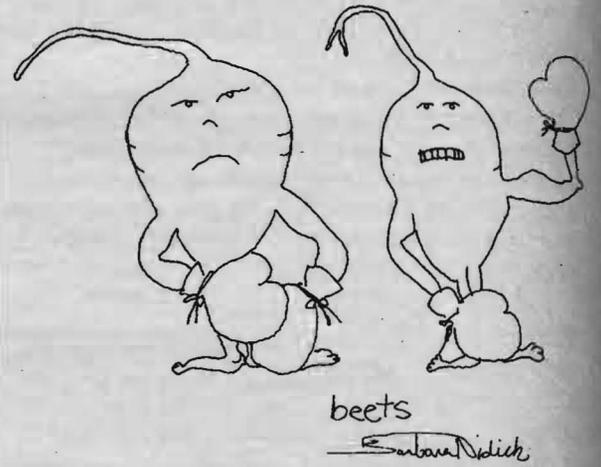
He took out the joint, lit it and threw me the lighter. He smoked and I didn't say much. I hated pot. He'd never know what I was really like at all.

Later he took the train back home. I continued to wonder. The next day I missed work so I could wonder. I wondered on and on for two weeks. My friends wondered about me and they wondered about me at work. On Friday evening I worried for about 20 minutes. Then I resumed wondering.



Drawings

By Barbara Nislick



Fish Tale

By Adam Brightman

*I took all my possessions
Books, letters and plumbing.
I drained the ocean
dropped my belongings into it and
watched them break upon the ocean floor.*

*We were flying low
casting a shadow along the
bottom of the sea.
Occasionally we saw sunken treasure
ships and airplanes
men, women and rotting fish.
We forgot about the fish when we drained the ocean.*

*You stood back from the carnage
walked up to me later and said
"Why do you ignore me?"
Why not?
Should I share this hell with anyone
much less you?
You should be thankful I ignore you.
If you ever find me, unconscious and on the floor
kick me sharply in the groin, throw dirt on my
wounds.
Then having cleansed yourself with my blood
stand back and admire your work.
You've done it before.*

Alone

By Michael Rinella

A response to the alienated leper from Iceland.

*It's no fun
Being the only one... all alone*

*to know you
Wish I could show you
But I can't... i'm all alone*

*What is this disease
It's bringing me to my knees
I can't do what I please... i'm all alone*

*Why don't I fit in
Is it punishment for some past sin... all alone*

*Am I to blame
I don't know
But it's driving me insane... i'm all alone*

*Life is such a zoo
But what can you do
I wish I knew...
but I don't...
cause i'm all...
I'm all... i'm all alone!*

*How do I express
So much distress
When you're by yourself
Too High--Too Vain--Too Proud
To ask for help
Sometimes I feel so small-
I just want to end it all!
Ha, but I know that's what they want me to do
I wish I could belong
To be just a little strong... all alone*

*I'm afraid of the whole world
My soul's flag I won't unfurl... i'm all alone*

On my own i'm so alone

*A hundred thousand light years fro
and i'm so...
I'm so... I'M SO ALONE!*

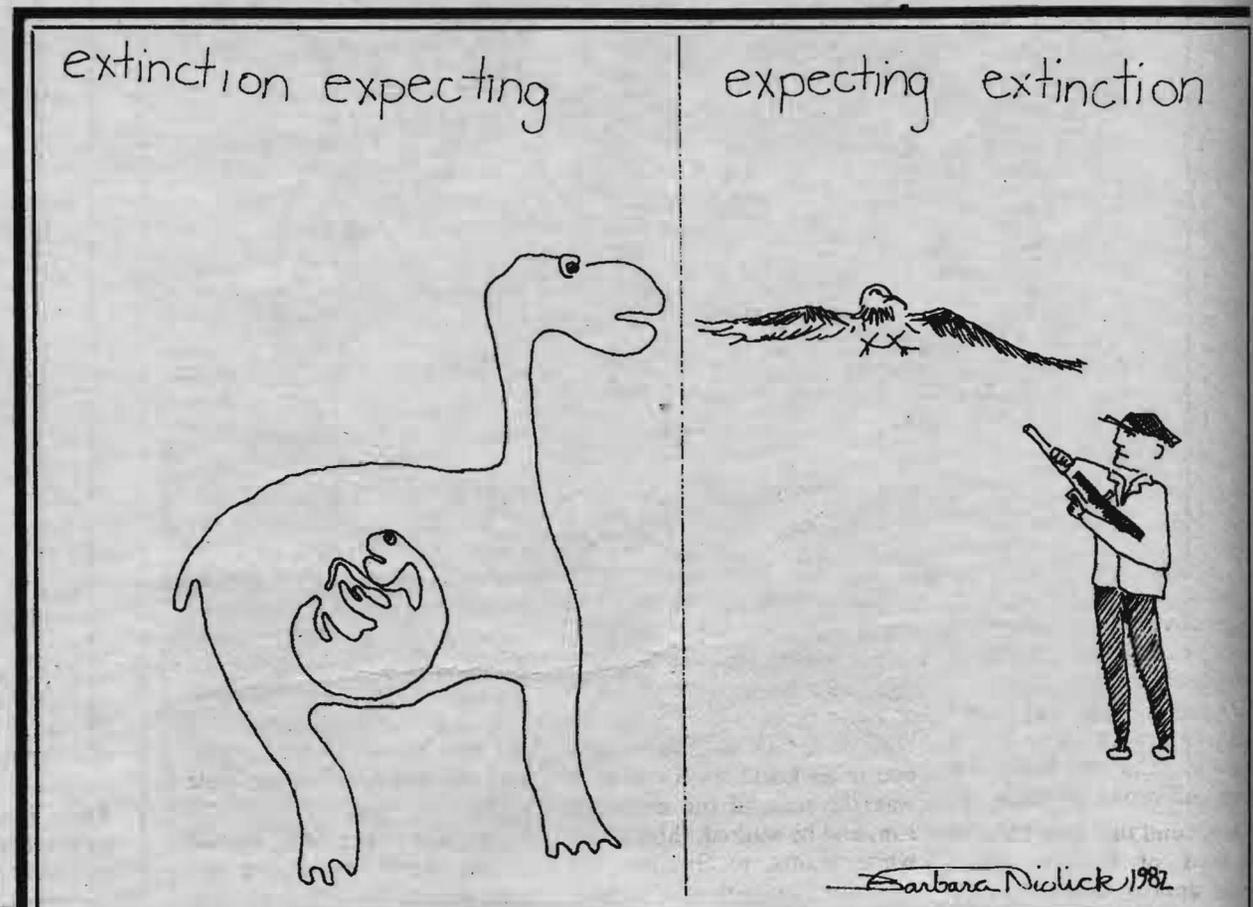
*But I'm going to get out of this somehow-
Even if I have to be happy*

Intensive Care

By Josh McKible

*As relatives echo down the hall
they lie still,
Empty.
Suspended by clear tubes in life,
Death awaits
a swaying breeze on
a green electric graph.
On the threshold
they lie still, frozen
like cicada husks in the evening.
Out of time,
a point on the sunset.
Draped in white
Purified,
Pure.*

*Yes, the vessel is clean.
But...is it willing?*



Viewpoints

Editorial

Cuomo: A Clear Choice

Not since McGovern ran against Nixon has there been such a clear choice for voters, such a case of night vs. day, left vs. right, Liberal vs. Conservative. The usual accusations about politicians talking out of both sides of their mouth doesn't apply here. We know what Cuomo is and we know what Lehrman is. And that's why there really is no choice. We must emphatically, and enthusiastically endorse Mario Cuomo for Governor, and more importantly, urge all registered voters to get to the polls. It's going to be a tight race, and this is a case where it really will matter who takes office.

Cuomo has been accused of attacking Lehrman by attacking Reaganomics. In fact, Cuomo has gone beyond that. He has called Lehrman's policies "Radical Reaganomics." Let's examine. Businessman Lehrman stated that he would take \$900 million in tax revenues and give it back to the taxpayers, rather than "letting politicians spend it, and pour it down the rat holes." Cuomo, on the other hand, says that the state should take on more of the burden of paying Medicare bills to free the budgets up a bit for the counties, who are now footing much of the cost.

Here is a simple case of how the two candidates would deal with an issue. Cuomo, recognizing the reality that county governments are burdened by Medicare, sees that a realistic solution would be for the state to pick up some of the cost. Lehrman's answer would be simple; "We'll hold the line on spending," he said. With his 40% tax cuts, there is absolutely no room in a Lehrman budget for picking up more Medicare costs. We shudder to think what else there wouldn't be room for.

Lehrman is a businessman to the bones. He talks about one thing, and one thing only (aside from stricter crime enforcement) and that is his plan to cut government spending and bolster the economy. When asked at a recent press conference about rent control, he didn't have an answer. He said that "rent control is a complex issue, and I don't plan any changes...I'll study it when I'm in office." Rent control is a complex and important social issue, affecting over a million apartment owners in New York. And Lehrman has yet to study the issue. There is no evidence that he cares about it. He cares about business, about cutting the budget, and should not be Governor, when things like rent control, welfare, funds for education, social security, arts funding, etc., are at stake.

But a vote for Cuomo need not be an anti-Lehrman vote. Cuomo, in his visit here, showed himself to be a brilliant, enormously compassionate human being, a man who understands that "The truth requires paragraphs. That's the way it is. The truth is very subtle." In contrast to Lehrman, he also said, "What good is it to have economic development and tough laws if you have a whole society that has lost a part of its soul?" The information is on these pages. Read, and see for yourself.

A Governor governs more than a budget. He governs millions of people. We prefer Cuomo, if only because when he talks about "loss of value" being a problem in society, he is talking about something more than economic value. And he doesn't consider government spending, for social programs, to be "pouring money down the rat holes."

Jan Halaska's America Refugee Camps

By Jan Halaska

It isn't easy to get to America. Especially if one is defecting from a Communist country. And it's almost impossible to escape from the French Foreign Legion.

I found all this out when I managed to escape from Czechoslovakia in 1978, after a five year struggle to gain an exit permit. On my way to America, I spent time at a refugee camp, where I met five individuals who had struggled to escape from their countries.

guarded Western border. This was their third, and last attempt. Josef and Daniel made it.

*In May, a 19 year-old boy, Jiri, went on a group trip to the Soviet Union. One night in Leningrad, he broke from his party and was able to get on a train bound for Helsinki. He jumped off just before the border stop and waited two days. During this time, he studied and figured out the

In Sweden, he thought he was finally free...

*In August, a young Czech family went vacationing to Yugoslavia. Stefan intended, from the beginning, to defect. His wife, however, wouldn't do it. She said that she couldn't leave her mother alone back home. On the last morning of the vacation, Stefan vanished. His wife thought he was out jogging. He swam six miles in deep sea over to Italy.

*Frantisek sealed himself into the ceiling of a train going to Nuremberg, West Germany. Luckily, he only fainted of heat, lack of air, and thirst. He did manage to escape. He had tried six years ago, but failed to pass an hour-long border check.

The hunt for freedom doesn't end in Western Europe. Sooner or later, all of us at the refugee camp realized that the only place to go was America. Our camp was at Traiskirchen, near Vienna, Austria. Going to the camp was the only way to pursue getting permission to emigrate to America. One needs patience and good nerves at a refugee camp. It normally takes four to eight months to get emigration papers.

When we were there, though, things went wrong, somehow. Polacks hated us, and Bulgarians hated Albanians. It was suicidal, because of all the ethnic tensions, to walk alone at night without a knife.

The first corpse I saw belonged to an Albanian girl. Her countrymen couldn't stand that she was having a love affair with a Bulgarian. They cut her throat. Then later in the month, it was a Hungarian accused of being a spy. His comrades forced him out the window. The next morning they found out they killed the wrong guy. The real spy took off the same night.

In November we started having problems among our own group. Michel went wild.

patrol system. He was able to cross the border, to Finland. But this wasn't the end of it. Jiri was well aware that Finland always returns runaways to their countries. He had to walk 600 miles north, to Sweden. It was the time of the midnight sun, and he walked, through 40 white nights, to Sweden. He lived on tree bark and berries.

There was a good chance he'd be turned over to the French government. He vented his frustration at his own people. We complained to the camp police. They didn't care. They said we'd have to figure out ourselves what to do with him.

The night they killed him I was in Vienna, walking around

Kärtner Strasse. I knew it was going to happen. It was unpreventable. The men who did it knew they'd be arrested. They also knew that one day, maybe in ten years, they'd get out, and be able to come to America. Nothing could undermine their strong motivation. Nothing.

The Load

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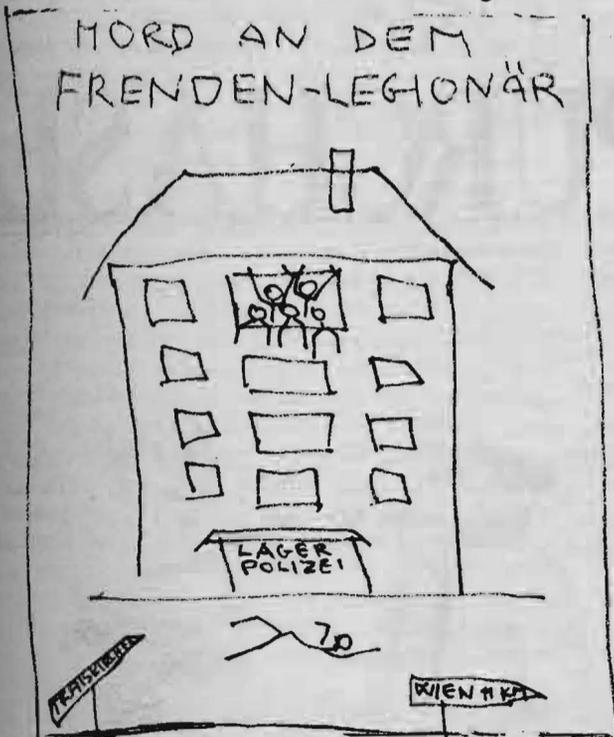
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Guest Contributor: Marcia Aufhauser

This issue is dedicated with love to my late grandfather, Eddie Rosenfield, and my grandmother, Thelma Rosenfield. -d.s.



Jan Halaska's rendition of the murder of Michel.

*There are no exit permits in existence in the French Foreign Legion, but Michel made it. Somewhere in the heart of Africa, one night, having lost in cards, and dead drunk, he opened machine gun fire at the guards and broke through.

*At around the same time, in the heart of Europe, three Czechs approached a heavily

Letters

Letters may be on any topic. Please try to keep them to 350 words. Letters may be left at our mailbox, at Info. Booth.

We Want Our Prizes

To the Editor,

A basic feeling of most humans is not wanting to get gyped. As I ate lunch today, a most serious rip-off occurred to me. I realize that from now on I am taking my life into my own hands, and I will be labeled a muckraker, but nobody ever said that journalism was a bowl of cherries.

Naturally I'm talking of a scandal that affects every man, woman and child who eat their meals at Flik. I think it's time that the people of Purchase got to know what happens to all of the prizes from the cereal. We all know the childhood temptation of buying a certain brand over another merely because of the free gift that lies on the bottom of the package, and we all know the temptation to stick an arm down a box of Apple Jacks, just to get that rubber band powered boat. What I demand to know is, where are all of the prizes going to? I can just see Mr. Flik at his desk with an array of boats, planes, trading cards and decoder rings.

Well, I say that there are people in other positions who could get more from these trinkets. I propose that all of the prizes be distributed to children's hospitals or orphanages or back to the students of Purchase, where they belong. If you agree with my stand on this issue then please do your part and make a complaint.

Sincerely,
Michael Shelley

Unfair-Graduate

Future Graduates:

I love a good film, don't you? Especially ones that hit close to home. Take *The Graduate* for example. A young graduate, his life is a mess, he's worried about his future, etc., good story, right? And it has Dustin Hoffman.

I went to see that movie tonight (Monday, 10/11), right here at Purchase. Isn't it great that we could have such fantastic movies at such a terrific price? Anyway, you know that great bunch of guys that run the films? They came up with a humorous idea. They treated us to *The Flintstones* at the beginning of the movie. It was fun and a nice stroll down childhood-memory lane--good show, guys!

Well, the movie continued and boy, was it good. Right down to three minutes from the end. Ben rescued Elaine from the nasty wedding party, they fled the church, and made their getaway via public transport--funny and exciting. They sit together in the back of the bus exchanging grins during what I

feel is the most meaningful part of the film. Simon and Garfunkel are singing their hearts out, and Ben and Elaine are just about to wonder what to do with the rest of their lives.

Suddenly, to my absolute horror, the screen violently changes, Simon and Garfunkel are choked off, and we're faced with Fred, Barney, Wilma and Betty--no Dustin, no Katherine Ross, no Simon, no Garfunkel, no credits,--just the Flintstones.

It was amusing in the beginning, or maybe as a follow-up, but senseless interruption of the climax of a film is painful. What's more, when I pay money to see a film, I expect to see the *whole film*. Even if it is the fifth time I've seen it--I'm there for a reason. Witnessing the rape of such a classic film (especially when it's committed by film students!) left me feeling ripped off and angry. It could be cute in a film classroom, if you've got nothing better to do with your time, but to inflict such nonsense on a paying audience and a splendid film is as nauseating as it is childish.

You guys have been doing a pretty damn good job so far this year...why'd you have to blow it?

Sincerely, angrily and sadly,
Mary Corda

Secret Flik Ingredient

To the Editor,

The other day I found myself eating lunch in the school cafeteria as usual. I had just gotten my hamburger when I glimpsed over at the cake racks. I saw a seemingly delicious piece of chocolate cake, covered with thick, chocolate frosting, and topped with chopped nuts. Needless to say, I picked a choice piece, from the ear, got my Pepsi and sat down for another scrumptious meal care of Flik, Int. I ate my burger, drank my Pepsi, and unwrapped my cake. I take a bite of the piece de resistance, when I notice a small dark object buried just under the frosting. What's this?! I ask myself, nuts and chocolate chips in the same cake??

Suddenly, my chocolate chip starts to move, then it starts walking around within my frosting. I and those sitting at my table being disgusted, call over a ranking Flik Int., official. After a few choruses of "*Holy sheeeet*," he promises to show his boss my piece of chocolate cake. In the aftermath of this traumatic event, I've heard stories of flies being found in the food of others. Flies, I'm sure they're high in protein, low in calories and easy to digest, and in France they might even be considered a delicacy, but I don't want 'em in my food.

Sincerely,
Frank Braunstein

A Letter To Ivan

Dear Ivan Menchell,

How are you? I just had to send you a letter to tell you how much I love and care about you as well as to notify you of a profuse leakage of verbal diarrhea spewing from your mouth. There are those of us who do not care about the cold and runny nose you acquired from that cool breeze or your new duty of having to close the blinds. The satire which you attempted seems to reveal more of your own irresponsibility and ignorance rather than gaining for you some desperately needed attention. Even if done in jest, I resent your babblings. Some of us believe that there is something to be grateful for in our lives and who may have actually been moved by the letter that appeared in their mailboxes.

Your close-mindedness and recklessness is exceeded only by your nerve. As for your girlfriend, I only hope her sense of purpose in the world is more commendable than her taste in "men."

Sincerely,
Paul Charles
A Christian

Registrar's Response

To the Editor,

Now that the dust is settled a bit, I would like to express my appreciation to the Purchase community, but most especially to Purchase's students for their good humor, patience, politeness, and help

during this past registration period.

Virtually every student expressed thanks to our staff after he or she was registered and several students volunteered to help out at various stations when the computer went down or the lines got long.

I think Purchase students are the greatest and the entire Registrar's office wants to say thanks.

Sincerely,
Richard Nassissi
Registrar

The Urban Affair

To the Editor,

The article in the September 22, 1982 edition of *The Load*, entitled "Urban Affairs Dispute; a Lawsuit on the Way," contained an error which I feel requires correction.

It was indicated therein that notification of non-renewal for Dr. Kent Robertson and Phil Weitzman was not done on a timely basis. It purported that their notification date was December 15, 1981 and that both individuals feel that the failure to notify them on that date should have resulted in automatically rehiring them for the 1983/84 academic year.

The Policies of the Board of Trustees of the State University of New York, Article 9, Title D, Sub-paragraph 5, require notification by December 15 for an employee who has served less than two years and whose appointment is ending either June, July or August. In the instant case both individuals had an appointment which would have exceeded two years and therefore, in accordance

with the Policies, required twelve months of prior notice before the expiration of their contract. Notice was given on May 26, 1982 that their appointments which were due to expire August 31, 1983 would not be renewed. The letter of notice not only meant the twelve-month requirement but indeed exceeded it.

I would hope that this letter would be printed in recognition of the misrepresentation contained within the article. Thank you for this opportunity to set the record straight on this matter.

Sincerely,
Richard A. Silver
Director of Personnel

Intolerance Intolerable

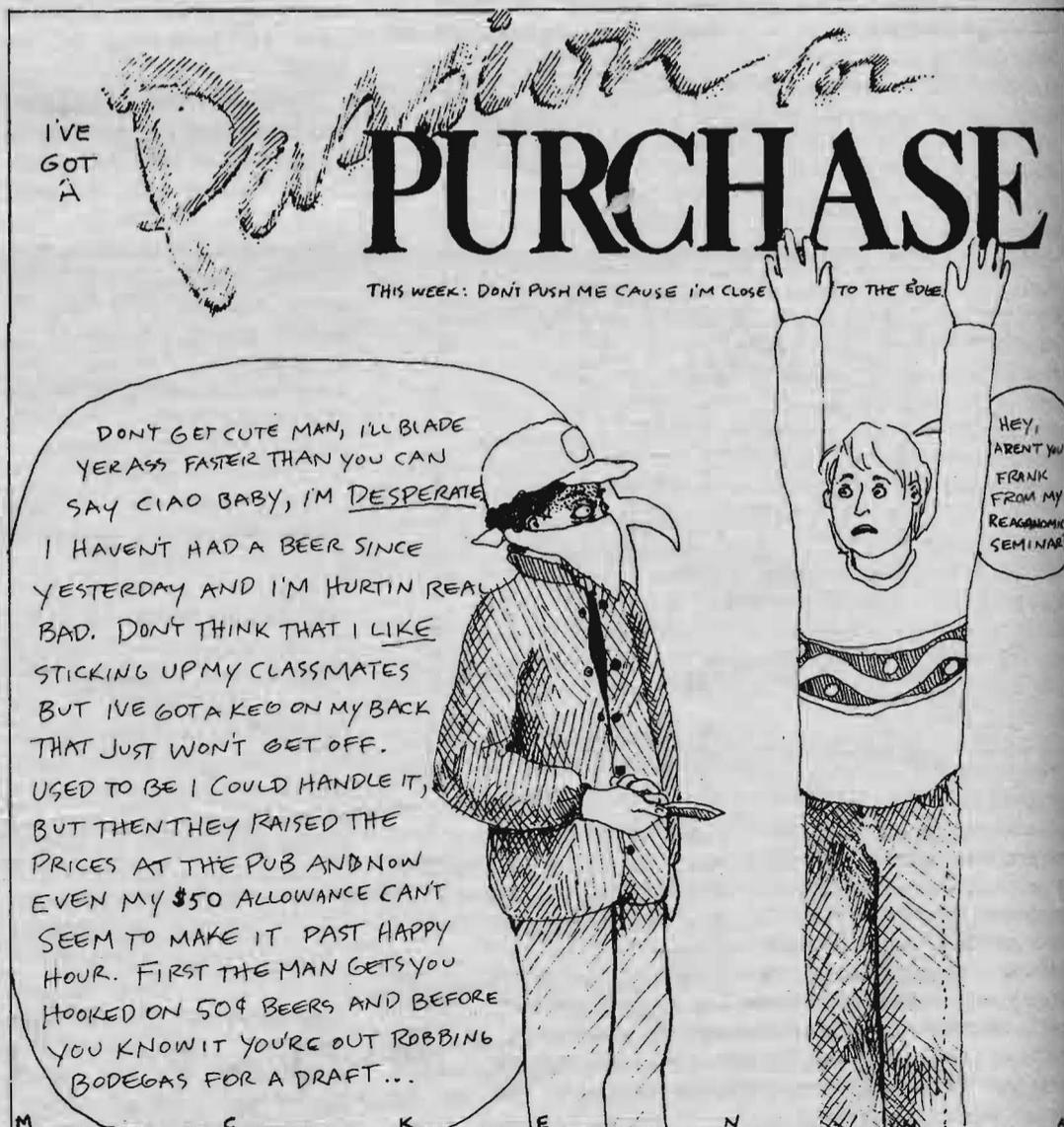
To the Editor:

Even though Purchase is thought to be a tolerant and "open" campus, there still exists some homophobia.

Recently The Gay-Lesbian-Bisexual Union at Purchase has been encountering the destruction of our door sign, bulletin board, and posted messages on campus.

We are tired of this intolerant, destructive, and cowardly behavior. If you have something to say, why not attend one of our meetings and express your fears in an open, comfortable and tolerant atmosphere.

Signed,
Stuart Carr
Beth Schoenholtz



When Is Education Coercive?

By Marcia Aufhauser

When is a requirement a form of coercion? Or the absence of restraint a form of anarchy? Philosophers are often ill at ease with many questions; but this is the sort that teased us into our profession in the first place. It is also one of the most important philosophical questions before the Purchase community right now, and one I'd be happy to discuss with anyone; student or faculty, in these pages or over coffee in CCN.

It is a requirement in the United States that one drive on the right-hand side of the road, except in emergencies; but this is not coercion. If I want to play the violin and choose a teacher who, I find, requires that I practice scales, this is not coercion. Or if I want a particular job for which secretarial skills are prerequisite, this is also not coercion.

No one is coerced, or even required, to come to college (at least, not by the college itself). But once he or she has made such a choice, like any other, it has implications, only some of which will be apparent at the start. A novice in ballet, or biology, or jazz improvisation, or philosophy, almost certainly has no idea of the countless assemblies, or scales, or experiments or distinctions between necessary and sufficient conditions, that he or she will be required to practice.

Having a plentitude of options is not freedom unless one has some sense of what the options really are. A and B may be available to me, and truly so in the sense that if I opt for A, nothing will stand in my way. But imagine Dorothy at the crossroads, she hopes, to Oz,

lives that teachers do not know and do not claim to know. But there are some that the faculty at a liberal arts college must profess: at the least, we claim to speak as teachers of our subjects. And some of us must have thought carefully about what constitutes a liberal education; for if we are more than a collection of people with various skills and passions who happen to work in the same place, then we, the faculty, have to take the responsibility for saying what kind of a place this is and will be.

In fact, we *have* done that: most of us have decided that while vocational training is obviously important, it does not itself constitute a liberal education; more positively, that a liberally educated person should 1) have some understanding of the ways in which disciplines inter-act and of the extent to which the very notion of a "discipline," particularly now, is an abstraction; 2) have some knowledge in depth of a discipline; and 3) have the ability to initiate and complete independent work (hence the possibility of tutorials and the requirement of a senior project). These are all requirements at Purchase. But are they enough to define a liberal education? I think not; for while they sensitively attend to the present and to the individual, they neglect the ideas of the past and of a community. The ideal of a university is founded on a couple of very basic assumptions, the first of which is that human beings are painfully partial and dependent creatures, who can learn and discover and create the extraordinary things we do because we are so

manner of dialogue, no ideas of good and bad, upon which we can agree?

If the college as a whole does not impose more specific requirements on its students, then the Boards of Study, as has already happened in most cases, will do so. This might be all right, except for its implications that students are here to learn particular disciplines and not to acquire an education in some broader sense, an implication which is contrary to the stated goals of Purchase. The faculty who are often the most impassioned in arguing that to impose requirements is to deny a student's freedom, are also the ones who most passionately decry the tendency at Purchase towards specialization. And worse: leaving the question of what constitutes an education to the individual Boards of Study is apt to mean that Purchase will become just what it has most resisted, a training school for the market-place; for a particular department will then tend to educate its students specifically for graduate schools and jobs, which in turn leave matters of good and bad tastes or actions to some other groups, perhaps to the consumers of their products. But insofar as consumers are like many Purchase graduates, we are in trouble, because we won't have taught them, by our own example, how to value. (Teaching this does not presume that our evaluations are the right ones; rather that we have arrived at them with some thought, some awareness of the implications and of the alternatives. Like choosing, evaluating is a complicated action which, to



faced with one incomprehensible sign pointing in one direction, and another in the other. Unless the good witch, or her own good sense, tells her which road to take to find the wizard, she is not really in a position to choose either. Flipping a coin is not choosing; it is a trick to get ourselves moving when, for one reason or another, we are unable to choose.

Many students do not yet know what they want to learn when they come to college. How could they, since they are just learning what in the world there is to learn (a discovery, furthermore, with which they have usually received little help from their high schools)? *A propos* of their college educations, they are apt to have not so much desires (which can be fulfilled or frustrated) as anxieties, curiosities, inclinations, fresh memories of painful experiences with math or science, whims and prejudices. Telling them they may do whatever they want is fine for a few; but for the rest it will most likely lead to nervous experimentation or a quick retreat to the nearest field. (To reply that good advising is the answer is to confess that the faculty do not represent an intellectual community. I'll return to this later). In either case, it produces even greater anxiety.

There are limits and limits. A prison is one kind; the ground rules in a game of hide and seek, a baby's play pen, the safety rope on an ocean beach, the highest note on the piano, social and diplomatic protocols, are others. Sometimes, it is true, what is in fact a prison is misrepresented as an *arena of freedom*: whether telling someone "No, you may not do that," inhibits or encourages growth, has to be investigated case by case (which is why most arguments that attempt to dismiss the opponent's position by labelling it "old-fashioned" or "authoritarian" or "conservative" or "reactionary" or "coercive," etc., beg the question). I am arguing only that illusions of spontaneity are more easily had by far than the real thing.

There is a host of things relevant to their students'

peculiarly capable of learning from our predecessors. The extent of our memories, and therefore of the past from which we can learn, is nothing less than the history which we come to possess. Isolate us from our tribes, before we have learned to speak with and among them, and we are crippled. The second assumption is that culture, 'high' or 'low,' Peruvian or American, is something into which everyone is born, and that the only way both to value what there is to value in it and to change the rest is to come to consciousness of it. And a third assumption, perhaps the one that makes us the most uncomfortable, is that some books, some lives, some arguments, some essays, are just richer than others; more fit to serve as examples. It makes us uncomfortable because, of course, judgements and assertions of all kinds run the risk of being wrong; but without the risk of error, we're just sticks and stones. One of the best things a humane education can do is to encourage in students the ability to make his or her own discriminations of value; and how else can we do this by saying something like: "Look, there may be works that I don't know about that are even greater than this, and my choice undoubtedly reflects my private preoccupations; but in my experience, this is a great work, a work which can serve you as a kind of ideal (stylistic elegance, or musical feeling, or scientific rigor, or moral integrity). Your own ideals may eventually be quite different; but you can practice on this one." Of course we often imply such decisions in our own courses, just by virtue of choosing the texts. And are we really so isolated from each other as faculty that there is no common past, no

the extent that we can ever do it, we *learn* to do.)

Of course none of this is to argue for a particular set of requirements. There is a fault to be found with each that I have heard discussed, though not nearly so grave a fault as the absence of any one of them. But perhaps if we could come to an agreement that we need more specific requirements, and college-wide requirements, we would find the questions of what courses and which texts less difficult than we thought. We might even be able to provide an education for artists and humanists that neither the conservatory nor the academy alone provides, though they might if they could.

The question, "When is education coercive?" has been debated by students and teachers for some time. My hope in writing about it here has been to say a few things which might make future discussions more fruitful. Again, I urge all of you to join me in the debate.

Marcia Aufhauser has been teaching at Purchase since 1972. This article was written in 1977. It is being reprinted here to promote a discussion of unity within the curriculum, an issue whose importance to Purchase has manifested itself this year in the creation of a Letters and Sciences Dean, a move for an All-Campus Senate, and the growth of the Freshman Studies program.

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All faculty members are invited to contribute, to *The Load*, columns on whatever topics they choose.

THE PERILS OF PURCHASE



