

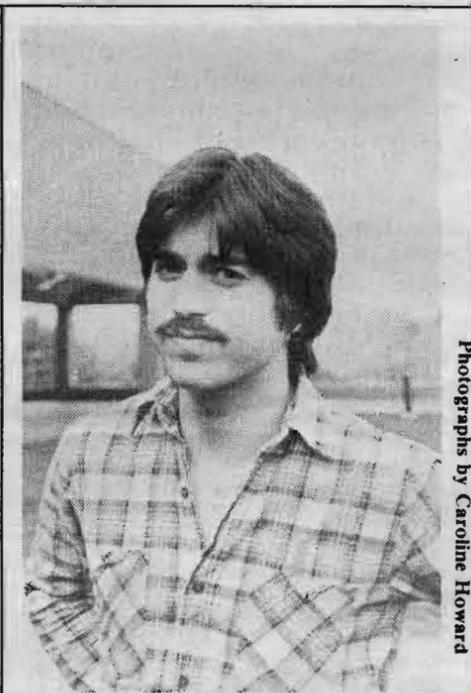
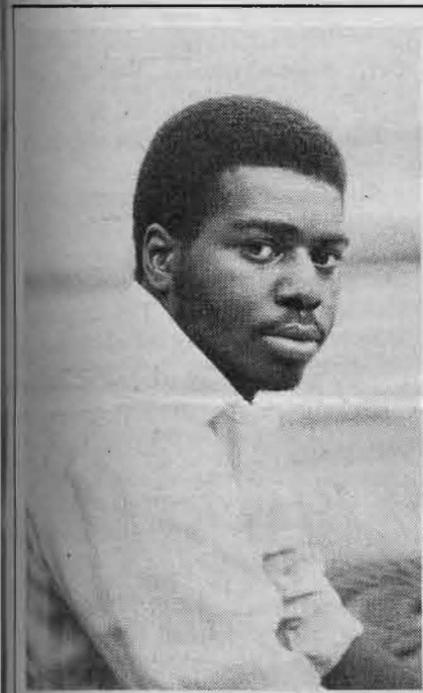
THE LOAD

Premiere
Weekly
Edition

Volume XI, Number 14

SUNY College at Purchase

April 20th, 1983



John Williams, for President

David Paldy, V.P. of Clubs and Organizations

Kevin Swersey, Vice President of Finance

Camillo Messina, Executive Vice President

Photographs by Caroline Howard

The Student Senate Elections— Four Candidates, Four Seats (and an important referendum)

By Timothy McDarrah

"I don't like losing," says John Williams, New Apartments Representative, who is running for Student Senate president in this week's elections. He has nothing to worry about. Williams, along with two of the candidates for the three vice president positions, will be running uncontested.

There will be one item on the ballot, though, where the outcome will be eagerly awaited; the referendum calling for Continuing Education students to pay a partial Student Activities Fee. Another referendum, calling for the Vice President of Finance to be an appointed, rather than an elected post, was removed from the ballot due to a constitutional technicality.

Kevin Swersey, current finance assistant to the Senate, is running for Vice President of Finance. David Paldy, the L & S Undeclared Representative, is running for Vice President of Clubs and Organizations. For Executive Vice President, Camillo Messina, who would be new to the Senate, will be the only candidate on the ballot. Heidi Fried, who is now the E/F wing rep, announced, though, that she will be running a write-in campaign

against Messina. Of the four persons who now hold the executive positions, two are graduating, and two chose not to run to devote more time to academics.

The CE Fee Controversy

The controversy in this election relates to the CE Activities fee. Continuing Ed students, as well as matriculating students, will be allowed to vote on a referendum asking for CE students to pay a \$15.00 per semester activities fee. The Senate feels that nonmatriculating CE students have the opportunity to utilize the Senate-funded services on campus, such as the Children's Center, rush tickets at the CFA, reduced film series rates, access to the gym, the newspaper, the radio station, and various lectures and cultural and educational events, and should pay for them.

The Senate is asking for a \$15 per semester fee. Full-time matriculated students, CE and otherwise, pay a \$50 per semester fee. If the referendum passes, at least one seat on the Senate, and possibly more, will be available for CE students. *Continued on Page 12*

The Continuing Education Referendum

This statement was written by the Executive Committee of the Student Senate, in support of the Continuing Education fee referendum.

Student Activities fees benefit all members of the campus community in a variety of forms. Included in these are the Children's Center, rush tickets at all Center For the Arts shows, student rates for the Film Series, access to the gym facilities, *The Load* and a vast number of campus lectures and cultural and educational events.

We are asking that Continuing Education students pay a \$15.00 Student Activities Fee, which will help to fund the ongoing campus events as well as allow CE students a voice on the Student Senate.

Housing, Student Activities, to Merge, Becoming One Office

By Jesse Mentken

In an effort to improve student life on campus, Chuck Fisher, the Dean of Students, has decided to combine the Office of Campus Centers and Student Activities with the Office of Residential Life.

The new organization, called the Office of Campus and Residential Life, is meant to "build and maintain a campus environment that will promote the personal and organizational development of students."

The new office was designed by Fisher, M. Ben Hogan (Associate Dean for Campus Centers and Student Activities), and Walter Andersen (former director of Residence Life).

Fisher explained that it will improve the life of resident students. "Purchase has a greater percentage of on-campus students than any other state school. Any meaningful improvement of student life must involve the student's campus and residence life. To think of Student Activities work and Residence Life work as separate entities is absurd." The new office is designed to foster better communication between housing operations and student life programs. Hogan commented that "It will have a greater impact on campus and residential life than the current structure provides."

The plan's structure is based on five upper level positions, two of which have not been filled yet. Fisher oversees the operation of the Division of Student Affairs. His responsibilities also include: Financial Aid, Student Health, Counseling, and Career Development, as well as the new office of Campus and Residence Life.

Hogan will oversee the office's operation, as Associate Dean of Students for Campus Life. His main responsibilities will include: supervision of the residence hall facilities and student activities program, financial planning and fiscal affairs of the office, food service liaison, advisor to the Student Senate, and development of the office's professional staff.

Clint Spiegel, the newly appointed Assistant Director of Residence Life, will be the Director of Student Life Programs. He will be responsible for the development of a year-round new student orientation program, a faculty-staff residence program, the development of programs for commuter students, and continuing education students, and the development of special campus events.

Continued on Page 12

News in Brief

All-Campus Senate Passes, 64-11

After over a year of very deliberate deliberation, the faculty has approved by-laws for a College Senate, with students, staff, faculty, and deans voting on all academic matters. A compromise proposal by Peter Bell, Faculty President, drawn up in January, made the 64-11 vote possible. The Senate should be in place by September.

The Load Goes Weekly

With this issue, we begin weekly publication. Also: Richard Stack has been selected the paper's first faculty advisor, and we have expanded our office, which is in Room 0028, CCS. There will be three more issues this year.

Four Guggenheim Winners; Triumph for Arts

Of the 292 applicants selected from a national pool of 3,500, 4 Purchase faculty members were among the winners of the prestigious Guggenheim Fellowships. The winners are Sally Banes (Dance), John Cohen (VA), Judy Pfaff (VA), and Mel Wong (Dance). Stony Brook (4) and Buffalo (1) are the only other SUNY Campuses with recipients. Full article in the next issue.

The Load

SUNY at Purchase
Purchase, N.Y. 10577
914-253-9097

Inside the Load Some Load News

With this issue, *The Load* begins weekly publication. We feel that a weekly newspaper is sorely needed on a campus which, though small, has serious communication problems. Weekly publication could not have become possible without enlarging our organization.

So, if the staff box looks a little large this week, it's because we've added 8 people to our editorial board. Also, we have a faculty advisor, for the first time - Richard Stack. And our office is no longer a cluttered closet with two desks. Come visit our spacious newsroom - CCS, Room 0028.

With weekly publication, we intend to serve the whole campus - including Senate clubs and organizations, writing by faculty, and communication of official news from the administration.

Stay tuned.

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The Load is an independent publication, funded by the Student Senate, and produced solely by the students of SUNY at Purchase

Next issue:
April 27th

Next deadline:
April 20th

Staff Meeting
Thursday, April 21st
4:30 p.m., CCS, Room 0028

The Affiliates' Awards — Phones, Tables, Lectures, etc.

By Grace Goldstein

Congratulations are in order! Ten outstanding proposals which demonstrate potential for the intellectual, cultural or social improvement of student life have been selected for funding by the SUNY Purchase Affiliates, the volunteer organization dedicated to furthering the goals of the College. The grant recipients and their award-winning proposals are as follows:

Liz Gross
Hear-To-Help Hotline
\$500

The Hotline, which began last month, is a phone-in counseling service for students, faculty and staff in problem situations. It operates every night of the week, and is directed by Gross, a Senior majoring in Sociology.

Adam Thinger
Barbecues and Picnic Tables for Apartment Complex II
\$500

Permanent barbecues and picnic tables will be constructed in the new apartment complex, to increase a feeling of "neighborhood" among resident students. "This project would initiate a greater concern and pride in the complex," writes Thinger.

Ben Hogan, Associate Dean for Student Life
Campus Events and Activities Telephone Information Service
Up to \$500

In order to provide more comprehensive publicity for campus events, Hogan proposed a telephone service which would have a recording of the events and activities offered each day of the week. Money will go towards

buying a tape machine.
Grace Goldstein, Director of Public Information
Life After Purchase: Career Panels for Career Students
\$300

The Alumni Association has inaugurated an annual program of career panels, by alumni, for Purchase students. During April, the Association is sponsoring three panels for Letters and Science Students, open to the entire campus community. The next panels are scheduled for April 20 and 27 in the Buffer, Administration Building, at 7:30 p.m.

Dr. Jim Utter, Acting Dean of Letters and Science
The Purchase Focus: Conversations in the Liberal Arts
\$250

The money will support the current Creativity lecture series. The program, with lectures by faculty members from all L & S Divisions, is expected to become a Purchase tradition.

Continued on Page Five

BSA Making Progress For Blacks

By Darryl Anthony Johnson

President Grebstein recently conferred with the members of the Black Students Association's executive board. The issues addressed in this meeting were:

* The formation of an advisory committee for consultation on the affairs of the Educational Opportunity Program at Purchase.

* Monitoring compliance with the state's Affirmative Action guidelines in regards to hiring minority faculty members.

* The commitment of Purchase to establish intellectually inspiring activities and events for minorities here.

President Grebstein expressed complete support for the advisory

committee, with representation from students (EOP and non-EOP), administration, faculty and community. He also acknowledged the marginal progress of Affirmative Action here, noting that there are only two minority faculty members. He stated that Purchase, as well as the entire country, has found it difficult to meet Affirmative Action requirements in a time of economic recession.

As to the issue of functions and activities for minority students, President Grebstein admitted that the Purchase administrators handled the minority population with "benign neglect," primarily because of a lack of communication with the minority leadership. He expressed earnest interest in continued communication with the BSA.

The purpose of these continued conferences will be to cultivate, establish, and give financial assistance to educational and extracurricular activities. The proposed "Black Pride Week" is an example of the BSA's concept of such activities. The entire week of April 25th through 31st will consist of a focus on academic excellence and will be highlighted by distinguished speakers, stressing academics. The BSA is currently working with President Grebstein and other administrators in the formation of this scheduled week.

By Wesley Snipes
Vice President, B.S.A.

With great concern and consideration for the academic interest and status of minority students here, the Black Students Association and other affiliated minority organizations are now announcing our proposal for Black Pride Week 1983.

The purpose of this week is to heighten the academic potential of minority students by placing greater focus on fulfilling academic requirements and less interest on distractions. We are asking that students abstain from the use of drugs and alcohol, parties and other factors which can threaten potential for academic success, and focus all of their energies towards their artistic and academic studies. To aid students in their studies we will be having daily study sessions in the dorms and a massive study hall to symbolize and enhance our potential for academic excellence and unity. We will also be having two guest speakers from New York City and a panel discussion consisting of black professionals from the Westchester area. Dean Colker of the Visual Arts division will be presenting the film *Two Centuries of Black American Art*. At the end of the week we will be having a gathering of all participants as a celebration for the success of the week.

The B.S.A. cordially invites any Purchase student to participate. We are also asking that minority students fully partake in this function so that we may re-define and re-establish our place with the academic elite. By doing this we hope to prove wrong the myths of minority academic inferiority and apathy to education which are erroneous ideologies of the naive.

Further information about Black Pride Week 1983 will be distributed about campus.

The Crime Watch

A Column By Jesse Mentken

Apartment Burglary

A New Apartment was burglarized twice within three days. The second burglary happened after the first incident was reported to both Residence Life and Public Safety.

According to Braim Gunther, one of the apartment residents, the robbery was done by one of his "apartment mates that decided to pack up and leave Thursday night with \$400 worth of stolen goods." Gunther also believes that the same person, using his apartment key, returned to the apartment Friday and stole another \$1,100 worth of valuables, including one camera, two guitars, and a Walkman.

Gunther says the incident was reported to Public Safety Tuesday night, "immediately after it happened. Since we thought the robbery was done by an apartment mate we wanted the lock changed and Public Safety said they would tell Residence Life about the robbery. We also called Residence Life ourselves Wednesday morning and requested two lock changes."

The lock was not changed until Friday at 4:00, after the apartment was burglarized again. Bob Lutomski says "We couldn't just change the lock immediately because we did not have proof the apartment-mate was the guilty party and we didn't know if he had withdrawn from college or just left."

On Thursday night, Lutomski found

out that the missing person was home. "We spoke to his mother and discovered the person was home and not planning on returning for a while. The next morning, when the work order came through, we changed the locks."

Lutomski explains, "We could not legally change the lock until we had proof that the missing apartment mate did commit the crime, or until we could discover his whereabouts. We could not jump to conclusions or an innocent person may have been locked out for no reason."

Albrecht says that the apartment mate is now an official suspect, and is missing.

Alarming News

An electrical short in the C section of the dorms was probably responsible for more than 30% of the fire alarms. The school's two electricians spent two and a half weeks in the dormitories and had to take down 125 heat alarms, in order to find the problem.

The school was prepared to hire someone to investigate the problem but the plans detailing the dorm's electrical system could not be found, and maintenance was given the job. The school is now going to install new 'fix' type detectors that are more sensitive and reliable than the past ones.

Slow Down!

A statewide increase of \$10 on all moving violations has been imposed, and has been in effect since April 1st.

The Load Interview— Talking With Alfred Hunt

By Beth Schenholtz

Alfred Hunt, Dean of the Lower Division, graduated from the University of Texas at Austin, in 1975, with Ph.D. in American History. He began his career at Purchase as an Assistant Professor of History and also served for a short time as Dean of Students. Hunt is now the Dean of the Lower Division, having been asked to take this position in 1980. He is a big, enthusiastic, faculty member and derives great joy from teaching. Dean Hunt's jovial personality keeps his colleagues smiling. Being a firm believer in freedom of speech, Dean Hunt was honest in his criticisms of Purchase during this interview.

* * *

Why did you resign from your position as Dean of Students (In 1979)?

Those were heady times. I just didn't want to spend my life dealing with discipline and those kinds of things. I was trained as an historian; I love to teach history, and I love to take field trips with my students every semester. I just didn't think that it was what I was meant to do. I would much rather be a teacher than an administrator. I tasted it, it was fun and enjoyable in some ways, but my true love is the classroom.

Do you see a need for the Letters and Science Dean search?

Well...yes and no. We have people here who can do the job, but on the other hand, to have a fresh person come in might be very valuable. The biggest problem is that we have such a high turnover at this college. You just can't continue to lose and replace people over and over if you want to establish any stability. The real question is not whether we need a search, but, rather when are we going to become stable.

You used to live on campus. Do you think that more faculty should live on campus?

Absolutely. We talk about a lack of community at Purchase. Well, it's absolutely true. I've never seen a place like this, where you can walk down the hall and see people that you work with turn and look at a wall, usually one that isn't very interestingly painted. It seems to me that it's the faculty's responsibility to build a community. To my mind, the best thing that



So you think that people need better places to talk?

Yes, and not only that, but we all hear that the lack of quality time spent between students and faculty, outside of class is due to the fact that faculty members live too far away from campus. That's just plain crazy! We have a faculty member who lives out on Long Island who's here a lot. There's another who lives in Pauling, New York, forty miles away, and he's here a lot. Another lives in New Haven, Connecticut, and he's here a lot. Then we have others who live on the Upper West Side who are hardly ever here. I live twenty-nine miles away, one way. It's not a question of miles, it's a question of whether you're part of the place or not. It's not where your ass is, it's where your heart is.

There has been some discussion about more integration of Letters and Science programs with the Arts programs. Do you agree with this?

No. I did when I first came. I think that anybody working in Letters and Science should have an appreciation for, as well as an ability to work in the arts. Why would you hire a historian who didn't embrace the arts? I was just a country bumpkin when I got here, and I still am, to some extent, but I've learned a great deal, and it's because of being associated with people in the arts. There was a time when I thought there should be more integration of programs, but now I'm convinced that they're right; those kids in the arts are going to have the chance to become professionals, but the chances are slim of many of them actually making it.

So there should be more association with the arts, but not at the expense of the programs. If those arts students are going to make it, they're going to need as professional a program as they can get; and I still think that the existing programs are not professional enough. The tragedy is that a lot of the Arts faculty don't give a damn about whether or not their students receive any Letters and Science education. It's just as tragic that many Letters and Science faculty don't care if the students know anything about the Arts. I once had a tenured faculty member who'd been working here for seven years, walk up to me on the mall and ask where the P.A.C. was. He had to attend a meeting there, and he didn't know where the damn place was!

How do you feel about President Grebstein's early announcement last March, of the faculty lines to be cut, due to the budget crisis?

I thought it was unfortunate. That's it. Unfortunate. I don't think he should have done it, he thinks he should have, and that's sort of the end of it. I'm not mad at him, he had his reasons, even if I don't agree with them. You see, an educated person is a balanced person. Part of that balance lies in our obligation to always listen to both sides of a story. When someone wants to speak about something that we don't agree with, we're obligated to listen. We're also obligated to argue the point, but most important is the ability to

allow others to speak. That's one of my criticisms of Purchase; everyone has a point of view, and many people here just won't talk to you if they don't like yours. They'll talk about you, but not to you.

Do you have any idea of what kind of Freshman Studies program will be instituted in the next few years?

Well, next year it will be the same as this year. I'm not sure about what will happen after that. It doesn't matter what the program is, as long as we have people who want to teach it; who are enthusiastic about it. Without race horses, you haven't got a race. The interesting thing about Freshman Studies is that everyone seems to be going back to it. I saw an ad in the paper recently. The College at Old Westbury is establishing a Freshman Studies Program, and they're looking for a Director! (chuckle)

What do you think of the academic advising at SUNY Purchase? Do students receive enough guidance and support from the faculty during the course of their education?

Not at all. A lot of faculty look upon advising the way it was looked upon when I went to school; that is, it's not needed. They say, "We're going to talk about Darwin." Not about what's going on in your life as a student. They think, "what do I care about what you are doing in your life? I'm a professional." This traditional view does not acknowledge the fact that education has changed. It doesn't acknowledge the disturbing factors surrounding students' lives, such as drugs, suicide...that there are a lot of heavy things going on.

What do you see as being some outstanding positive aspects of SUNY Purchase as an institution of education?

Individually, I see some wonderful people. Collectively, the faculty is in a shambles, but individually, I see people who are still young, still enthused, working on interesting things. The same is true of the student body. Across the board there are so many interesting students.

If there was something you could do to improve your job, what would it be?

I have a good job. I'm very happy about what I do. I used to worry about the college, staying up nights and fretting, gaining weight...Now I understand that the only thing to lose sleep over is what I have influence over. That means I worry about Freshman Studies and my classes. I don't worry about the rest anymore. Sitting in this room with these folks, kicking things around...I love it. I'd tell you what I'd do if I could; I'd replicate Selma, oh, I'd make about six of her to spread out around the campus. And I'd like to see Freshman Studies built up instead of torn down.

If you could describe your job in one word, what would it be?

Hmmm...one word? Satisfying. Really satisfying.

It's not where your ass is, it's where your heart is...

happened with faculty living on campus, was more than having the students over for dinner; it was faculty talking amongst themselves. The years that I spent living on campus were the best years that I've spent here. We lived down on H-Street and we called ourselves the H-Street Huns. We had a volleyball team. It was wonderful. We had a great time. We had a key to the gym and we used to sneak over and go skinny-dipping at midnight. Oh, we had a great time! We got caught one night, the Dean of Students and five faculty!

(Hunt laughed nostalgically)

Are you involved in any way with trying to get more faculty to live on campus?

I'm on a committee right now, so I'm sort of indirectly involved in setting up procedures.

What do you think of the social life of students on campus?

There's a lot going on here, just look at the paper. Yet it never clicks. The social life is a strange one. We've tried to improve the environment; look at the pub! It used to be all stainless steel. When I was Dean of Students, I got Michael Hammond to give me some of the money that was going back to Albany, and I got together with an architect who was working on campus and Ken Strickland, and we designed the whole thing. All those stools were hand done by the students, all that wood work in the pub was hand-done. It took us five weeks; it would have taken the state twenty years. The kids left for Christmas break, and when they returned in February, it was done. So we gave them the environment, but I see a big problem with South and that's the music. College pubs are usually quiet places where people can go to talk. I was there last week, and I was hoarse when I got back home because I had to shout at people who were sitting right next to me in order for them to hear me. I'm not against loud music; the disco room should be as loud as it could be, but not the pub part.

Student Union Series on National Security

by Roger Logan

Facing Up To It

The Strangelovian "his is bigger than mine" aspect of nuclear weapons is probably the way of thinking about them with which we are most comfortable. If they exist as symptoms of military/macho lunacy then maybe they'll go away if we apply simple therapeutic reason. Failing that, though we're still menaced by them, we at least don't have to accept personal implication in their existence, because we're not the crazy ones. What's been encouraging about the Student Union series is that it hasn't allowed us the ease of that attitude. After all, to just say nuclear weapons are crazy is meaningless. It tells us nothing about the structural reasons for them, or how they function in the culture, but simply allows us to feel morally superior. By going beyond that, and addressing the practical reasons for their existence, the speakers in this series have at least made it possible to think about how to deal with nuclear arms on a practical level.

It's my sense that the speakers have generally operated on the assumption that while nuclear weapons certainly add up to being crazy, they may result from decisions that can be seen as rational. If this view is to be taken seriously it's necessary to look at what that assumption is based on. One of the primary reasons proposed is that, apart

More than half of all American scientists work for the Defense Department.

from the perceived needs of external defense, there are internal constituencies and causes for a nuclear establishment. The most obvious example would be the Military and their *de facto* Industrial/Scientific allies.

In his talk, Lester Paldy from SUNY Stony Brook, discussed the extent to which Science has been integrated into Military concerns. He said that more than half of all American scientists work directly or indirectly for the Defense Department, which is something they are not told when they study science in school.

He also said that money for fundamental scientific research, whether allocated directly by the government, or through corporations and universities, is heavily slanted towards arms development. Given this, it is not evil "mad scientists" who make nuclear weapons, but individuals making rational, informed decisions about where their best career interests are.

Paldy challenged the model of the



arms race that says one side gets a new kind of weapon, and then the other side suddenly rushes to develop it too. The technology of the weapons is evolved in small incremental stages over a long period of time. There are no radical breakthroughs to secret new weapons, and both sides, having access to the same pool of basic knowledge, are operating at the same general level of expertise. From this view the technology has its own momentum - it's lobbied for by the people who want to produce it, and since we can be sure the other side has it, or will get it soon, there is a feeling that we need to have it available. As soon as a weapon becomes technologically feasible the chances are it's going to be deployed, and probably that can't be got rid of. Paldy said that to at least arrest weapons-making at its current level, we have to find some way of separating Science from the Military. And of course, as Paldy pointed out, there is probably an analogous Military/Industrial Complex in the Soviet Union. Whether they're called corporations or Socialist bureaucracies, the basic function of such institutions is to accrue as much of the national resources to themselves and their functionaries as they can.

What is obviously a more basic, but less definable, component of why nuclear arms exist, is the assumption that there is a real conflict between the U.S. and the U.S.S.R. We have all, for whatever reasons, been trained to believe, that given a chance "The Communists" will come storming across the globe, looting, raping, and forcing everyone to wear drab clothes. Because most of us are still probably susceptible to that belief, on some level at least, the very assumption of conflict, added to whatever domestic function it has, may allow that conflict to operate in a way that doesn't have a lot to do with whether there is really anything to fight over.

Interestingly enough, while making the expected assertions about the peace loving Russian people, Mikita Smidovich from the Soviet Mission, seemed to accept that there is an inherent conflict based on the attitudes and stances of both the U.S. and U.S.S.R. He said "I don't see that there will be any rapprochement in the foreseeable future, the U.S. and the Soviet Union will not abandon their respective political stances."

By assuming the persistence of a conflict, which has to be controlled, in a world that does contain nuclear weapons, Smidovich and most of the other speakers have tacitly accepted the

concept of deterrence. Which is in turn to accept the persistence of nuclear weapons, and, that a military conflict between the super powers equals the effective destruction of civilization. No one in the series has yet been able to offer a fundamental program for the elimination of nuclear arms, but have instead concentrated on how to keep the balance of terror as stable as possible. Because this is just an acceptance of the status quo (as is the "freeze resolution") it's a disheartening position to have to take. And because it only contains nuclear weapons instead of eliminating them, it still allows fairly decent chances that some day stability will break down, and all theoretical arguments about nuclear weapons will become suddenly irrelevant.

In the face if this there is a temptation to make visionary proclamations of bold new ways to rid the world The Bomb, without deigning to address why The Bomb is in the world. Space Cadet Reagan's laser gun scheme is a perfect example of this, as was in my opinion,

The Technological Labyrinth

If you accept the concept of nuclear deterrence, then the question is what level of power you need to achieve it.

John Menke from United Nuclear Technologies presented the view that is currently in vogue with the Reagan administration. Reading from the official U.S. strategic platform, he demonstrated that contrary to popular belief, U.S. missiles are not aimed to destroy the Soviet population, but are properly aimed at Soviet nuclear forces. As Menke explained it, the American doctrine of "flexible response" is that we ought to be able to respond to a limited Soviet nuclear attack with a limited U.S. retaliation, rather than immediately escalating to the mutual destruction of both sides. If the Soviets, with a first strike, are able to destroy our land based missiles, then we could only

Barry Commoner's sermon on why The Bomb is not a sensible thing. Commoner's talk on the Politics of Disarmament struck me as nothing more than a lot of sanctimonious applause lines, meant to make us feel good about our commitment. He talked about the tremendous waste of resources on arms, and about the illogic of the U.S. - Soviet confrontation, but didn't say anything about what the politics are that allow the Military/Industrial Complex to get away with that waste, or how it's possible to sustain an illogical conflict.

For me the hope for change to be gotten from this series is in its confrontation of nuclear arms as an evolved reality, rather than in a strategy like Commoner's, that in isolation can demonstrate how foolish they are. We all know that nuclear weapons are foolish and immoral. Only by understanding the extent to which they are integrated into our culture, and the extent to which we are responsible for them, can we try to develop authentic strategies for getting rid of them.

retaliate by using our submarine based missiles, which because they aren't accurate enough to hit anything but cities, do not give us the flexible response. As the scenario goes, we might decide not to use our submarine missiles to wipe out the Soviet cities and have our cities wiped out in turn, because the 7 million or so killed in the Soviet first strike are not worth losing the rest of the population over, so we might capitulate to Soviet demands. (Got it?)

According to Menke our land based missiles are vulnerable to a first strike, and we need to develop them to the point where they are not. (Though not with the MX, which Menke said makes too attractive a target, with its ten warheads in one place.)

Nukrainians

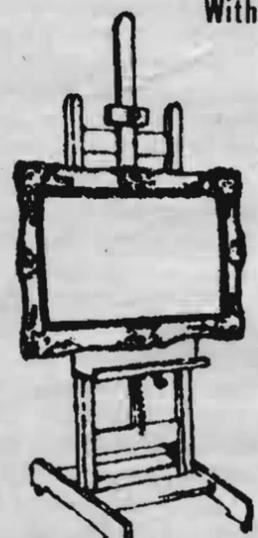
In their invasion of the talk by Mikita Smidovich from the Soviet Mission, a well organized rabble of Ukrainian protestors were kind enough to offer us a first-rate demonstration of how to make a thorough nuisance of yourself, and as a bonus a useful example of how to sustain a conflict, by preferring ideology to rationality. This Ukrainian group apparently spends its time travelling around the metropolitan area, browbeating any Russian they can

find, in retaliation for Soviet domination of the Ukraine. Several of them, one of whom is supposed to go to Purchase, contributed to the program by forcibly presenting one long "statement," and numberless spontaneous shrieks, the rhetorical style of which seems to have been formed by long exposure to Crazy Eddie

commercials. While I'm sure there is a legitimate Ukrainian case to be made against the Soviets, this group, by resolutely endeavoring to make as little sense as noisily as possible, succeeded mainly in discovering the chaotic tendencies in the audience. One person turned an alarming color of purple, screamed at the Ukrainians that this sort of behavior "is not the American way," and that they should "go back where they came from" (Queens, perhaps?) This same person was later observed beating his head against the wall in rage.

In the midst of this rather dismal uproar, it is a credit to Smidovich that he managed to say one or two interesting things, and a credit to the Student Union moderators that they managed to preserve some sense of rationality in the proceedings.

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Gay Pride Week

By Beth Schoenholtz and Kathleen Abrams

What is Gay Pride? It was stressed many times throughout last week's events that Gay Pride is not merely having a sense of pride in one's sexuality, but that it is a striving for gay people everywhere to support each other, to organize around gay issues, and develop self-respect; also to respect others, and demand respect from each other and all people. The goal of this is sexual freedom for everyone.

Nancy White and Tim Hannasch, co-presidents of the Purchase Gay-Lesbian Union, met with Assistant Director of Student Activities, Cheryl Eastwood, and fellow students, to plan the impressive Gay Pride Week's events. Nancy and Tim had this to say about the reason for sponsoring a Gay Pride Week...

Twelve years ago, in June, there was a riot on the Stonewall Inn in New York. Since that riot, there have been many organized gay groups in our country. There is still a lack of recognition and respect for homosexuals as human beings, and a lack of solidarity among the gay community.

The purpose of Gay Pride Week is to bring the gay community on campus together to show that our pride still exists and will continue to grow until we are recognized and accepted as equal.

The week's events were attended by many, gays and "straights." There were films shown, a Hippocrene and a WNAS sponsored by the GLU, a

Tropical Party, an Open House, and an entertaining coffee house. Two informative lectures were delivered; one on legal Gay Pride, given by Amber Hollibaugh.

Dr. Esther Newton, Professor of Women's Studies and Anthropology, and the only "out" gay professor on the Purchase campus briefly shared some details of her own painful and lonely "coming out" in the mid 1950's, and compared those days to contemporary days. She emphasized that things have changed for the better... "Our sexuality has been decriminalized," but, she stressed, that the heterosexual ideologies have remained the same. Dr. Newton spoke also of Gay Pride, the need for its continued maintenance on this and all campuses, and the need for self-criticism within the gay community.

Ms. Hollibaugh explained that publicized controversies such as that surrounding the AIDS (Anti Immune Deficiency Syndrome) epidemic is used by homophobic heterosexuals to scapegoat the gay community; that gay people have to recognize this and band together to fight this pervasive and damaging scapegoating. An example of this is the current rejection of gay blood donors, by hospitals. Further, though there has not been one case of AIDS reported among lesbians, "lesbian blood" is also being rejected.

Ms. Hollibaugh concluded the lecture by encouraging people to remain and share their concerns with her. Many stayed long after to talk with this most

involved and eloquent speaker. Students' reactions to the lecture were favorable. One woman said,

One listener felt that Ms. Hollibaugh's lecture emphasized a connection between sexual liberation and socialism, "culminating in struggles that necessarily extend beyond just our sexual preference."

Amber Hollibaugh, a highly-respected gay activist, organizer, and writer gave a moving talk about the process of developing a viable gay community. "The first step all gays must

take," she said, "is to accept themselves and be able to say, 'I'm gay.' The second step is to reach out to other gays."

Ms. Hollibaugh described her experiences of growing up gay in a small town, feeling alone, and like many other gays, desperate to find others like her.

No freshman should ever set foot on this campus or any other campus feeling that he or she is the only gay person. There must be some sort of support system to greet and assure them that they are not alone.



Guardhouse: Surprise For Students!

Students returning from Spring Break were welcomed by a new security system (which they were never formally notified of), with gates closing off roads leading onto campus after 11:00 p.m. The only entrance is the one on Anderson Hill Road, protected by a manned guardhouse.

Students entering between 11:00 and 5:00 a.m. must have a current valid parking sticker, and those in the vehicle must have valid ID cards.

Students with guests visiting must give the names of their guests in advance to the guardhouse attendant. Along with the gate policy came a new policy of closing the mailroom at 5:00 p.m. daily. But a student put an end to that by destroying the lock on the door. More detailed story on these policies next week.

Affiliates Awards—

Continued From Page Two

Ed Colker, Dean of Visual Arts
Visual Arts Gallery and Center For Printing Program
\$250

The Visual Arts Gallery, for which no budget exists, is the only location for student exhibitions and "study" presentation/events. An exhibition on "The Preservation of Printing Excellence" is planned for 1983-84.

Dr. Henry Etzkowitz, Social Sciences Professor, and Dr. Judith Friedlander, Chairperson of the Division of Social Sciences
Conferece for the Institute of Social Research
\$250

The Social Sciences Division has begun developing the Institute of Social Research, which will develop links with government, the private sector, and community organizations. It will be run by the division, and will do regional research, establish a public policy research center, and organize a Center for the Study of Values and Social Structure.

Philippa Wehle, French Professor
A Dramatic Event at Purchase
\$250

Dr. Wehle has proposed a program that will bring the "best in young performances in France for a week's residency at SUNY Purchase."

Dr. Sally Baner, Assistant Professor of Dance History
Visiting Choreographers
\$250

A series of public lecture-demonstrations by young choreographers working in New York City. The lecture-demonstration format would enable the choreographer to show several completed works or sections of a work-in-progress.

Laurie C. Paterson
Funds to Enable the Women's Fencing Team to Participate in Post-Season Collegiate Championships
\$150

Laurie Patersen, Captain of the Women's Fencing Team, requested funding for the team to participate in the NCAA Regional Championships and the NIWFA competition.

Funding Available For College Projects Through P.C.A.

The Purchase College Association, whose board is made up of students, faculty, and staff, is entitled to receive and distribute money from such sources as the General Store, vending machines, etc. It will have some \$13,000 available this year to fund suitable projects and programs. An application form is now available in Campus Center North at the Info. Booth. Projects which have the best chance of being funded are those which serve the community at large, which enhance the College's educational mission, and which bring together the diverse sectors of the college's community in settings other than the classroom.

The PCA has a program committee, made up of Richard Stack, Humanities Faculty; Tal Streeter, Visual Arts Faculty; and John Williams, chairperson and student representative. Those interested in sponsoring a program are invited to discuss it with members of the Program Committee before making a formal presentation.

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ARTS FOCUS

The symbiotic and often collaborative relationship between visual and verbal artists was the subject of last week's Artist and Poets symposium. The event was the climax of the spring Visiting Artist Lecture Series and featured panel discussions, slide lectures, and film screenings by poets and artists.

Artists and Poets Artists and Poets

By Patricia McKenna

The Poet in the Art World

The first lecture, on April 12th, was a panel discussion with poets whose careers are arts-related. Of these five poets, four have written art criticism for major art periodicals and one is an art dealer. It was moderated by Visual Arts professor Bob Berlind, who is a painter as well as an art critic for *Art in America*.

John Yau (*Art Forum*, *Art in America*) stated flatly that writing art criticism began for him as simply a

matter of survival. Yau took Art History courses in his undergraduate and graduate training and began submitting critical writing to *Art in America* until he was accepted in 1977. He called it a viable and agreeable way to make money. Several other panel members jokingly stressed that art criticism is not a way to get rich; the amount of money paid for reviews is negligible. The economic factor was mentioned by several as a major reason for what one member of the panel described as a "parasitic relationship" between the two art fields. The more palatable term "symbiotic" was immediately suggested to replace what many considered an objectionably negative term.

Ted Greenwald, an art dealer and poet, sees that close relationship between many poets and the arts as a matter of redistribution of wealth. The visual arts generate a substantial amount of business and revenue through a network of museums and galleries, publications, and through the artists themselves. Greenwald stated that his career as an art dealer arose out of the fact that he was simply around art all the time.

The late poet Frank O'Hara attributed the affinity between poets and painters of his era to the fact that they were down and out, together, and supported each other in poverty. O'Hara took a younger poet named Tony Towle under his wing and helped him get a job at Universal Limited Art Editions, a print shop for fine artists where many visual-verbal collaborations took place, including the famous collaboration between O'Hara and Visual Artist Larry Rivers. Towle, in his years at Universal, associated with many of the major artists of the past two decades. He currently writes for *Art in America*,

on a freelance basis, as many of the panel members do, writing on unknown artists who deserve attention and comment.

When Towle was asked what value painting can have for a poet, he replied, "You look at it and you know you're not going to do that but visually you may be inspired." Visual art, by Barry Yourgrau's estimation, has greatly influence his poetic work. "Sometimes, a painting gives one ideas about organization. I write and think in terms of images...I write about the feelings I get from a

much attention to the writing and trying to make a beautiful object of the review rather than to do the job at hand, to describe his or her own perception of the work.

Lauterbach considers the chance of a poet getting carried away is worth the risk, compared to the sterile descriptive critic's view. "I was at Julian Schabel's 400th retrospective." Lauterbach said wryly, "and I wandered through and looked at it all again. I turned to my friend and said, 'now I know why I don't like this work. I feel like I've been beaten around the head and shoulders with a blunt instrument and I'm about to be beaten again.' You couldn't write that as an art critic."

Ann Lauterbach also described a similar opinion. She studied painting at N.Y.'s High School of Music and Art, but decided to study English seriously, and continued to paint all throughout college. Her poetry has been described as having a "painterly" sensibility. She has currently stopped writing art criticism in order to work more on her own prose, but is also a curator and consultant. She is now working with photographer Jan Groover on a collaborative book of photographs and poetry.

The subject of the art critic's role as cultural determiner in charge of defining art movements was the subject of hot discussion. The meteoric rise of several remarkably young artists in the past several years certainly had something to do with critical exposure.

"You see people running around, doing art, getting fabulously rich, and all of a sudden they own all the buildings on your block," quipped Barry Yourgrau on the subject. Instead of agonizing over where the next meal is coming from and painting for years before reward, artists today plan career strategies that start their sharp trajectory straight to artistic fame and fortune immediately after finishing art school, an almost unheard of phenomenon twenty years ago.

Many of the panel members remarked at length about the disparity of revenues possible through visual and verbal arts. Poetry, they stress, is not the field to make big bucks in, and this fact necessitates many, besides genuine interest, to work in arts-related fields. Ann Lauterbach expressed concern with the possibility of a poet paying too

Verbal-Visual Art

On Wednesday, Marjorie Wellish, a poet, visual artist, and freelance art critic lectured on "The Pitfalls of Verbal Visual Art." Wellish explained, "It is by now common to see not only painting with language, but also painting of language, paintings formed exclusively of words, with this verbal activity totally appropriating the visual arena of the canvas. So I thought it might be interesting to survey language in some recent paintings where words are either the exclusive or most

Sometimes, a painting gives one ideas about organization. I write and think in terms of images...I write about the feelings I get from a painting...

aggressive component, to survey the types of discourse to which the words refer, and to consider some of the constraints on such utilization of language." She showed works by Ed Ruscha, Joseph Kosuth, John Baldessari, Nancy Spero, and Jasper Johns.

Wellish has been painting since high school, where she began to dream about poetry in a visual sense. She feels at home with both painting and writing and feels that both are independent activities which both enhance and frustrate each other. Wellish describes her works as "abstract paintings within which are strong formal elements and between which there are changing formal relationships." Her work has been exhibited in a large number of shows.

Continued on next page

Sing-a-long Structuralism

Tom and Bill sang last week at the Sunday night Coffeehouse in the Pub.

By Adam Brightman

Tom and Bill are playing. Tom is playing the banjo, Bill is playing the guitar. Tom and Bill are singing. The group of young boys and girls, all college age, are singing. They are singing along. The song is *Amen*, and everyone, Christian or not, is swept up in the feeling of the song, their voices led by the experienced voices of Tom and Bill. Tom and Bill are folksingers, the kind you may have forgotten about, the old kind, who appear out of nowhere to lead a group in song, apparently in the most casual manner. But as the performance progresses, certain particulars become apparent, and it becomes clear that there are structural elements at work in the sing-a-long.

Tom, the older of the two, is the most active. He is the one that constantly cajoles and invites member of the audience to sing. Bill has a quieter character, supplying background to many of the songs, and occasionally teasing Tom, about an imaginary girlfriend perhaps, which leads to a new song. No song is complete without an introduction, a word or two about its history, or an open invitation for all to sing. And if the audience does not know the words, then Tom teaches them, one verse at a time, so that there is no excuse for passive participation. Tom often interrupts the song midway if it is either going badly, which means that the audience is not singing loudly enough, or with enough feeling, or if it is going particularly well, in which case he will look around at all present and give his approval with a big smile.

The audience seem to know many of the songs, but have not heard them in a long time. There is an all-pervasive feeling of nostalgic sharing, of remembrance, in the group. Memories of camp and of summer are called up, of being in another place and time. This displacement seems to have an uninhibiting effect on the audience, allowing them to participate and at the same time retain the distance of its being a 'special' participation, being involved both for nostalgia's sake, and just as importantly, for the sake of the group, the audience of which they are a part. Anyone not singing must feel separate from the experience of the performance, from the rest of the group.

As mentioned before in regards to *Amen*, the denotative meaning of a particular song is secondary to its connotative meaning, which is to say that it is not so important whether the song is religious, historical or social/sexual in nature, but in the way it provokes associative memories in the audience.

Just as Tom and Bill have characters they project, the participatory nature of their performance brings out characters in the audience. When Tom asks a question of the group relating to a song, it becomes easy to predict who will respond, who will joke with him, who will giggle and who will respond by not responding.

That there is a structure to the casualness of the sing-a-long is apparent, but what must be understood is that the music, the 'sing' so to speak, is interdependent with the participation of the audience, the 'a-long'

Artists and Poets—

Continued from previous page

Film Collaboration

On Thursday, Ernie Marrero, filmmaker, and Sue Kougel, poet, presented their collaborative work, three films which are based on Kougel's poetry. Both are Purchase graduates and began their collaboration when they both were in school.

"One day I came home to my room in the dorms and found this note that Ernie left. It was a drawing of tea bags and he asked me to write a poem about it. That was three years ago." Marrero made a film featuring surreal images of teabags being lowered into a bathtub full of water, with a voice-over of Kougel's poetry.

Their second film, *One Day Franz Brought Me To His House...* features animation. Sentences from the poem set in type move across the screen at various speeds. This film, which is 17 minutes long and took one and a half years to make, has won many awards and has been shown at film festivals and cultural centers all over the country. It was purchased by the Museum of Modern Art Film and Study collection. Marrero and Kougel have just recently finished their third film, *He Was Trying To Act Like a Soldier*, in Super 8. It features live action and experimental narratives, and is 20 minutes long.

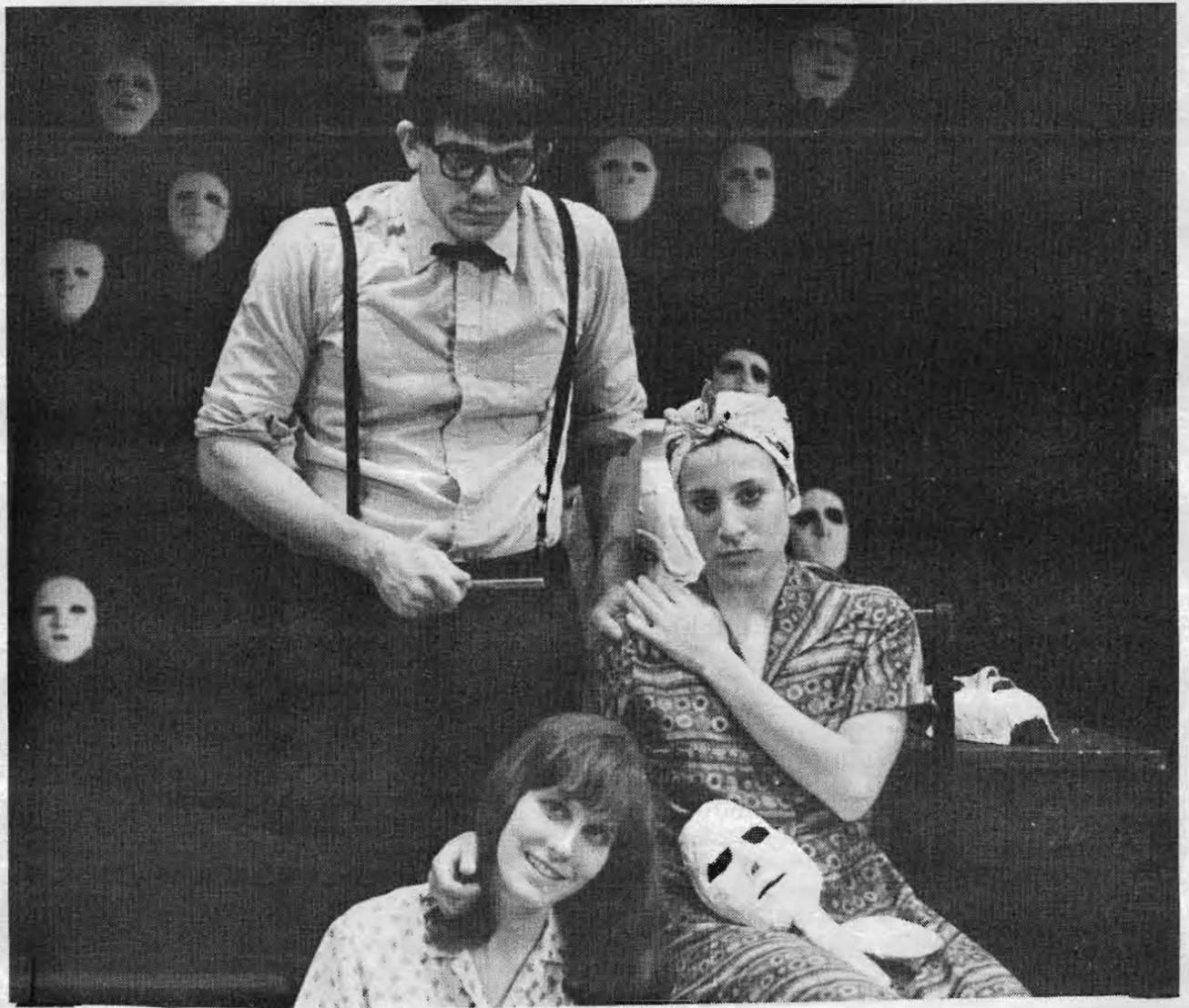


Photo by Richard Campbell

Jon Chardiet, Gina Belafonte, and Jennifer Williams, in *The Criminals*, presented here by the PET last week.

Interdivisional *Criminals* A Creative Success

By Richard Campbell

The production of Jose Triana's play *The Criminals*, directed by Gregorio Rosenblum of the Language and Culture program, showed great efforts by its creators. It played from April 5th to the 9th and was sponsored by P.E.T. and the International Students Organization. The actors were from three different divisions of the school: Visual Arts, Theater, and Letters and Sciences.

It was a performance which was filled with creative risks that paid off. The eccentric form of the play, with its transformational characters (meaning that the actors played different characters continuously) might have been enough of a reason to call the venture risky. But then consider that it involved the mutual psychosis of three siblings, Bebe (Jennifer Williams), Cuca (Gina Belafonte), and Lalo (Jon Chardiet) surrounding the murder of their parents committed by one of them, and you can be sure the play was a challenge.

The characters are so close to the imaginary that they make one think: aren't all identities only in our minds? Behind the masks, both literally and figuratively, the confrontation each character has with the past through imagined visitors presents the question of whose interpretation should be believed. Lalo, Cuca, and Bebe are residing in a wretched little hovel which is surreal enough not to be the interior of an actual dwelling. Their constant reorganization of the physical space coincides with the patterns of dominance and submission between them which are so quixotic that one cannot take sides. One thing for sure is that Lalo's fanciful illusion about the kitchen being the livingroom and his taking control of the world through the murder of his parents is more than a delusion; it is an obsession.

When the play opens to the sound of a child's music box, Cuca and Bebe are rearranging the chaos as Lalo, the

personification of chaos, enters. Through the glasses strapped to his head at a point which disfigures his ears, he alternately peers and squints around for a place to stab with his long knife; the chair. The illusion of his power is achieved but it is only an illusion. The characters change so rapidly and the actor's opportunities to present them is defined rather sparsely by the playwright which gives the performance an ominous sense of transparency. The extremity of the actor's interpretations in all three cases evokes the quality of the surreal. I went to see the play twice and the first night the audience laughed hysterically with occasional silences but the second night the audience chortled slightly between the predominate mortification. The subhuman subtext of the play is funny and frightening but more specifically, strange.

The actors reach beyond conventional acting, pushing limits and taking creative risks which are exciting to watch. Instead of frenzied histrionics, which would be an easy way to play the story in consideration of the content, they represent a rather controlled vision of psychosis. The importance of flexibility in creating these roles is apparent when the imaginary visitors are ushered in and when Lalo and Cuca do imitations of their parents. The contrast between Lalo as Lalo and Lalo as his ethnic mother show Jon Chardiet's talent for the absurdly comic part as well as the pathetic misfit one. During the transitions between characterizations occasionally an actor would let one role spill into another, but I suspect that the problem is due to brevity of the material which intensifies the complications of transition. Gina Belafonte's memorable portrayal of a lawyer was a highlight of the show.

The lack of traditional characterizations was the playwright's objective and the director took advantage of it in his staging which reflects the suspense and surprise of the play. On reading the

script it was apparent that the direction did much to amend the script. Still, the particular motivations of the characters are not well established in the story and the production had to rely heavily on the actors presence to make up for shortcomings in the text. The director used the small Lab Theater space very well. Visually, even from the most myopic view in the house, the staging worked dramatically. For once I do not feel as though someone is trying to use the space like a proscenium theater.

I had hoped that all the masks on the wall were going to be used but when Bebe went behind the wall and stuck her face into the abstract portrait of a judge

and started to talk, the idea of the masks surrounding her seemed fine. The magic frenzied quality of the footlights and the blood scene designed by Bruce Kahle was very (excuse me) theatrical. This production was offered with the expectancy of an audience who loves theater and is tired of the traditional repertoire treated traditionally. I don't believe the show got the support it deserved in light of its unique qualities. The real question though, is where did the stage scream come from if Lalo isn't killing his mother every night of the show. It's really not problematic; just ask the assistant stage manager Cathy Harvey.

Purchase Ensemble Theater Picking Itself Up!

By Bruce Christopher Robbins
PET V.P. For Publicity

The Purchase Ensemble Theater is a student run organization which exists to give all students a chance to become active in theater. This semester, so far, we've sponsored *Gol*, *Life After Death*, and *The Criminals*, and will be presenting *Lux in Tenebris*, and Barry Martin's piece *Through Black Eyes*.

In the past, poor organization has given us many problems. At the beginning of this semester, we were almost a non-active group. Now, with a temporary board consisting of Risa Bell, Mary Lee, Jeff Wallace, and myself, we have begun to reorganize.

First, we have begun to work closely with our faculty advisor, Julius Novick. Secondly, we've decided not to bite off more than we can chew. We'll start off small. No large scale musicals. The work involved in these big shows caused many involved to fail classes, and some productions have been less than successful.

Also, we feel that PET is here to

present new and original student work. We're organizing a Playwriting Contest now. Another new dimension for PET is a Play Reading Committee, made up of our advisor, four or five students, and two members of the off-campus community. Students coming to PET for funding must present their script and budget to the board.

We're trying to create a stable organizational structure to insure the future of PET. We've just recently organized, and are learning the ropes. We ask for your patience, cooperation and most importantly, your ideas and support. We want to work with everyone, BACAP, the professional acting program, etc.

We hold office hours every Tuesday night from 7:30-10:00 p.m. in the PET Office, located in the basement of Humanities, Room 0017. PET has a box at the Info Booth at North if you are unable to attend the meetings. We hope to see you with ideas and smiles as PET picks itself up, dusts itself off, starts all over again! We can do it if we work together!

A Burlesque Reminiscence

by Ross Priel

On Friday afternoons from last summer I used to dart across Pennsylvania Avenue onto the Belt Parkway down into Sheepshead Bay, and after I'd arrive I would sit for hours with Bug Perkins on the benches overlooking the waters listening, as he drenched his mind, and cultivated mine, with his memories. He was a thin man in his early sixties with hints of former musculature in his arms that gave credence to the tales he would tell, stories of his days on the old burlesque circuits in the northeast, when he hauled equipment for a stock house - that's what people called the travelling show companies. It's incredible how fast the speed of thought can move; in the space of just a few seconds Bug could go back over a gulf of fifty years and conjure faded images of times past to life. The images were alive because they recalled to memory a living, breathing art form "the poor-man's comedy" of Depression days. It was in the heat of the time, and Bug was a fortunate man; he admitted it. He worked. To put food in your stomach you'd take just about any job that came your way, so for six years he worked moving sets and props onto trucks in every city between Boston and Baltimore. He kept at it until he got fully tired of the footloose life, until, too, he had to bury his friend Eddie LaDap. Six years, he told me, of fun and pain, of no roots and empty surroundings, of watching America in black through a night train's window. Six years of living in a world rough, uncouth, bawdy, dirty and beautiful. This world made folks scraping to stay alive forget their troubles for a few hours, and smile.

"Those comics," Bug said, "they'd drop their pants and poke fun at the cops, the government, and all the rich folks, and there'd come on the singers and dancers and chorus lines and all the other acts. The audiences' bellies fattened with laughter, kid. They were content. I tell you, when you saw the life coming back in those desperate faces, it could almost make worthwhile the twenty or thirty weeks that our show worked the roads. I may have been just a roadie stiff, but I was real close to the performers - most of 'em, at least. And we all knew what burlesque was."

Burlesque, to Bug, was a hunk of Americana, a rambling, brambly thicket of life that rolled majestically across the country's cities and hinterlands. It made men and women stars, idols - and it could also eat those men and women alive, and spit them away. Bug: "It was like starving in the middle of plenty. Sometimes I thought my whole life was gonna be spent moving along those damn tracks. And man, the booze was everywhere. I doubt that there was a show playin' where you couldn't smell the filthy reek of that alcohol." He rubbed a sunken hairy cheek when he said this; I guessed he'd fought some battles with the bottle, and after you're an addict, the scars never leave. "It was behind the stage, in the dressing rooms, in the motels, on the trains for the poker games...you wonder how it starts? When the need for tranquilizing starts, to bring you down from the high of performing. And to pick you up from the loneliness. The loneliness, the loneliness. My God, the loneliness. The silent litany. Somewhere, always, the loneliness of it all. I think it would come on the worst for everyone in the stock house during the holiday shows. Some town, it would be fly-by-night to us, and all the love flowing out from everyone to everyone else, excepting us. Those times I'd get together with the workers, and maybe a couple of show people, and after the show we'd blow most of our paychecks in some forgotten backstreet bar, drinking away and telling stories about the heydays of vaudeville. There was always a brothel bed, sure, for a warm touch, unless you'd convince one of the chorus cuties to make eyes at you."

One of Brooklyn's nameless elderly phantoms, I thought of Bug. Old, old bench-warmer, with frozen thoughts being revived a last time, for the foolish writer, the prostitute of the mind. But I tried also to remember that by its nature, folks with the show grew close to the milieu which embraced them, and for Bug, even a gap of a half-century failed to deny the bond that he felt. When he finally did move on in 1936, he told me, burlesque was sucking its last laughs. The next year LaGuardia started locking up theaters where it was performed in New York, and

raunchy, but honest. There was a tits singer. She'd sing and vamp on stage, while the chorus line behind her strutted and did their high kicks. There was Murtha-Louise; she made an art form out of teasing men. I had you drive up to Bushwick Avenue 'cause I used to catch her show at the theater there - it's torn down now. And the comics back then were the real kings and queens, people like Bobby Clark, Sophie Tucker, Ted Healy, Abbott and Costello."

"You saw them, Bug?"

"Bud and Lou? Yeah! They usually played at the Columbia on Broadway. There was a time near the end, when burlesque got real smutty - it was losing its audience to radio and films and was starting to do anything for a laugh - Bud and Lou, though, were about the only ones really making the clean bits work. Y'know, they all say Costello was a genius, and that's rightly so, but lemme tell you, it was Bud who made the whole thing work. He was the ultimate straight man - the best. The funniest guy in the world ain't gonna be good unless he has an ace for a straight man, and I'm right as hell about that. Bud could make the dullest guy in the world funny next to him."

Burlesque, to Bug, was a hunk of Americana, a rambling, brambly thicket of life that rolled majestically across the country's cities and hinterlands.

"You saw a lot of famous people in their heyday." Bug blushes, you could tell, with pride.

I continue. "What of Eddie LaDap? You've only mentioned him once, but I can't forget his name. Was he one of those guys who never quite made it?"

"Naw, kid. The bastard killed himself. I really liked him, but he just couldn't like the life burlesque offered him strong enough to stick with it. He just simmered until the eruption blew - the comics used to have a saying around each other: 'You die a little for each laugh you make.'

"Y'see, when Eddie got off the boat from France, he wanted to make it as an actor out in Hollywood, but he didn't have the looks or the drama about him - he was a natural comic, though, he was tough enough to do the pratfalls, and he had this conversational manner about him when he told a joke, so he could really milk an audience for a laugh.

"But he had a hell of a temper. Seems like most comics are surly bastards when they're not in front of people, and Eddie was no exception. B'sides, you needed to be one tough cookie to cut it in burlesque, since nobody would stick out a cushion for you to lean on. Here in New York you might find a decent place to stay, but in the sticks, well, you'd get a room that you might have to share with a coupla other guys - and the room was for only one. The sink was used for pissin' as well as washin'. And, at the dressing rooms, sometimes you'd have to kick the rats out of your way between the door and the table. Even the best rooms out in the country had real bad ventilation, and you can't forget, Eddie was a new guy, and his dressing room was the storeroom. I'd bring in a mirror for him, and put it on top of the bags of popcorn, and throw in a table for him to set up his stuff. The popcorn used to be bagged up to the skylight, no heat, some candles for light..."

"Jesus. So what happened to him?"

"Well...after Eddie joined up with us - he spoke our lingo pretty well - we got an old, turn-of-the-century vaudeville hand named Tanny to write some when the rest of the country started to follow, the clowns filed away their routines, the girls put the sequin dresses and sashes in the trunks, and the living breathing art form prepared to die.

I take Bug for a drive in late autumn; he doesn't get much chance to escape Sheepshead Bay. Up the Belt Parkway he says nothing, but savors the cold air rushing by, then he asks me to drive into East New York. He wants to go to visit some old theaters where the stock house played in Brooklyn. Unfortunately, most of the places have either been razed or are beyond recognition, but at each stop Bug gets lost in his reveries, and I imagine yellowed thoughts flashing in his brain. So I busy myself with watching the people on the sidewalks, old Jews shuffling past Puerto Ricans who speak their Spanish in staccato bursts like gunfire, and blacks who stare hard into the eyes of strangers. At last we head back, and Bug goes on talking.

"Oh, the time, the Depression, I wouldn't like to go through that again. But the show! There just isn't entertainment like that around, anymore. It was

patter and jokes for Eddie, and she burlesque routines in fashion. He and we had him doin' his first show weeks. But Eddie couldn't get the of him, I guess, and he got to have an audience filled with bums and a place to keep warm, or salesmen for a few minutes and then leave.

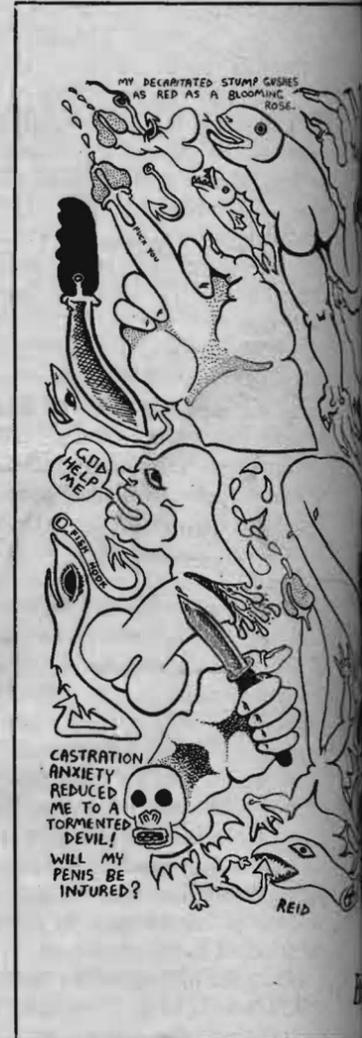
I pull the car in front of the Bug's family lives. It's unseasonal autumn, so Bug and I sit on waddles by with a bag under his when Bug smiles and waves to the and wrestles out of the bag a bottle lets it fly in the direction of Bug. A man moves away, I offer it to Bug, ahead and drink it. "I'm not supra stuff. The guy's a poisoner."

Then he remembers where he see...around three months after a stock house, we were doing a show over in Brighton Beach. It was when we did five instead of the usual was feelin' just a bit tired - we nearly every night and he just wanted grind. He must've also had another ready in, and he was lookin' just as he's waiting in the wings for his line was streaming off, and there's going to do a short routine to warm before Eddie goes on. It was the show bosses - Eddie needs some before he can open for himself. So on, and Eddie's walking around always does before he goes on, and launches into a quickie version of routine. Y'know, that's where the resort for a vacation, but messes up in an insane asylum, and all sorts start happening to him. I'm there awhile, and get out on the street, but Crazy House is one of my favorites decide to stick around, but Eddie walking, looks at the stage - and real livid angry and he shouts:

"The bastard! He's doing me

"Well, what you got to do occasionally, in an oversight, or a prick, some comic will do what you got planned. It wears out your wit. The audience doesn't like seeing you and again. Now, you can get back running out on stage and squirting and anyway, there's some burlesque routines to choose from, in which stiff like me nearby to get the pro

"Bug, before you go on, tell me Eddie get to be friends?"



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"I told you, kid, it's the type of work where you can't help but be tight with the folks you work with. We didn't believe in any sort of system dividing us; you had a job to do in putting on a show, and you did it, and you didn't waste time wondering who was better than someone else. Also, I liked Eddie 'cause he enabled me to escape from the drudgery, with his stories of performing back in France. Eddie would be singing and dancing in the streets of Paris, and...what's the title on that big city in the south by the water?"

"I don't know...Marseilles, I guess."

"Yeah, and he'd be there with the fire-eaters and fortune tellers, and knife throwers, and the boulevards would be lit up in the evening with all these people-gypsies from Rumania, island folk from Martinique and their voodoo shows, English gamblers and Spanish dancers - it must have been like paradise to have wandered around there, and it was like heaven at least, listening to Eddie talk about those places."

Bug looks at the sky; his apartment isn't more than a hundred yards from the waterfront, and over the vastness of Sheepshead Bay, the calm, unmoving water mirrors the late afternoon vault of that heaven in magnificent, miles-long strains of orange and gold.

"Kid, you never saw anybody get quite as boiled as Eddie did that night. He was shouting what a son-of-a-bitch the guy was, until some faces in the audience were starting to stare at the wing. I put my arm around him, and told him to relax, do something else, but he jerked away from me and stormed off in the direction of his dressing room. God almighty, I thought he was going there just to cool off alone, so I turned back and caught the act at the point where some swami asks the fool if he wants his palm read, and the fool says yes, and the swami starts slapping his hand with a paintbrush dipped in red ink.

"The act's coming to an end, and I look around, but I don't see Eddie, so I head for the dressing room myself. As I get to the door, Tanny walks out of the room, not sayin' a word, just goes walking right by me, and grabs at the air.

"Tanny, what's going on? What's the matter?" But he doesn't say anything.

"So I go in. I find Eddie there, sitting in his chair in front of the mirror, smiling, broken makeup bottle, and crystal in his neck. Red waterfalls down his arms and chest."

Bug gets off the car. I can't think of anything to say intelligently, so stupidly I say, "well, that's burlesque."

And Bug turns to me, and says, with a sad little smile on his lips, "Yep. Just like America." And with that said, he walks to the door, and disappears into the dark, the sunset of his life.



by Joe Tomasini

White Out

by Michael Rinella

When the north wind howls
and the fury of the frozen ocean
sends a thousand tiny daggers into your eyes
and all you see are the shadows of insane
dancing ghosts, mysterious circles
starting and ending nowhere
a whirlpool
sucking you down
into the void
to the hidden realites of the holy
ivory urn

Your vision is dead
but it is only now that you can truly see...
See the wandering children
looking desperately for a direction
on the plains of the great suburban tundra
Wild pupils scanning for some reference point
in a land where sea and sky and snow are one
The chest deep sea of repression
with its deadly undercurrents
The gulf of frozen teardrops
that weren't even felt
See how it drains
the air
the life
from their lungs
in only a few minutes

And yet they will have to exist in
the foaming rapids of this madness
for all their lives

They will never know
if their next step will be on firm ground, or nothing
A nothingness so intense, so deep, it will suck you
under
sending you plunging, headlong
thrashing and screaming
into the cold chaos
The terror of suffocation
as the pearly veil covers you forever

Is it any wonder
they reach out, eyes white open and pleading
with tiny numbed hands and fingers?

Is it any wonder
they yearn for some warm grasp of reassurance
a small reminder of the world they once knew?

And their reward?
The sting of a cold parental slap of wind
the deafening roar of a blizzard's corporate outrage

And the result?
The continuance of the lost trek
all as one, yet all alone, so alone
their blind frozen footsteps often stumbling and
falling
to be followed by a terrified cry in the still winter
night

A piercing scream raised in questioning agony
only to be answered by
silence

On some especially cold day in the endless winter
your mind will snap
your lungs will burst
and your heart will explode
The crumbling barricade of your being
will collapse into the maternal embrace of the soft
white waves

The waters take you away, gently rising and falling
as the cold north winds die to a whisper
The frozen ocean yesterday's iceberg
in a gulf stream current
A warm friend
A leading hand to the world of reality.

Suddenly
you remember
Like a bad dream
The blizzard, the snow, the great suburban tundra
that you wandered in lost confusion for all those
years

And you turn to go back
To tell all the other wretches who wandered in with
you

they can change
Stop their endless trek
from an illusion to a mirage
worshipping their own creations
blindly killing each other in
complete total insanity
Life in a white out

But you can't
When you finally understand
If you understand at all
It's too late
For the first time in your life you're truly alive
But you can't go back...
You're dead.

Penis Expanding Drugs

By Craig Darkner

Penis distortion is better understood by traditional peoples who incorporate it into rituals than by contemporary Westerners who use surgical distortion for its recreational and visual effects. Since the sixties, artists have distorted their penises for aesthetic enhancement, although the medical establishment belittles the practice by classifying it as "mutilation." But remember that even organized religion uses circumcision for religious purposes.

The classical canons of beauty promote the ideal of a penis with a glans crowning a straight shaft that changes size as the organ fluctuates between bored and awake states of consciousness. Variation from this outmoded ideal is frowned upon. Let us examine four fears that have prevented widespread popular surgical distortion of penises.

1. *Cognitive* - The fear of disrupting voiding and procreation.
2. *Social* - The terror of doing something shameful or ludicrous.
3. *Psychological* - The aversion to breaking out of the habitual body image.
4. *Addiction* - The fear that one may continue to resculpt the body to the point of death.

Each of these fears may be overcome because they are only culturally imposed. Many people with distorted penises have lost their jobs and risked their reputations. Penis distorters have steered head on against the winds of orthodoxy when it would have been easier to trim the sails. Theirs has been the fun of adventure, the excitement of discovery, the fascination of distortion.



CITY LINE

A guide to events in and around Manhattan.

Bands

The week begins on Wednesday, April 20th, with **Flipper** and **The Replacements** at Zappa's in Brooklyn. Flipper is usually lumped in with the hardcore bands, because of its social-satirical lyrics, but it's beyond musical convention. Their music reminds me of anarchy. The Replacements are a punk band with a great single called "Don't Smoke, You Moron!" Flipper will also be playing at Network on Thursday. Other club dates on Thursday: Neuvo wavo dance band **The Thompson Twins** will be playing two sets at the Savoy; L.A.'s "American-music" band **The Blasters** will be at the Ritz with country-punk (?) **Rank & File**; and finally **Richard Lloyd**, ex-Television, will join **Paul Collin's Beat** (The L.A. pop group that caused a certain British group to alter its name) at CBGB.

The weekend music scene is a fair one. On Friday, the 22nd, former Public Image Ltd. bassist **Jah Wobble** will appear at the Brooklyn Zoo. Patti Smith may have ditched music to become a Detroit housewife, but her talented ex-guitarist, **Lenny Kaye**, will be playing with his group at Network. For those of you into '60s music, **Roger McGuinn**, formerly of The Byrds, will be at Folk City both Friday and Saturday.

Saturday, **The Troggs**, who did the original "Wild Thing" way back when, will be at the Brooklyn Zoo. The Left Bank, a club right here in Westchester, has the **Del-Lords**. The Del-Lords opened for the Ramones a few weeks ago and put on an excellent show. A. Berenyi calls them "Who-a-billy."

Finally, there are a couple good hardcore shows this week. CBGB has a Saturday afternoon matinee with **Heart Attack** and **The Mob**; Sunday, Great Gildersleeve's continues their weekly hardcore night with **Reagan Youth**, **The Beastie Boys**, **The Blessed, Artless**, and **You Suck**. Also, on Wednesday the 27th, **Husker Du** and **The Ordinaires** will play at Folk City's Music for Dozens series.

Two plugs for friends: R.T. Firefly, a bar-restaurant-club which features mostly unknown local acts with a cheap admission price, has **Again & Again & Again**, plus two other groups on Friday the 22nd. A & A are "like the Factory bands." (Thanx, Steve.)

The Michael Harper Band will be at RTF on the 24th.

If anyone knows how I can get a schedule

from A-7, please leave a note in box 1696. Have a good time!

—Ellen Morosoff

Clubs mentioned in this column:

—Zappa's, 3521 Quentin Road, Brooklyn. 339-9275.

—Network, 2000 Long Beach Road, Island Park, Long Island. 516-423-8433.

—Savoy, 141 W. 44th St. 249-8870.

—Ritz, 119 E. 11th (Between 3rd and 4th Avenues) 228-8888 or 254-2800.

—CBGB, 315 Bowery (at Bleeker). 982-4052.

—Brooklyn Zoo, 1414 Sheepshead Bay Road, Brooklyn. 646-0053.

—Folk City, 130 W. 3rd. AL4-8449.

—Left Bank, 20 E. 1st St., Mount Vernon. 914-699-6618.

—Great Gildersleeve's, 331 Bowery. 533-3940.

—R.T. Firefly, 75 Bleeker (at Broadway). 254-3130.

Jazz Events

When young tenorman **Branford Marsalis** joined brother Wynton's quintet last year his contributions were frequently overlooked in favor of Wynton's rather startling trumpet prowess. Now he's stepping out on his own and co-leading a fine quartet with guitarist **Kevin Eubanks**. April 21, Jazz Forum (648 B'Way at Bleeker).

This seems to be the week for the fans of the tenor saxophone. Tenor giant **Sonny Rollins** will be making his first New York concert hall appearance in almost two years. Joining him is 21 year-old trumpet sensation **Wynton Marsalis**. For those nostalgia buffs out there, here's the closest thing to the old Max Roach/Clifford Brown that you're gonna get! April 23rd, Town Hall (123 W. 43rd St).

In another nostalgia-oriented gig, **Count Basie** will be teaming up with vocalist **Billy Eckstine's Big Band** for a 1940's style dance bash. April 22-23, Savoy Theater (141 W. 44th St.) Tix are \$17.50.

A big band of quite a different sort will be taking over for a week or so up at Columbia University's Wollman Auditorium (115th and B'way). Multi-reedman and vibraphonist **Gunther Hampel** has been leading Free Jazz groups of various sizes since 1969 with a semi-constant group of New York's finest creative improvisors including alto and baritone player **Charles Tyler**, clarinetist **Perry Robinson**, and vocalist **Jeanne Lee**. For four days

Black Dance at BAM

(30 Lafayette Ave., Brooklyn, April 21-24)

After three and a half centuries of creativity, Black dance is finally getting its own festival, thanks in a large part to the efforts of Mikki Sheppard at Brooklyn's Academy of Music and SUNY's own Patricia Kerr Ross. Similar in set-up to the 1981 SUNY festival, *The Early Years: American Modern Dance, 1900-1930's*, **Dance Black America** is broken up into four different segments: performances, film screenings, seminars and dance classes, in an attempt to survey the whole spectrum of black dance from 1619-1983, from Africa to Harlem.

The morning technique classes will give students a feel for the real thing while afternoon and evening film screenings will give people a chance to see it, if only on film. There will be two special film showings, one on Thursday (21st) night, and another on Sunday from 1:30 - 5:00. The Thursday program will focus on black tap and social dancing from the late 19th Century minstrelsy through the social dances of the 30's, 40's and 50's. The Sunday bill will take you from Haiti to Harlem, from early Katherine Dunham to the Dance Theater of Harlem.

Afternoons will be taken up with

symposiums on topics ranging from noted dancer/choreographer, anthropologist Pearl Primus' "Dance in Africa" to Sunday's "Black Dance Criticism and Programming." Also, Purchase's own Sally Banes will be taking part in one of the Saturday panels. Topic: Tap, Jazz, Social and Street Dancing. Both films and seminars are free for the public. Tickets are available for the film showings on a first-come, first-served basis for the BAM box office.

Evening performances will juxtapose the art of black concert dance with social dances of every era. There will be two programs of concert dance and one of social and street dancing. All three programs will be repeated twice so that everybody has a chance to see what they want. Thursday and Friday's concert program consists of works by Ailey, Asadata Dafora, Eleo Pomare, and Garth Fagan. Saturday and Sunday's is a bit more modern with Blondell Cummings, Diane McIntyre, Rod Rodgers, Philadanco, Charles Moore and Muntu Dance Theater. BAM's playhouse will house Friday and Saturday's Street and Social Dance program. Appearing will be traditional African dancers, tap and break dancers.

—John Gray

preceding and including the day of their performance, they will be having open rehearsals from 2-5 p.m. (20th-24th). Tix are \$5.00. The concert will begin at 8:00 p.m. on Sunday the 25th. Tix are \$7.00. For more info, call 212-580-5223.

Last but not least **Gil Evans** will be directing his high-energy Big Band and finishing out his string of Monday nights at Sweet Basil, (88 7th Ave. South) on the 25th.

Dance Events

At the Met (66th and B'Way), England's courtly **Royal Ballet** will be making one of their infrequent New York visits starting Wednesday the 20th and continuing through the 24th. Featured will be Glen Tetley's *Dance of Albion* and *Dark Night/Glad Day*, along with two new works from Sir Frederick Ashton, one a duet for Antoinette Sibley and Anthony Dowell. Also

premiering will be Kenneth MacMillan's 3-hour long *Mayerling*. For more details call 212-362-6000.

Downtown, multi-media artist **Meredith Monk** will be offering her own world premiere. This time it's the full version of her "multi-media excursion into cabaret," *Turtle Dreams*. Two years ago Monk premiered the "Waltz" section of *Turtle Dreams* on a mixed program of her work at the Space at City Center. Since then she's made one of the pieces from that program, *Dolmen Music*, into an album for ECM, and another, *Ellis Island*, into a film, recently shown on Channel 13. Now, after several diversions, like last year's *Specimen Days*, she has finally been able to expand and finish *Turtle Dreams*. It will run for two weeks at Plexus (516 W. 25th St.). April 20-24, and April 26-May 1. Call 212-255-1963 for reservations and performance time.

—John Gray

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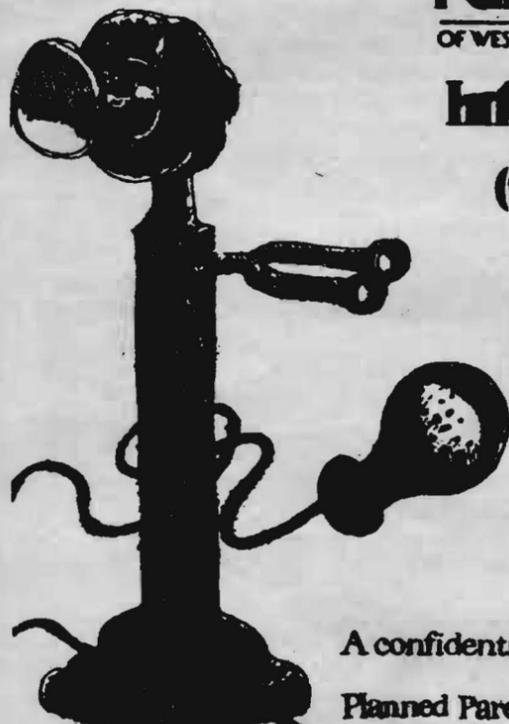
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Calendar of Events

Music

Friday, April 22nd, and Saturday, April 23rd, 8:00 p.m.
AN EVENING AT THE OPERA,
 Presented by Continuing Education
 Two one-act operas, including Gian-Carlo Menotti's comical *The Telephone*, and Thomas Pasatieri's *La Divina*, are among the works to be performed. Dance Lab Theater. Public is invited at no charge. Directed by Lenya Gabriele, acclaimed opera singer and teacher of the Opera Performance Workshop here.

Saturday, April 23rd, 8:00 p.m.
NEW MUSIC CONCERT
 Students performing works by Stravinsky, Schonberg, Crumb, and Cage. Recital Hall, Music Building. No charge.

Center For Arts and Neuberger Museum

\$1.00 Rush tickets are available for all CFA events, 15 minutes before curtain. Museum hours: Tuesday - Friday, 10 - 4; Saturday, Sunday, 1 - 5.

Saturday, April 23rd, 8:00 p.m.
Center For Arts: LAURA DEAN DANCERS AND MUSICIANS
 This company has been called kaleidoscopic in character for its steady rhythm and clear geometric patterns.

Ongoing at the Neuberger
JAN GROOVER: PHOTOGRAPHS, 1973-1983
 Contemporary photographer, and currently Purchase faculty member, Jan Groover, has a large scale, impressive show of her work on exhibit through June 12 at the Neuberger. Interview with Groover in next week's issue.

Lectures

Wednesday, April 20th, 10:30 a.m.
SPECIAL EVENT ***
DR. RUBEN ZAMORA, ex-cabinet minister in El Salvador

Member of the political/diplomatic commission and a leading figure in the Democratic Revolutionary Front/Farabundo do Marti National Liberation Front of El Salvador in El Salvador. Dr. Zamora, who was a cabinet minister in the first junta of government in El Salvador following the coup in October, 1979, resigned in January 1980 in protest against continuing repression and the lack of reform. He then joined the leading figures in the FDR/FMLN coalition. Natural Sciences Auditorium.

Thursday, April 21st, 11:30 a.m.
Visiting Artist Series: MADELINE GINS AND ARAKAWA
 Poet and artist collaborators. Part of regular lectures series which meets in Perception Lab, VA building. Open to all.

Thursday, April 21st, 8:00 p.m.
Creativity Series: KENLEY DOVE
 Philosophy professor Kenley Dove will speak on "The Very Idea of Creation," in ongoing series. Administration Building, Buffer.

Monday, April 25th, 7:00 p.m.
Student Union Series: GODS OF METAL
 Film by Maryknoll Mission about disarmament activism. Part of continuing series on National Security and the Arms Race. Fireside Lounge, CCN.

Tuesday, April 26th, all day
DAY OF CAMPUS AWARENESS
 Part of Student Union series. Featured speaker Jack Geiger, Physicians for Social Responsibility, on "The Effects of Nuclear War" and ... a day of panels, performances, and participation, with special guests. Schedules will be posted.

Tuesday, April 26th, 8:00 and 10:00 p.m.
Orson Welles' TOUCH OF EVIL
 A dazzling suspense thriller that shows Welles' love and mastery of cinema. The images are filled with dizzying motion and dark, hypnotic atmosphere draws us into a squalid world of drugs, crime, corruption and sex. Welles, in his most bizarre role, is Hank Quinlan, the obese ex-alcoholic and corrupt police chief of the seedy border town of Los Robles. As Marlene Dietrich tells him, "You're a mess honey. You've eaten too much candy." Charlton Heston also stars.

Films

All films are in Humanities Theater. Tuesday and Thursday films: \$1.00 for students. No weekend films this week.

Thursday, April 21st, 8:00 and 10:00 p.m.
International Film Series: SANSHO THE BAILIFF
 Probably the most sublime, and certainly the most dramatically powerful of Kenji Mizoguchi's Japanese masterpieces, this family saga is set in the 15th century. Mizoguchi's camerawork is so evocative it seems mystical.

Tuesday, April 26th, 8:00 and 10:00 p.m.
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 A dazzling suspense thriller that shows Welles' love and mastery of cinema. The images are filled with dizzying motion and dark, hypnotic atmosphere draws us into a squalid world of drugs, crime, corruption and sex. Welles, in his most bizarre role, is Hank Quinlan, the obese ex-alcoholic and corrupt police chief of the seedy border town of Los Robles. As Marlene Dietrich tells him, "You're a mess honey. You've eaten too much candy." Charlton Heston also stars.

Announcements

ORIENTORS NEEDED FOR FALL 1983
 If you would like to be an orientor for the Fall program, please fill out an application at the Office for Campus Centers and Student Activities, CCN. Deadline is Wednesday, May 4th at 5:00 p.m. For more information, call x5187.

NEIL'S GALLERY: FILM AND VIDEO WEEKEND
 Film and video works will be shown on May 13, 14, and 15. Performance/installation work is also welcome. If interested, please contact Michael Spiller, Box 1732, or Apt. P-1-1. This may be your only chance to show your work this year, and to show it in a casual set-up with your peers. Refreshments will be served and a good time is guaranteed for all.

ALL INTERNATIONAL STUDENTS ON F-1 VISAS
 If you plan to leave the U.S. this summer, and will be returning to Purchase in the fall, you must obtain an authorized U.S. Immigration Form I-20. Please come to Office of Admissions to complete a brief request form. Must be done by April 22nd. Contact Kathleen Donohue in the Office of Admissions, x5046.

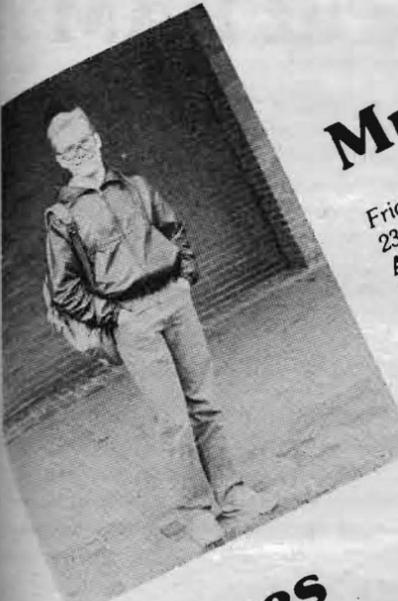
SENATE ELECTIONS
 Don't forget to vote yes on Continuing Ed referendum. Elections will be held Wednesday and Thursday. See page one story for details.

LOAD STAFF MEETING
 Become a part of the new weekly Load. Newcomers, and all staff members are urged to come to our weekly staff meetings, Thursdays at 4:30 p.m. in our office, CCS Room 0028. It's never too late to join - especially if you're interested in working on the paper next year.

APRIL SHOWERS FESTIVAL
 See back page. A whole three-day festival of activities. You might even want to stay on campus this weekend!

SENIORS: WE'LL PRINT LISTINGS FOR ALL SENIOR SHOWS. WRITE UP A BRIEF DESCRIPTION OF YOUR SHOW, PERFORMANCE, OR EXHIBIT, AND LEAVE IN OUR MAILBOX AT THE INFO. BOOTH. DEADLINES ARE WEDNESDAY FOR PUBLICATION FOLLOWING TUESDAY.

Photographs by Janice Young



April 20 — April 26

Senate Elections

Continued From Page One

However, CE Dean Laura Evans was not thrilled about the plan. She said that until a night degree program was instituted here, which she is currently trying to do, there would not be enough of her students "on campus at all times to fully avail themselves of the programming." She continued that with the recent enrollment problems being suffered all around, "if additional fees are imposed, enrollment will surely suffer." She added that if there was a CE student lounge, or similar gathering place, it would help to assimilate students into the flow of campus life, and make it easier for them to take advantage of Senate programs.

No One Gets Involved

Kirk Olsen, the current Vice President for Student Organizations, commented that the programs are already there, but no one takes advantage of them. "A few years ago we had a very active Off-Campus Students organization. It was made up of commuters, and would be available for Continuing Education students. Now, that club is practically nonexistent. There are several other clubs and programs that are there," although not exclusively for CE students, that just don't have people interested in getting things going again.

The Candidates

Who are the people who are running for the Senate, and most probably will be running the Senate? John Williams, a sophomore history major, serves on the Senate now, and was a member of the student council at Southampton High School. His plans for next year are "to be fair to everybody." He feels that now, "the Senate shuts a lot of people out, and there is a lot of apathy here. Just look at who is running against David and Kevin and I. Of course, there is only so much the Senate can do." John

plans to run for reelection next year, if he wins this time around, and to "grow with the job."

Kevin Swersey, a junior economics major, is a whiz with numbers and many fingers point to him for the financial stability of the Senate. A graduate of the renowned Stuyvesant High School in Manhattan, he is responsible for much of the behind the scenes work that goes on, such as investing the Senate's funds in money-making accounts, and working towards the changeover to computerization of the Senate books, to free Bookkeeper Joyce Bostic, and the Vice President of Finance and his assistant for more important matters than balancing and poring over the books. He also plans on making the Senate transportation system a more efficient one, and the purchase of a new van is in the works.

A Stony Brook native, David Paldy is also a sophomore, and a political science major. He chose to run for V.P. of Clubs and Organizations, because it can have an "immediate effect on improving campus life." Paldy describes himself as a level-headed person who "does a good job organizing people," and will "make a strong attempt to motivate people to get involved," an element of campus life that has been lacking in the past few years.

Messina is a senior political science major, who feels that it is about time that he actively contributed his experiences to the school. His write-in opponent, freshperson Heidi Fried, who is leaning towards pre-law as a major, has been on the Senate as the E/F wing rep this year, (which, incidentally, she won as a write-in), lists among her accomplishments for the year helping to organize the Albany lobbying trip, informing the campus about the budget crisis, and working on

the well-attended Town Meeting. Her name won't be on the ballot; it must be written in to vote for her.

The elections will be held Wednesday and Thursday. The tables will be in the dining hall from 5 to 7 p.m., and in the space between the bookstore and mailroom, or the lobby of Campus Center North, between 11 a.m. and 5 p.m. It will be necessary to have your ID in order to vote.

Heidi Fried

Students of Purchase,

I am running as a write-in candidate for Executive Vice President of the Student Senate. At the present time. I

Housing Office Merger

Continued From Page One

The other two administrative positions in the office will be Assistant Dean of Students for Campus and Residence Life, and the Assistant Dean of Students for Campus and Residence Operations. A national search has begun, with ads placed in the New York Times and the Chronicle of Higher Education. 70 to 80 applicants are expected, and both Hogan and Fisher feel confident that the positions will be filled by July 1st. Applicants will be screened by a search committee with student representatives.

Along with the five administrative positions, there will be five Student Life Directors. These positions will be filled by all returning Resident Directors and Assistant Directors of Campus Centers.

The SLD's responsibilities will include running the residence hall units, organizing and providing leadership for RA's and Head Residents, and coordinating and developing campus activities, student leadership training, programming, and personal counseling.

Senate Controversy

After the plan was presented to Residence and Student Activities staff, and about one month after it was drawn

up, the plan was presented, informally, to the Student Senate. At the April 11th Senate meeting, Liz Gross, the Senate President, and several senators, expressed strong opposition to the confidentiality which kept the plans from the Senate until they were brought close to finalization. Gross told Fisher, Hogan, President Grebstein, and the senators, all present at the meeting, that "the decision to keep the plan extraordinarily confidential was a sign of bad faith." Neil Rosenstein, former Senate president, commented during the meeting that the plan "seemed to be presented in completed form, with little room for any changes due to student and Senate input." The same concern was raised by many RA's. Fisher explained that the decision to keep the plan secret was an administrative and professional decision and was meant to be in the best interest of those people directly involved in the reorganization. Hogan explained "It was simple courtesy to present the plan to the staff involved before presenting it to the students. We did have a number of informal discussions with some students before we decided anything."

Heidi Fried



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April Weekend Special "Night at Maxim's"

Special party at the Pub. 9:30 p.m.
 Friday, April 22nd

Viewpoints

Editorials—

A Clearcut Election

Last week, America watched the spectacle of a downright bitter, racist, desperately fought election for the mayor of Chicago. This week's Student Senate executive election should be a bit more peaceful. Four candidates are on the ballot, running for four positions.

Fortunately, there are good people to vote for in each position. John Williams, Kevin Swersey, and David Paldy all have extensive experience on the Senate. Camillo Messina is a newcomer, but students have the option of voting for write-in candidate Heidi Fried, the E/F-Wing representative, if they'd like someone with more Senate experience to serve as Executive Vice President.

And there is an item on the ballot which should get full support from students - the \$15 per semester activities fee requested from Continuing Education students. The Student Senate, which is now supported solely by the \$50 per semester student activities fees paid by matriculating students, provides services for the whole campus, services which are used frequently by CE students.

As the Senate looks to expand its services (get a computer, and full-time secretary, begin weekly publication of *The Load*, etc.) it will need the revenue which the CE fees will provide.

Also, it has become clear that the Continuing Ed population is vital to the survival of the school. Last year, CE enrollment grew while the L & S enrollment dropped. So, what better way to welcome CE students into the Purchase community than by giving them direct input into the Student Senate?

April Fools!

We're flattered - we didn't realize how many people took *The Load* seriously. When the April 6th "April Fool's" issue came out, with its lead story that 70 students were being eliminated, a surprisingly large number of people became worried and upset. At least two faculty members we know of were infuriated that they weren't informed earlier by the Administration about the cuts.

All kidding aside, there is a worrisome message here. These must be pretty unstable times if people can take such a ludicrous story seriously, without batting an eyelash.

So, we offer this advice. Relax, and don't take things so seriously. After all, *The Load* editorial board has determined that life is meaningless, and we're all going to die, so nothing matters anyway.

Stop Pretending!

Another dead rock star. Another dead Pretender. Pete Farndon, former bassist for the popular Anglo-American band, overdosed in his bathtub last Friday. James Honeyman-Scott, original Pretender guitarist, died under similar circumstances last year. One hates to reduce a tragedy to a cliché, but "live fast, die young, leave a skinny, pale corpse containing enough drugs to supply a mid-sized pharmacy," is getting a bit tedious. Farndon took this even further by reviving the spectre of Jim Morrison, who also chose to die in the presence of his rubber duck. This sort of behavior has to stop, or at least taper off. If you're a rock and roll star and you must take drugs, stay out of the bathtub. Take a shower instead.

End National Sovereignty Over Warfare

By Cary Rubin

My last *Seed Crystal Bulletin* suffered from excessive editing by *The Load*. Key words were changed, making some statements seem inaccurate, unjustified or simplistic. The deletion of several passages weakened my proposal and left it open to the criticism seen in *The Load's* editorial reply. This is unfortunate in light of the fact that the article correctly anticipated President Reagan's announcement of plans to develop a national anti-missile system. I will attempt to clarify and move onward.

In summary, I discussed the danger of allowing sovereignty over warfare to continue in the nuclear age. To provide security against attack, for all countries, I proposed the formation of a *supra-national World Defense Agency charged with a sole mandate to prevent the use of military force by any nation*. In the hands of national governments, upcoming technological advances are likely to lead us to a nuclear holocaust. Under the control of a planetary agency, these same developments would produce an immediate reduction in the threat of war and provide a practical path to complete omnilateral disarmament. I described a strategy for demilitarizing all nations and eliminating nuclear weapons from our world, using procedures that would maintain deterrence during all stages of disarmament.

An anti-missile system of the type advocated for WDA control could not destroy targets on the ground. It would only be effective against nuclear missiles that were already in flight, thus making it a purely defensive weapon. It would clearly be in the best interests of everyone to keep both sides free from the fear of a crippling first strike attack and set the stage for further progress towards complete disarmament. The initial mission of the proposed supra-national agency is simply to defend the citizens of Earth from nuclear attack by any nation. Even if the WDA was only equipped to perform this basic function, it would still be capable of making a significant improvement in the world situation.

The creation of the WDA was not advocated in a vacuum. To fully appreciate the desirability of this plan, we must examine the forms of governance that will be possible after national sovereignty over warfare is ended. There are several options for a subsequent new world order:

A world of nation-states possessing full internal sovereignty but no power to wage war. International agreements will be reached through the UN, as they are today. Centralized national and state governments will continue to exist, but there will be no attempt at planetary governance. The WDA will function solely to prevent re-militarization. (This possibility was mentioned to placate those who regard nations as desirable institutions, by showing that they could continue as political entities in a

Guardian Angels did for the concept of a street gang. It would provide for the security for all world citizens, but it would not be an institution of political decision making.

The decision making structures of the Terran world government will have an entirely separate and novel origin. They will consist of the *Council of the Multitudes*, the *Council of the Bioregions*, the *Council of Wisdom*, and the *Council of the Totality*. The details of these structures and the steps needed to organize them will be made public in a few weeks.

I advocate this third option, but I also recognize the strengths of the pure Anarchical scenario. Indeed, I believe that it is the next step for human society after a transitional period of centralized planetary governance has produced

The creation of a minimal world state presents a reasonable, economical alternative to providing for our security through national military forces. The WDA is a politically sellable proposal.

disarmed world, much like individual states in the USA. This was never advocated as the optimal choice, although it is greatly preferable to the present situation.)

A decentralized world of Anarchical communities with major ventures coordinated through voluntary association. To use an analogy from computer science, the minimal world state would be the "operating system" and Anarchy would be the "program." No nation-states. The WDA will function solely to prevent the militarization of cities and communities.

A world organized by biogeographical provinces (bioregions) under planetary governance. In the Terran plan, the WDA would be incorporated into the new world government as the *Earth Patrol*; a planetary peacekeeping force designed to prevent the militarization of biogeographically re-districted political units and to prevent the violation of human rights within them. *The Earth Patrol* would do for the concept of a military what the

necessary changes in education on a global scale and has solved the energy, population, hunger, and de-forestation crises. These tasks will require globally coordinated action until at least the middle of the Twenty-first Century. World government is an essential stage in reaching the Anarchist ideal of no rulers and no coercion, because it will get rid of all the hostile, competing, armed nation-states that make pure Anarchy impractical in today's world.

We have no knowledge of the political dynamics under a world government. If we can keep its decision making structures from becoming too bureaucratic and maintain key parts of it free from influence by special interest groups, it may prove to be a desirable institution in its own right. In either case, we will have established a much stronger foundation for a move to pure Anarchy.

Within only a few decades, we can also have city-sized space colonies which will be fully autonomous and can govern themselves in any fashion their inhabitants choose. Here, humanity can

experiment with a limitless variety of social, political and economic arrangements. Energy, raw materials and lebensraum will be plentiful once we enable our industries to utilize resources outside of the finite globe of Earth, eliminating the major pressures that lead to wars among political units. We need a world government to coordinate and fund this venture, as well.

The creation of a minimal world state presents a reasonable, economical alternative to providing for our security through national military forces. The WDA is a politically sellable proposal. Terran peace activists will gain a decisive advantage over politicians who favor the draft, nuclear escalation and increased militarization. The New Right has been able to gain popular support by playing upon the public's fear of insecurity. The Left has responded by trying to show that our military is strong enough now and downplaying the hazards presented by our nation's adversaries. The Leftist approach has kept peace activists in a less convincing position because people tend to feel insecure and are attracted by the illusory promise of "peace through strength." We can make use of the same public insecurity that is exploited by the New Right by taking it a step further and turning it against them as well. We are not safe with our present level of armament or with increased militarization. **Americans are in a position of insecurity that can only be corrected by ending national sovereignty over warfare.**

We are in the ideal time for the full implementation of this plan. National weapons systems are nearing obsolescence, new technologies are ready to be used but have not been deployed, and an ideal group of weapons (European intermediate long range missiles) is available for the initial transfer to planetary control. President Reagan's recent "Star Wars" speech illustrates the urgent need to present a rational proposal to the American people.

Comments, suggestions and criticism are welcome. Send them to mailbox 1672.

Letters

Is This Letter A Joke?

Dear Load,

Thank you for your kind attentions in the recent review of *The History of Man*. Beth Sheisthaus is a perceptive and urbane critic.

Also, I have a little question you could perhaps help me with. On a recent visit to our lovely neighboring country of Mexico, I was enticed by some locals to drink some liquor that had a little worm in the bottom of the bottle. Upon finishing it was suggested that I eat the worm.

After much much vomiting I went to get a glass of water to wet my parched whistle and found a worm at the bottom of the glass. I ate it as well. Later on while taking the last of the Pepto-Bismol, I ate the worm at the bottom of *that* bottle as well. And, on the last night of my stay, I wearily ventured out into the swinging Mexican night-life and met a nice young lady who enticed me back to her hotel, and after I performed oral sex on her - there was that little critter again! So my question - is this worm thing a tradition I never heard of? Or am I the victim of some colossal international joke? I have a feeling I never should have booked my vacation through the Jon Chardiet Travel Agency.

Yours truly,
Steve (Jesus, Hitler, Milton Berle) Weber

Farewell to a Fine Teacher

To the Editors,

The following is a letter in response to the dismissal of Sonia Assa, written by her disheartened and enraged students. With her dismissal Purchase is suffering the loss of yet another one of the most patient, concerned, helpful, and interesting instructors that we have.

The Language and Culture department in particular is losing a fine professor and most certainly, a fine human being. For those of us whom Professor Assa has taught to appreciate the study of language, there seems to be no recourse but to express our sorrow and anger, and to hope that if fund should be forthcoming, Professor Assa's position will be reinstated.

Sincerely,
Sharon Rider, Julia Bergen, Noah Kauffman, Lawrence Beck, Ann Taylor, Robert Ziff, Alice Fine, Simone Faulkner, Louise Griffin, Karen Klingbiel, Dina Friedman, Eileen O'Connell, Robert Foley, Celia Marx

These Fine's Aren't Fine

To All it Has Concerned or Could Concern,

I recently received an overdue book notice from the library to which I promptly replied in person. To my puzzlement, the books claimed overdue were two which I had long since returned. Both dated in March, the two books were from the 3 hour reserve section. Although I had taken them out on separate occasions, I am certain that I returned them within the 3 hour limit. Because these particular books were needed by fellow students, our professors have cautioned us against the evils of keeping reserve books out for too long. In usual fashion, I had left the books on the reserve counter by the sign which reads "Reserve Books Here." However, the overdue cards show that the books had not been returned, in one case, for many hours, and for several days in the other.

I suggested to the library people that perhaps someone had picked the books off the reserve counter after I had placed them there. It is well-known that the library is understaffed and they can not always keep up with the influx of returned books. Because books are often left on the reserve counter, it is highly realistic that they are often taken without being signed out. The library people rejected this notion and refused to waive my fine. They muttered something Catch-22 like, saying, "If we waive your fine then we'll have to waive everybody's and anybody's whenever..." Well, every and anybody's aside, this individual is angry.

It irks me considerably to suffer needlessly from the repercussions of understaffing. Because of the recent budget crises, it has been routine to accept various inconveniences and limitations, but I never expected

to be charged for them. My situation may appear to be petty, but the principle is not. I hesitate to check out books at all, if every time I do there is the risk of being penalized for someone else's error.

I learned from this run-in that there is a slot below the counter specifically for reserve books, but I caution reserve patrons from relying on it. I witnessed a library person finding an "overdue" reserve book in the slot, only after a student explained where the slot was. The student, in this case, had returned the book several hours before.

I don't know whether I will succeed in escaping this \$6.00 fine. I do have a real fine that I intend to pay in full. It makes me bitter to think of paying this fine honestly while also having to pay another for which I am not responsible; in essence, I'm forced to pay a fee which I did not incur, to avoid being flagged at registration.

Situations such as this are made ludicrous by systematic logic founded on ritual tunnel vision. I hope that the library will take off its blinders and look into this for the sake of its patrons.

Indebtedly (without much choice),
Victoria Grace Weisel

Children's Center Not Kidding

Dear Editors,

In the March 23rd issue of *The Load*, Tony Kliphuis publically disclosed the "controversial" issue of Senate funding for the Purchase Children's Center. He states that "For the two students who pay and use the service, it is costing us \$2,000 for each of them." It is apparent from this statement that Kliphuis, and possibly the Senate in general, has little knowledge of who the Children's Center is and what this money is used for.

At a very basic level, the Children's Center provides quality child care for students, faculty and staff. There are presently, not two, but six students who have children attending the Center and it has provided this service extensively, for student-parents, in the past, and plans to continue to do so in the future. However, the Children's Center also serves the campus community as a whole as it provides jobs for work study students interested in children, internships in early childhood development, and a readily available resource that is frequently used by students studying in areas from dance to psychology. The Center invites guest lecturers to speak on subjects ranging from child sexuality to nutrition and many students incorporate the Center into their campus social life, noting not only the isolating effects of the campus, but of relating only to people in their immediate age range. Thus, the Center has many students who volunteer their time to be with the children and alumni often come back to visit them.

As for funding the Children's Center, the Senate's money is not used to subsidize the student-parents who use it. The Center is, and has been, financially strapped, as it is dependent on already high tuitions, financial help from the college and the Senate, free space and monies raised through different fund raising events. Senate money, specifically, is used toward

The withdrawal of Senate funding will seriously jeopardize, if not close, the Children's Center at Purchase.

paying the students who work there, thereby allowing the Center and the staff necessary to remain open. To put it simply, the withdrawal of Senate funding will seriously jeopardize, if not close, the Children's Center at Purchase.

As a student-parent who is seriously involved in the Children's Center as well as with the campus community, I cannot help but find the Senate's strictly functional and parochial view of the Center disturbing. Although the Senate has been notified of all the Center's Board Meetings, no member of the Senate has ever attended one. Thus, the "controversy," prior to its public disclosure in *The Load*, is an issue that was discussed neither with the Center's Board, its acting director, Annamaria Candrea, or the numerous students who use it and/or support its existence. This "controversy" appears, therefore, to be less the result of student representation than the result of an in-house debate reflecting personal priorities.

Sincerely,
Drew A. Claxton

Whose America Is This?

Jan Halaska and his America:

Jan Halaska in print is one of the great wonders of the world. It is idiocy in the name of wittiness. Jan Halaska's thoughts, reflections if you are a moron, are merely the simple fantasies of the common man that have found their way, god knows why and how, into print. They are the jokes one drunken depressed man tells another while sitting in the local bar. Jan Halaska's America is not art, not imaginative, and not journalistic and should not be portrayed as such: nor is it at all illuminating, except, and this is by no means Halaska's intention, to show how much this society needs help.

Jan Halaska's America is obviously more a comment on Jan Halaska than America. Why he is proud of this portrait is beyond me but I should not have to know Jan Halaska's twisted idea of himself and the big joke he thinks life is. It is a little scary to me when a reactionary myopic man finds his way into print is a social commentator.

Finally I say Jan Halaska's America; the parading of social freedom and progress as the eight dollar blow job, the deluxe hamburger, and his royal foreskin; is not mine.

Sincerely,
Bram Gunther

Notes From A Hospital Bed

Dear Editors,

As I lie here, in my costly hospital bed, a victim of a Saturday night Port Chester mugging, I think of our wonderful society and the kinds of people that it creates. Child-beaters and molesters, rapists, thieves, racist pigs, and other demented and sick minds. It's tough being sane in a sick world, tough watching societal decay right before the eyes.

He aimed for my temple. He was hysterical, and wanted death... Who is the planter of such seeds?

What motivated my attacker? What forces could have operated on his mind causing him to open my car door and repeatedly punch in the left side of my head. He took my wallet, making off with 13 dollars, my Purchase ID, and driver's license. I fell, unconscious, awakening 12 hours later, my face caked with dried blood and suffering from the concussion. It was impossible to stand. With some form of supernatural guidance, I drove, slowly, to the police station. I felt close to death and began to think that my brain had been damaged.

Now, two days later, I'm beginning to walk and heal. The wounds are visible and purple, and make me look like a gruesome beast.

The most distressing fact is that somewhere, on the street, is a crazed maniac that is bound to hurt again. He knew what he was doing, as though he had done it before. His success depended on the element of surprise. I was coming from a bar, The Beat, where I was hoping to see a friend. He had gone home. So I walked over to a car, and as I sat down to start it, a man opened my car door. Before I could turn my head, he began bashing his fists into my skull. There was no one to witness or call for help.

As I look out of my hospital window at the Caldor parking lot, racial tensions come to mind. I have no doubt that the criminal was full of hatred, hatred of my flesh color. He could have robbed me without expending the tremendous amount of energy that he released and directed towards my head. The punches came fast and hard. I felt the first few, they cut and numbed; he continued and punched me into oblivion. He aimed for my temple, he was hysterical and wanted death. He seemed to be releasing a dam-full of pent-up hostility as he did so, a dam that broke and nearly killed me.

I do not believe that people genetically possess this kind of behavior, rather, someone, or something, teaches it to them. Who is the planter of such seeds? Someone please tell them to stop!

Sincerely,
Dan Camoro



By Laura Olson

I spent the fall semester of this year studying Russian in Moscow through an exchange program run by SUNY Albany. It is an exceptional program in that one lives in a dormitory with Russian students, not just foreigners. Thus I was able to observe my Russian friends' reactions to everything from *The Load* to Brezhnev's death.

Almost every night I met with one or another small group of Russian friends in the dorm for a "tea party." These were very casual, never planned. We'd sit around a table with tea, bread, and a fruit (grapes or watermelons, in

too. In fact, generally I found their political views hard to attack, because they are based on distortions of "fact" which either they deeply believe or refuse to admit to. This stone wall between us caused many a political discussion to end in silence, and I began to rethink my own beliefs about "facts," "freedom," etc. Their arguments hit home: "Your government is in the hands of the rich. Money controls everything..." and so on. Until we got tired of running up the stone wall.

As for *The Loads*, they made great end-of-the-semester gifts for my English speaking Russian teachers. One made

Vasilyich, Boris Vasilyich, what do I do?" "In your left pocket, Leonid Ilyich," answers the aide, "in your left pocket!" Brezhnev fumbles in his pocket, pulls out a crumpled piece of paper and reads, "H-E-L-P M-E! H-E-L-P M-E!"

We happened to be telling Brezhnev jokes with our Russian friends the night before he died. That day and throughout the mourning period (4 days) there were no more jokes. Only my Portuguese roommate managed to hear a new joke from (she swears) a Russian friend of hers. It goes like this: Brezhnev rose from his coffin and

But soon I learned how to walk around with my I.D. handy, so that I could just hand it to them and not have to say anything. I learned which metro stations were open; I tried not to walk around alone, that way it was easier to laugh about being questioned or proofed.

But everyone knew a whole stock of Brezhnev jokes, which I scribbled down in my notebook.

As a result, I was frightened. I felt humiliated when the guards moved their big bodies in front of my path and looked at me. They didn't even bother to explain that all they wanted was my I.D. They even told me that my school was closed, when it wasn't!

The first day of the mourning there were surpluses in all the stores and no lines. But no more shipments came in during the four days, so there was no milk, which I practically lived on. Except for shipments, though, the city went on as usual, with everyone working and school in session. Our teachers gave us a brief lecture on what the death meant to them, on Brezhnev's importance as a leader, and then went on with the lessons.

On TV they showed only old war movies (there are quite a lot of them) and sad orchestra concerts. The papers published over and over again the life story of Brezhnev and condolence letters from thousands of factories, organizations, government and party officials, and from foreign governments (mostly Soviet bloc and Third World ones).

My Russian friends sat in their room watching TV and looking glum. Not all the time, of course—a lot of time was spent in spirited debate and betting on who would be the next leader. It was a race between Andropov and another man.

We watched the funeral on TV. (I didn't even want to try to go near the House of Congresses to see it in person). What amazed me was that so little attention was paid to Brezhnev's wife and family. They were hardly mentioned in his newspaper biographies, and hardly shown or talked about on TV. The funeral consisted of a stream of respect-payers walking reverently past him, and then speeches. No one, as far as I could see, offered condolences to his wife, or asked her to speak. Perhaps the family's grief is considered something private, something not to be touched by the news media. I received little help from my Russian friends when I began asking about this.

This was typical: I had to really persist to receive answers to my numerous questions. One of the first colloquial expressions I learned there was, "After all, I can't tell you *everything*, Laura."

My Trip to Russia

September) or some of those soupy preserves that it seems every Russian boy's mother sends him to school with. (They eat the sugary preserves right from a spoon, just like applesauce.)

The Load Goes To Russia

In November a thoughtful friend sent me a packet of the semester's *Loads*. I brought them out at one of these tea parties.

These Russians all read English and are always looking for slang. So they were interested in *The Load* as an example of current American language, if not for its content. But soon someone's attention was caught by Jan Halaska's *America*, the article in which he describes his emigration from Czechoslovakia and how much he hates Moscow. This set them on fire. In particular, Sasha jumped to the conclusion that all Americans think like Jan Halaska. "WHOA!" I had to stop him, calm him down. "No," I pointed out, "He's Czech." And I explained Halaska's story.

Then Sasha told me just what he thinks of "deserters" - emigres. "They just want the good life and no lines in the stores without having to work for it.

They were interested in The Load as an example of current American language, if not for its content.

They want everything easy, and that's not how it comes. You have to work, like all Soviet people, and it will be, it will be," he said passionately.

For him dissidents are the lowest characters - they don't want to pull their own weight. And why should the system support someone who doesn't support them?

I tried to point out various cases where the would-be emigres aren't lazy, but artistically or religiously frustrated. Sasha had arguments for each of these,

me go all through the issue and explain everything. "Very interesting. And the students do that themselves?" He took it very seriously. (I made sure we didn't get to the Back Page!)

Some of our tea parties took place in front of the TV in Sasha and Vadik's room. Of our little group they had the only TV that worked, so we would gather there at 9:00 p.m. to watch the news program, "Time." This program is popular among the students: it includes Soviet news stories, like the development of some pipeline or some important decisions of the Congress, and Brezhnev's speeches, plus clips of film shot in foreign countries. (I remember one shot of people in some U.S. city waiting in line for their unemployment checks!) And a regular feature is the weather: the temperature is announced over a picture of the capital of each republic. (Sasha always groaned and jabbed us to look at the picture of his home town, Yalta, the Russian equivalent of Florida.)

When Brezhnev's speeches came on, typically everyone would be quiet and listen for the first few minutes. But for us Americans, he was hard to understand because he spoke thickly and slowly, slurring his words together. And the Russians had heard these kinds of speeches hundreds of times. So we never listened to an entire speech.

Brezhnev's Death, and Other Jokes

Someone would begin to make remarks about him, like the well-known fact that he didn't even know what he was saying, and once read the wrong page of his speech by accident. Then someone would defend him: generally they respected him and were sad to see him looking so helpless. But everyone knew a whole stock of Brezhnev jokes, which I scribbled down in my notebook. Here is a sample:

Brezhnev is taking a trip on a boat when suddenly the alarms sound and water rushes into his suite. Everyone scrambles to get to the deck and into a life boat. Brezhnev, standing alone on his chair, calls to his aide, "Boris

asked Andropov, "Listen, Yuri Antonovich, do you think the people will follow you?" "Well, Leonid Ilyich," was the reply, "you know, if not, they'll follow you!"

The day he died was like any other day—we only noticed black ribbons on the flags. The next day began the trauma.

We lived in a dormitory in the center of Moscow, a few blocks from where Brezhnev was lying in state. In order to prevent mass throngs of well-wishers crowding the House of Congresses where he was, there were long lines of



soldiers stationed all over the center of the city. Several metro stations, including ours, were simply closed.

We were totally unprepared for this: no one, not our teachers, nor our friends had told us we'd be trapped and hassled for four days after his death. The worst problem was that at first I didn't know why. I didn't even know Brezhnev was lying in state right near us. I did not know they'd need so many guards on every street corner, intent on not letting you go where you wanted to go!

THE BACK PAGE



Don't go home this weekend. It's not going to rain, and besides, it's time for the annual three-day festival of events which make up "April Showers Weekend." Here's a list of events:

April Showers Weekend!

A



Friday, April 22nd

- 3:00 p.m. COLLEGE AWARDS CEREMONY (Neuberger Museum)
- 4:00 p.m. HAPPY HOUR, with hors d'oeuvres (Pub, CCS)
- 4:00 p.m. HELIOTROPE AND PUCE OPEN HOUSE (Dormitory)
- 4:30 p.m. APRIL IN PARIS DINNER (Dining Hall)
- 8:00 p.m. PURCHASE COLLEGE GOSPEL CHOIR CONCERT (Theater C, CFA)
- 9:30 p.m. NIGHT AT MAXIM'S (Pub special, CCS)

Saturday, April 23rd

- 9:00 a.m. ULTIMATE FRISBEE TOURNAMENT (Front Lawn)
- 11:00 a.m. ARTS AND CRAFTS FAIR (pottery, stained glass, gold and silver jewelry, leather, bamboo flutes, musical items, handbags, handcrafted jewelry and more - Mall. Rain location - Design Tech building)
- 12:00 noon PURCHASE BIG BAND (Swing band, 40's) with barbecue, popcorn, caricature drawings, rollerskating, cotton candy, desserts, face painting, juggling (Mall)
- 12:00 noon FLAG FOOTBALL (Great Lawn)
- 12:00 noon A MARKLAND EXHIBITION (Presented by Dungeons and Dragons Guild. Great Lawn.)
- 3:00 p.m. RELAY FOLLIES (Sign up teams of 6. Sheets available at gym, Student Activities. Great Lawn)
- 8:00 p.m. AN EVENING OF OPERA (Dance Theater Lab)
- 9:30 p.m. WPUR PRESENTS: THE SWINGING MADISONS. (Opening band - THE GROOVE MERCHANTS. Design Tech Building)

Sunday, April 24th

- 9:00 a.m. ULTIMATE FRISBEE TOURNAMENT (Great Lawn)
- 11:00 a.m.- 1:15 p.m. MORNING AFTER IN PARIS BRUNCH (Dining Hall)
- 12:00 noon MARCH OF DIMES WALKATHON (White Plains. See Janet Shaugnessy, Gym, for details)
- 9:00 p.m. FAME, GLORY N' NO MONEY COFFEEHOUSE (HOT ACOUSTICS will be performing. Pub, CCS)

Inquiring Photographer—

When was the last time you

spoke to your parents and what did you talk about?

Andrea - Last weekend. It was my mother's birthday, so I wished her Happy Birthday and stuff like that.

Nick - Last Sunday. We talked about my brother's trip to Europe and my parent's going to visit Cortland. Everybody's fine.

Debbie - Last night. I didn't say anything. My father told me not to write any more checks because I have no more money.

Andre - Last night. I said I was doing alright, *pretty much*, and I wanted to find out if "The Fall" were sold out at Maxwell's and how close Maxwell's is to the Hoboken PATH station.

Bill - Yesterday. I told them my phone was shut off and to send my student loan papers.

Michael - Three days ago. We talked about how the baby was and if my father heard from the insurance agency yet.

Ingrid - Last night. My mother is going away to the Bahamas and she wants me to go home and take care of my brother.

David - I only keep in touch with my mother by sending her *The Load*. Hi mom!

Lauren - Sunday. We spoke about my mother's intestinal troubles, summer school, how amazing it is that my grandfather isn't dead yet, how my mother hates her job - they're all lunatics and they're the cause of her intestinal troubles. Oh, so much. They were going to eat Chinese food. My brother hates his job also, and how. Every 3 steps I take in photo class, Jed Divine sets me back 4.

HEY
What are YOU
doing this
weekend?
I'm going to
APRIL
SHOWERS!!!!



Photos by Caroline Howard