Students Petition for Gender Neutral Housing
By Emily Farrell

Fag hags rejoice! Purchase may be making another step towards thinking wide open. The Gay Lesbian Bisexual Transgender Union, headed by their president and queen of the queers, Blair Gershenson, has been petitioning Residence Life and gathering signatures in hopes of setting up gender-neutral housing for next semester.

"Gender-neutral housing fits in with the college's mission of diversity and the new theme of "Think Wide Open," said Gershenson in a recent interview. She said that the goal is to be more supportive of the transgender and LGB community and to help move our "Gay SUNY" up in the rankings of gay-friendly colleges.

Under the new system, proposed to Residence Life on Tuesday, students who want gender-neutral housing will apply with a roster just like any other students seeking housing. While it would be acceptable for people within the apartment to have different genders, people within one bedroom would have to be of the same sex. This does mean that heterosexual couples would be allowed to live in an apartment together—something that is bound to raise some eyebrows. However, gay couples have always been allowed to room together without question. And the same-gender bedroom rule is designed to combat the troubles that may arise from couples breaking up and being stuck in the same room.

Mixed or non-gendered housing would be completely optional and done on an apartment-by-apartment basis. No freshman or transfer would be automatically placed in gender-neutral housing. In fact, it would not even be allowed in the dorms, limiting access to upperclass students who are "more mature," as Gershenson put it.

The GLBTU hopes that it would allow for a more of that magic word—diversity—on campus. Many queer people (or even people who just don't like living with members of their gen-

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Faculty and Budget Leave Creative Writing Students in Tug-of-War
By Adam Tyrrell

To an outsider, the Creative Writing department is the "conservatory" of the Liberal Arts and Sciences. The only program in the School of Humanities to require a portfolio for admission, some students spend their Purchase careers majoring in Literature or Journalism hoping to gain entry, every semester sending in collections of poetry or prose for review by the Creative Writing Board of Study (BoS). Most of them are rejected, the result of the program's exclusive acceptance of 20+ students per academic year. Those who are accepted, though, quickly gain the insider perspective. Far from the advertised "dynamic context and community," newly accepted Creative Writing (CW) majors find themselves in a program in its infancy. With little communication between academic years, an underadvertized publication, and a skeletal curriculum that offers no more than six classes per semester, upperclassmen regularly double major in a different field or drop the major altogether.

Despite having five members in the BoS, the core curriculum is taught by the Creative Writing program's two full time faculty members, director Catherine Lewis (fiction) and newly hired this year, Monica Ferrell (poetry) in classes Narrative Techniques, Poetic Techniques, Poetry I and II, and Fiction I and II, respectively. Meanwhile, other BoS members, Literature professors Naomi Holoch and Nina Straus, teach irregularly offered classes like Art of the Novella and Writing and the Unconscious. Professor Lee Schlesinger, member of the Literature BoS since 1975, was also a member of the Board, however, resigned early last Fall. Schlesinger's departure, for many students, marked a heavy blow to the fledgling department.

"He was the best part [of the program]," said one anonymous CW student.

Rumors circulated thereafter amongst the student body that both Schlesinger and Brenda DeMartini-Squires, director of the Learning Center and frequent professor of CW courses, actually left due to politics within the BoS itself, citing unconfirmed conflicts with director Catherine Lewis as the cause.

Continued on Page 9...
Purchase Students, Alumni Finding it Hard to Land a Good Job
By Jessie Labarbera and Mattie Davitt

As an underclassmen the most common complaint I've heard from students reaching graduation (besides the bricks) is "I'm never going to get a job." Granted, the job market isn't the best for fleeing undergraduate college students right now, it's especially hard for us because most of the jobs associated with our majors won't be posted on monster.com anytime soon. So, are you doomed to be trolling craig's list in your parent's basement forever?

We all get the e-mails from Wendy Morosoff advertising for Resume Help days, Job Fairs, lectures on marketing art and so forth, but how many students actually attend these, and do they even help? According to Morosoff, if used properly, the resources available to students will help them find a job after graduation. She said, "For upper classmen we offer career counseling and assistance with job search, graduate school advisement and resources, resume writing and interview prep, the Purchase JobScore on-line database for full time and part time jobs and internships, alumni career panels, a comprehensive resource library with employer contact info and directories, a computer lab, and much more."

We can't rely fully on the school to find jobs for us. It's something we have to try for on our own. Hal Phillips, class of 2005, said "For me, it was really hard. But that's my fault, not Purchase's." When it comes to the offices of Career Development, Phillips said, "I don't even know what they do there. Coming out of Purchase, I wanted to work in journalism, so talking to journalism professors mattered more than talking to career development workers. Maybe career development is more helpful to people who don't have a goal in mind."

Like Hal, many students don't realize Career Development is even there [something will be inserted here]... Morosoff said, "From our graduate surveys we know that approx 60% of the students are using our services. Would we like more students to take advantage of these resources? Absolutely! The earlier students begin utilizing the services, the more prepared they are, and less stressed about the job or grad school search they generally feel. We always look to student to help us spread the word about the valuable services, job resources, and programs we offer to help boost the numbers of students visiting the office."

And for others, well, there are always alternate paths. Jesse Leher, who left in 2005 said, "I didn't use career development at all. My roommate is also a Purchase drop-out. We both got jobs easily because we're confident and intelligent and don't f*ck around and because we're white guys. We each get paid more than anyone we know our age as well, so that's kinda funny since we both dropped out."

Some Purchase alum don't fly far from the nest after wrapping up their degrees. Many staff positions at school are filled by the throngs of Purchase graduates. The current Assistant Dean for Student Affairs, Jeff Putman, was graduated with the Class of 1996 after serving many positions with the Purchase Students' Union (now Purchase Student Government Association). His tenure at Purchase never really ended after graduating, filling various positions on his way to the one he currently holds. A current library staffer had a similar experience. After working in the library as a student and graduating in 2002, the library offered her a permanent position that she is still in. We even have teachers hailing from our hallowed halls. Photography Professor Shah has a Bachelor of Fine Arts. Purchase definitely leaves its fingerprints on many of its students, and some are more then content to return its warm bricking embrace.

Despite all the recent advances in job search technology, seminars, career centers, the main point in finding a job is to relentlessly get yourself out there and don't expect anything to fall in your lap. For a school with a journalism program, having one newspaper at your annual job fair is a bit depressing. Even more so when after telling the nice old lady at the table that you're a senior, that "Oh, you'd be looking for a REAL job then, I'm not really offering that." Ahh, progress.
Karate Classes Waxed-Off
By Patrick Cassels

In director John G. Avildsen’s 1989 masterpiece, The Karate Kid Part III, the sinister sensei of the Cobra Kai karate school is forced to close his dojo after the school’s crushing defeat to the young Daniel LaRusso and his trainer, Mr. Miyagi, in the first film of the series. When he breaks the bad news to his fellow Vietnam vet and Cobra Kai owner Terry, the deadly Black Belt vows revenge on LaRusso and Miyagi, constructing a sinister plot that ends as three films’ worth of bloodlust are unleashed in an violent montage of fists and crane-kicks that sprain as many souls as they do ankles.

Similar have been the state events at Purchase College, whose own Cobra Kai school was closed last week when mathematics professor Marty Lewinter was ordered to cease his unregistered karate classes in the Natural Sciences building, where the professor has given free Shotokan lessons to students for the last 10 years.

The mandate comes from President Thomas Schwarz, who sent Lewinter an e-mail informing him the unauthorized lessons raised “basic legal issues” after a feature on the Thursday-night classes ran in the March 23 edition of this newspaper.

Lewinter complied with the administration’s demand but responded in defense of his classes, citing their long-standing public approval and safety.

“I have taught karate on campus for at least 10 years without a single accident,” Lewinter said. “My teaching karate was approved by campus police... No one ever objected.”

President Schwarz told the Independent there were “enormous liability issues for the University, and classes can’t be held on college property without permission.”

However, any Kung Fu film fanatic knows all too well that the dismantling of a dojo is rarely so simple. On the contrary, rage between rival students, senseis and schools often fuel the two hours’ traffic of their stage, and in this recent turn of events Lewinter sees the shadow of the professional, political and personal quarrels between himself and his colleagues that in recent years have become the leitmotif of his tenure at Purchase College.

“My philosophy has always made me unpopular with certain students and faculty,” said Lewinter, whose own politics could be described as more conservative than the average member of the Purchase community. “My car and office door were vandalized recently. I had to file a report with the police.”

On the other hand, members of the faculty who requested anonymity due to the sensitive nature of the situation claim that Lewinter has, on more than one occasion, posted out-spoken messages on the faculty LISTSERVE—which they say is traditionally used for professional notices only.

Lewinter, at any rate, says he knew of no hostilities between Lewinter and other professors when deciding to suspend the Shotokan classes.

“I made the decision after reading the Independent article and then consulting with SUNY council,” said Schwarz. “I don’t know what hostilities with other faculty would have to do with it anyway.”

In a second letter to Lewinter, the president suggested possible solutions that would allow Lewinter’s classes to resume.

“I have told him to speak with the Athletic Director to see if it can be done through the gym,” Schwarz said, “and to speak to the Student Government to see if they will sponsor it.”

“It cannot go on as it is,” he added.

Lewinter, who was “disappointed” with the “curt” original memo, admitted he was “pleased with Schwarz’s response.”

Said Lewinter: “We’re taking Schwarz’s advice and speaking to the gymnasium about holding classes there.

The civility of Lewinter and Schwarz regarding the dojo indicate the Karate Kid-like melee would be an unlikely resolution to the situation, and that Lewinter’s classes could resume in the near future. Nevertheless, the minor karate controversy has illuminated a larger one that, regardless of who’s to blame, exists between Lewinter and other members of the campus community.

But that’s an issue for the sequel.

Places At Purchase
By Kristin Whitcomb

Our campus is made up of bricks. Get over it! There are plenty of nooks and crannies here at Purchase to escape to when you’re tired of the endless brown expanse. I have to admit, I wasn’t really aware of the campus—I was content merely to wander between the dorms and the main buildings. Before this article, I’d never imagined all the hidden wonders of the place we call home nine months out of the year.

The Stood – Ok, so technically this is made up out of brick, but how can you not count the Student Center as a Purchase treasure? The murals the free Street Fighter II (why is it that the one girl sucks? Chauvinism! But it still rocks) and Tetris (best played while intoxicated, as recently discovered), the beauteous pool tables, and the new Student Gallery. On any given day you can find free shows, cool people or just sit in the random tent and do homework and chill.

The Elephant Tree – I didn’t even know where this was (past the Stood and the playground, near the Admissions building) until about a month ago, when a friend and I whiled away a Sunday morning by paying homage to this behemoth of a tree. Carved with decades of Purchase students’ memories and initials, I saw this tree without any plumage and resplendent in its nudit. I can just picture it changing throughout the seasons. My only fear is that every time I walk over to chill, I’ll accidentally stumble upon people fucking. Granted, if you’re doing it outdoors, that’s your risk.

The Mirror Tree – I’d heard so much about this that I was afraid that by the time I actually got around to seeing it myself I would be let down. An unreasonable fear, as it turns out. The random shards of glass scattered on the tree makes you wonder – who put these here? Why? To cause reflection, to remember a loved one, to refrain light and nature? It’s a beautiful mystery and a spot that everyone should check out.

The Loop – What’s that you say? That paved ring that encircles the campus? Why on earth should a road be considered beautiful? Well, look at it like this—you get to travel around the entire campus you adore so much (come on, admit it, you do) and constantly discover new things. I like to walk with a friend and catch up early in the morning or with my mp3 player in the afternoon, drinking in nature. I’m a country mouse, and sometimes seeing all this brick drives me bonkers so to see nature – even near a paved road – brings a little happy happy joy joy to my heart.

The Hammocks – I can’t get enough of these things! What better way to spend a gorgeous spring day than with a good book, good music, and swinging in the sun? Or get a pile of friends and be that loud and obnoxious group that laughs too hard and who you say you hate but deep down envy.

The Upper Level of the Library – Maybe Continued on Page 10...
Fashion Can’t Be Purchased
By Lindsay Feldman

After ordering a large Rita’s latte with soy milk, you reach into your jam packed bag to get out your green, yellow, and red tribute-to-Bob-Marley wallet, and realize two things: 1) You loved rhasta themed accessories before the birth of Gwen Stefani’s line L.A.M.B (she totally copied you!); 2) how the hell are you going to pay for this much needed caffeine infused beverage? You’re broke! While you’re thinking about that, let me introduce my next fashion topic, the college student’s fave: CHEAP SHOPPING!

Those who truly understand great fashion have all the thrift stores addresses of Westchester County in their shiny silver Treos. There’s a great Salvation Army ten minutes away from school in Portchester, NY. It has three floors of heavenly filth. The bottom floor you should bypass unless you’re searching for the Teenage Mutant Ninja Turtles Movie on VHS. Hop your fashion-enthused butt up those creaky brown steps to the top floor number two. In the shoe section, almost as large as the bottom floor of Nordstrom, one may come across great Ferragamo green spectators, or a pair of Prada flats, great with cutoffs and a mini for the upcoming seasonal warmth. All this for the whopping price of...seven bucks. Strut next door to the shoes and you’ll find the ultimate section, the dress section of Lingerie. I do not in anyway endorse the buying of used underwear. If you find a pair that suits you, just don’t trust me, the amazement of Sailor, Ahoy Lady is surely overshadow it.

After looping around the dresses, deciding on a butterfly-sleeved sequin Tunic, reassuringly worn new next Year’s, you’ll find the section of Lingerie. I do not in anyway endorse the buying of used underwear. If you are desperately in the mood for some cheap skivvies, spring a buck and go to Target! I do, however, suggest stock up on black, white, and nude vintage slips. They look great under a cut off Metallica T-shirt and a pair of Chakra (my very own line) hot legs (an avant garde pants/tights combination).

After all of this intense shopping your arms will be killing you because, I am sorry to say, shopping carts are not an option. Chicks, bring your man upstairs another flight, and point him in the direction of the vintage-tees. Guys, this is an easy one for you. These vintage tees are categorized by color. Choose the one you love best and stock up. The more rocker, the better. Grab a couple of pair of beat up old Levis for those bad-ass feelin’ days.

Gather all of this together and you’re done! You just got a whole new wardrobe for the price of...let’s see, cha-ching, twenty bucks!

In 1992 the American playwright, Paula Vogel, won an Obbie award for Best Play for The Baltimore Waltz, a humorous and touching tribute to her brother, who died of AIDS in 1988. The play follows an elementary school teacher, Anna, who acquires a mysterious illness. Her brother, Carl, whisks her away to Europe in search of a secret cure. While Carl conducts cloak and dagger routines to procure black market medication, Anna indulges in all sensual pleasures as if each day is her last. In 2004 Kristen Johnston (3rd Rock from the Sun) and David Marshall Grant (The Stepford Wives) performed The Baltimore Waltz as the traveling siblings at the Signature Theatre in New York City.

It’s been two years since the play was last performed, and Waltz will dance again at the Humanties Building theatre at Purchase College under the direction of Tosaporn “Tos” Sasitorn, senior drama studies and sociology major. Sasitorn was selected for an interdisciplinary senior project. According to Sasitorn, selecting it was an easy choice because of its personal and theatrical connections to him.

“I connected to this play because of the whole idea of love of family and dealing with illness. I grew up having to deal with being aenmic, which is why one of the charities that the money is going to is The Cooley’s Anemia Foundation,” said Sasitorn. “And I feel it’s just a brilliant play because it is so different. I’ve read a lot of “gay-drama” or “AIDS drama” and this one is very different because Paula Vogel has a very twisted style of language and writing.”

All proceeds will be donated to The Cooley’s Anemia Foundation as well as The International AIDS Vaccine Initiative (IAVI). Sasitorn hopes for Waltz to be a favorite with the Purchase audience as well as earn a large donation for the two foundations.

“My expectation is, of course, to have a good show, a good run. I want to make people still understand why AIDS is important from a love aspect, from a care aspect, from a grieving aspect, not just from disease and dying and a tragedy aspect,” said Sasitorn. “And also I am giving all the money to the charity so I am trying to raise as much money as I can. I have already started promoting the show off campus to different benefactors, and so far I’ve raised before the show has even opened over $2000 dollars for the charity, not for the show. The show itself is coming out of my pocket.”

Sasitorn also leads a set of actors that includes Hillary Nicholas as the Third Man, who interrupts Anna as 10 different characters throughout the play.

With a stage crew and group of actors under Sasitorn’s direction and Paula Vogel’s unique style of writing, the audience will be laughing and crying during the entire play, according to Hall.

Performances will be held on Thursday, March 30 at 8 p.m., Friday, March 31 at 8 p.m., and Saturday, April 1 at 3 and 8 p.m. Admission is $4 dollars for staff and students and $7 dollars for general admission.

Seating is limited. For reservations call 914-320-2648.
BROADWAY REVIEW: Lestat
By Mark Schroeder and Steven Tartick

Writers' note: This review is based on a pre-view performance, and the show may go through revisions before it's official opening night. Also, writing a review for a vampire-themed musical gives us the chance to insert an endless barrage of cliché vampire puns. We promise to keep those in-the-coffin to a minimum.

Poor Lestat. The popular character from Anne Rice's Vampire Chronicles has had to endure so much through his everlasting life. First, he was subjected to Tom Cruise's portrayal of him in the film Interview with a Vampire. He then had to deal with another awful portrayal next to the actually-dead pop star, Aliyah, in Queen of the Damned. Most recently, his story was adapted for the Broadway stage in Lestat, currently in previews at The Palace Theatre. Though he was able to survive the previous blows, the damage done by this dreadfully dull musical might be the final stake through his heart last straw for this vampiric poster-boy.

Lestat's story, which spans numerous volumes in the popular Rice series, has been squeezed into two one-hour acts. The show opens with a scene that brought the camp-o-meter scale to a 10. Hunched over the carcass of a freshly-killed wolf, Lestat (played by Hugh Panaro) sings the laughable "Wolf Killer." As he belts out about how killing this wolf has brought about a new, aggressive chapter in his life, the audience sat in disbelief, wondering if a repeat of the 1989 flop Carrie was unfolding.

The camp remains throughout the first act, in which we see Lestat's transformation from mortal to card-carrying blood sucker. When a vampire feeds on one of the many Parisian victims, they are hit with an orange spotlight as video projections straight from "Are You Afraid of the Dark?" fill the stage behind them. This concept, while novel, simply doesn't play. Also contributing to the hamminess of the show are the two vampiric suicides. Flames putter from the stage as though they were from an over-charcoaled grill, as the actors pantomime a fiery demise while being lowered into the stage. Though numerous other scenes of camp can be found, they pale in comparison are outnumbered by moments devoid of any entertainment or energy.

One would think that a stage filled with murderous creatures would give the creative team plenty of opportunities to mold a cohesive and interesting plot. Instead, they attempt to hit the bullet-points of Lestat's history without any consideration for a plot-arc, central conflict, or character development. Any notable changes in character happen abruptly, without being adequately explained. Lestat himself goes from a character straight out of Rent in the first act to an egotistical snob in the second. By the end of the show, he is back to a sniveling wimp with a chip on his shoulder. All of these changes, mind you, happen offstage.

The music in Lestat, provided by Broadway veteran Elton John, is tragic in ways it was never meant to be. John is ill-suited for the Phantom-esque score, having previously worked on light and bubbly shows. The score remains largely unmemorable, only having a pulse peaking when John reassumes his poppy persona. The lyrics by newcomer Bernie Taupin are at best boring, and at worst melodramtic and disastrous. The music only brought the plot to a screeching halt, instead of projecting it further.

The performances in Lestat were largely unremarkable, with the notable exception of Allison Fischer as the child-like vampire Claudia. She easily steals the show with two numbers in the second act. The first, "I Want More" offers a much-needed boost of energy, campy it might be. Nothing brings a Broadway audience to its feet more than a ten year old girl singing about her desire for blood. The number is soon followed by her ballad "I'll Never Have That Chance," chronicling the difficulties of being a 40-year old vampire in an adolescent body. The song gives the musical version of Claudia a unique and touching take. It's too bad that the other characters, Lestat included, didn't have such focused and complicated internal conflicts.

Had the creative team focused on Lestat's challenges and gradual acceptance of an immortal life, they could have created a unique night of theater. Instead, they have given us a lifeless bland, never-ending long, and vain obnoxious production that just plain sucks.
THAT CAN TURN ITS STOMACH INSIDE OUT. A ONE-DAY WEATHER FORECAST REQUIRES ABOUT 10 BILLION MATHEMATICAL CALCULATIONS. * SHRIMP CAN ONLY
The New Orleans Music Exchange, a worn-down blue and gray building, sits on the corner of Magazine and Louisiana in the uptown section of the crescent city. Guitars, amplifiers and drums are barely noticeable through the fogged windows and thick black bars which protect the merchandise from the outside. The only real recognizable symbols are two large cardboard signs which proudly declare the shop open for business.

This business has become much more than a popular music boutique. As the only large music exchange currently open in New Orleans, the exchange is playing a pivotal role in reviving the city’s vital musical culture, which has struggled to reestablish itself in the wake of Hurricane Katrina.

Contrary to its rugged, defensive exterior, the inside of the exchange is buzzing with customers. At least two dozen people have filled this small store, testing out guitars and amplifiers, picking up new reeds for trumpets and saxophones and renting out speaker systems to be installed on the floats for Mardi Gras.

One of the salesmen, a jazz drummer named Alan, is one of the first people I can get a hold of on a busy Saturday afternoon in January.

“We’ve been selling everything below list prices... just so that musicians can play gigs,” Alan says, talking to me while helping a man pick out guitars. “We know that if we take care of people now, they’ll pay us back later.”

Everyone who works at the Music Exchange understands the role that their business is playing in the life of New Orleans’ vibrant jazz culture. The biggest fear that many of them have is that if the jazz scene falters in New Orleans, it will disappear completely.

“If jazz goes away, it’ll never happen again,” warns Alan, “New Orleans is the only jazz scene in America. If jazz dies here, all the musicians are ready to go to Europe, because that’s the only scene left.”

More than 60,000 musicians were displaced in the aftermath of the hurricane and many of those musicians’ instruments were destroyed when the floodwaters rose. Among the evacuees was the Exchange’s owner, Jimmy Glickman, who evacuated to Chicago while his house sat underneath 6 feet of water. He returned to the city about a month later, and used money from the Katrina relief fund to reopen the Music Exchange on October 15th.

After negotiating speaker prices with a Mardi Gras float committee, he took the time to talk to me outside his store.

“I’m dedicating the next year of my life to getting music going again in this city,” he says boldly. “We rewired a bunch of churches to get them ready for Christmas and installed their audio for no charge. On Thanksgiving we set up speakers and entertainment so that people had someplace to go. This is the greatest country in the world, with the warmest people, and we need to rebuild this great American city.”

Both Jimmy and Alan agreed that more has to be done about the city’s flood defenses if people are ever going to return to New Orleans. Alan felt that the dilemma with the levees was a big reason that many New Orleanians would not return to the city.

Jimmy agreed, “It’s a shame that everybody is still waiting for the government... because they want the city to come back, and this city is going to come back. New Orleans offers freedom and a sense of belonging.”

The physical destruction in many parts of New Orleans is nothing short of catastrophic, and the effects of it will take years to reverse. However, the great people who work at the music exchange understand that it is more than buildings and structures that make up a city. It is the people and the culture that truly give the city its identity. With jazz music such an important facet of the culture, it is no surprise that Jimmy Glickman and his staff are working so hard to turn the volume back up in a city that still feels so eerily quiet.

**Moolaadé**

By Graham Beekman

Ousmane Sembene is one of Africa’s most acclaimed directors and novelists. Last semester I read and thoroughly enjoyed his book Xala. So when I found out his movie Moolaadé would be shown at the French Film Festival here at Purchase, I was anxious to see it.

Moolaadé has similar underlying themes to his novel Xala: the effect that the modern world has on traditional African culture; this theme is applied to completely different topics. Moolaadé is about female circumcision or female genital mutilation, however one would like to refer to it. And while in Xala, Sembene is very critical of the modern influence on Africa, he sees value in it in Moolaadé.

The main character in Moolaadé is Collé, a woman in a rural African village who is opposed to female circumcision, referred to as purifica-

The men of the village decide that outside influence is to blame for the dissent and confiscate all the radios in the village, which also leads to a scene at the end where the son’s big defiant moment to his father is when he tells him that he’ll keep watching television. I am left with the amusing thought of the intellectual enlightenment this village community shall receive from watching Maury Povich.

Although this movie had its good moments, I was not impressed with it. First of all, I found it to be extremely preachy, which is even worse when I already agree with the message; I don’t think that culturally relative morals should excuse blatant violations of human rights like female circumcision.

My other major issue with this movie is that it drags on and on, then suddenly jumps forward at an unrealistic pace. The most unbelievable is how quickly the views of all the women in the village change about female circumcision. One day, Collé is the only woman who opposes it and a few days later nearly every single woman in the village is against it, and it’s never explained what causes such a sudden change. There are two incidents, a girl dying from the circumcision and Collé being publicly beaten, but neither of these are uncommon in rural Africa or would be seen as unique and cause such widespread defiance.
EVENTS
Apollo Night, PAC Pepsico Theater 8:00 pm
Purchase Environmental Activists Petition at CCS 12-2 pm, CCN 5-7 pm

CLUBS
GLBTU, CCS 0037, 10 pm
Comic Book Liberation Army, Student Center 7 pm
O.A.P.I.A., CCN Basement 10 pm
Root Beer Club, Student Center, 9 pm
EMIT, HU 1021 10:30-12:00 am
PSGA General Programming Committee, CCN 1012 5:30 pm
Independent Writer’s Meeting, CCN 1011 7:30 pm
Indonesian National Do-It-Yourself Day, Amaze Your Family!

EVENTS
Purchase Environmental Activists Petition CCS 12-2 pm, CCN 5-7 pm

CLUBS
X-Stream Generation CCN 003 9 pm

SATURDAY
EVENTS
Marianna Healy Senior Horn Recital Music Building 6:00 pm

SUNDAY
EVENTS
Fall 2006 Online Registration Begins at 8:00 AM
Purchase Environmental Activists

MONDAY
EVENTS
Fall 2006 Online Registration Begins at 8:00 AM}(31x678)
“Creative Writing” from Front Page...

However, when interviewed, Schlesinger attributed his departure to personal issues and a “difference in ideology,” in terms of the major’s direction, between him and the rest of the BoS.

According to Schlesinger, the Creative Writing major emerged alongside Journalism and Cinema Studies, as a way to increase enrollment and retention in the Liberal Arts and Sciences. They were meant to attract students who were not appropriate for the conservatories, but still wanted to pursue the arts. The BoS’s agreement with the College was that these programs were successful, they would be “paid back for their success” in appropriate financial support. And while the Creative Writing department expanded slightly in the beginning due to a grant by Lily Port, its leaden development in years since can be attributed to the College’s lack of budgetary expansion.

The response to the program’s lack of funds is what, according to Schlesinger, spurred the ideological divide within the Board of Study. On one hand, the program, started around the same time as CW and with a similar budget, had opened its introductory classes to any student interested. The intent, and result, has been that with enlarged numbers in enrollment, the College has allocated the Journalism department an increased budget. Schlesinger agreed with this approach, citing the original mandate of the CW program was to be an art program anti-theoretical to the conservatory model.

“We complained about the lack of access and then created a program that mirrors those problems,” Schlesinger said, suggesting that entrance into the CW program shouldn’t be exclusive, and that more classes for non-majors should be offered.

In contrast, director Catherine Lewis has taken a more conservative approach to the program’s finances, choosing instead to limit enrollment and focus existing money on classes that are “the most useful.” The Journalism program, while courting outside donors to dedicate money to events like the Durst Family Fiction and Poetry series. Although currently on sabbatical, when questioned last semester, Professor Lewis said that she’d like to have more classes, but money is the primary impediment.

This was supported by professors Naomi Hochoch and Nina Strauss in an interview, where they denied Schlesinger’s claim that there was an ideological issue on accessibility. Strauss stated, “if we could have a lot of different courses and professors we would; the problem is the college was pushed to start the program without any dedication of funds.”

In defense of the admissions process, Strauss added, “We’d be in more trouble, but we’re doing okay with the portfolio program.” Both Hochoch and Strauss were surprised to hear “personal issues” were a factor in Schlesinger’s resignation. Hochoch thought Schlesinger’s absence in Board meetings were due to his “heavy load in literature,” and while Schlesinger agreed that might have been a factor, the actual reasons are more complicat-

ed. While he would not officially divulge what those reasons are, students, who wish to keep their names anonymous, suspect it is elitism in Lewis’s part, and not financial reasons, for why the program is exclusive. One example of this elitism, they claimed, is in regard to the creation of the Submission, a current student publication that was presented to Schlesinger last year for approval by the BoS.

Katie Reilly, senior Creative Writing and current co-editor of the Submission, was scheduled to be the Fiction editor of the CW publication, Italics Mine, a magazine whose production is a part of the class Editing and Production Workshop. However, when Reilly approached Lewis about the CW program endorsing the Submission, Lewis was apprehensive.

“She didn’t think I could handle being both Fiction editor [of the Italics Mine] and editor-in-chief [of the Submission] at the same time,” Reilly said. As a result, Reilly stepped down from her editor-in-chief role, and the Submission was created without the BoS’s blessing.

While the personal reasons behind Schlesinger’s resignation are left to rumor amongst the student body, the concerns students have about the future of the CW program were addressed by Humanities Dean Jonathan Levin in an interview last week.

“We do have programs that would be bigger if we could support more students,” Levin said, acknowledging the financial bind that all Humanities programs are under due to the state budget. While the claim for more money is competitive amongst all of the departments, Levin conceded that “strong enrollment shows need,” and that the CW program should “expect a new [full-time faculty hiring] within the next five years.”

Further changes, Levin mentioned, follow the recommendations made by an external review team of Columbia and City College professors late last Fall. The first step will “possibly be the elimination of the Creative Writing for Non Majors class,” in favor of an introductory course that is open to the entire student body; the idea being that advanced course offerings in CW will be based on portfolio. While not solving the lack of classes, Levin assured that “the Creative Writing curriculum is the subject of conversation” and hopefully private donors will help support the hiring of adjunct professors in the department.

Professor Monica Ferrell, the program’s second full-time faculty member, referred to her own teaching of Poetry I and II as a way the program could dispel its “core of sameness.” Although the program cannot feasibly at this stage offer classes based on a range of topics, Ferrell has been differentiating her poetry classes by reinforcing techniques in Poetry I, and teaching the “theory of cohesion” in creating a book of poetry in Poetry II.

Ferrell’s participation in the program shows a progressive approach. In particular, there was discussion on how to expand the... Continued on Page 10...
“Housing” from Front Page...

decide to live off campus to avoid the complications of housing. Tranquil nodded student Rayden Sorock said that he had to go through a process in order to room with a male friend this semester.

“I had to talk to John Delate in order to explain why it was okay for an F to be with an M,” he said. “The process itself wasn’t difficult, but it made me feel like a total exception.” He thinks that people should just be allowed to live with who they’re comfortable living with. He noted that his girlfriend opted to live off-campus because she didn’t have any female friends whom she wanted to live with.

“Housing should be about options,” put in Gershenson.

The GLBTU’s hope is that gender-neutral housing would attract more people to the campus, rather than deterring them. And not just from horny high school boys.

“There’s an interest from prospective students and their parents for gender-neutral housing,” said Michael Umile who works as a tour guide for admissions, noting that he has been asked about many GLB issues on campus including gender-neutral bathrooms (which the GLBTU successfully had installed this semester).

People are voicing concerns saying that sculpture used to be where all the cool kids were. Too bad it’s stuck way out in the front of campus now. I’ve heard several stories about the Moore, which vary. It’s either: two sheep, a representative of Stonehenge, phallic symbols, his wife got spinal cancer and one is a healthy vertebrae and one is unhealthy, and ear canals. Whatever it is, it’s big and random and completely Purchase.

The Woods in General – Right now, the woods look a little like The Village – all scary and bare limbs. But spring has sprung, and soon they will be all gorgeous and green. Just take a Saturday to wander through, and you won’t be disappointed. Just avoid the skunks. And the mutants.

So Purchase, for all of its brick and boring landscape, really has a unique sense of beauty and there are plenty of places to hide away from the skunks. And the mutants.

“Creative Writing” from 9...

program outside of the classroom through extended exercises in class, communication over Blackboard and the newly created writing circle Duende. Organized by Danniell Schoonebeek, sophomore creative writing, the writing circle has met several times in the Creative Writing room and has been ardently supported by Ferrell.

While Creative Writing majors have reason to be disappointed by the lack of classes, the simple fact is that there is not a singular reason that can be protested or petitioned. Schlesinger wasn’t “kicked out,” as one CW student said. The resignation came from “policy decisions that reflect funding issues,” said Schlesinger.

The only way to not be disheartened is by being proactive in communicating concerns openly, and by creating things that will augment what is already being offered, whether it be a writing circle or a literary magazine. As Schlesinger remarked at the end of the interview, ultimately you “learn to write is by writing.”

DUENDE
a student writing circle

Wednesdays at 7pm in the Creative Writing Lounge
(HUM2026A)
Movie fans and critics alike were shocked this week by the announcement that the new Samuel L. Jackson thriller, *Snakes on a Plane* has already been nominated for fifteen Academy Awards.

"It's clear to us that Mr. Jackson and the film's producers have nobly set out to make motion picture history," said Academy President Sid Gaines. "Who cares what else comes out this year? We all know that the movie that's going to remain at the forefront in our minds and hearts is *Snakes on a Plane." When asked to elaborate on his opinions regarding the picture, Gaines added, "I honestly haven't seen the movie yet. But, like, every blogger on the internet is talking about it, so it must be good. Plus, it's got that kid from *Good Burger*. He's a riot!"

The nominations for *Snakes on a Plane* are an unprecedented event. Never before have a single picture's nominations been announced individually, and prior to the usual Nomination Press Conference, which generally takes place in mid to late January.

"Many people feel the Academy has become 'uncool,'" said Donald Feinstein, an accomplished producer who sits on the Academy's Board of Governors. "Especially after that whole *Brokeback Mountain* fiasco. This is our chance to jump on the bandwagon, to prove that we're just as 'hip' and 'with it' as the young people who are showing more and more disdain for our organization every day."

"Not everyone is as enthusiastic about the Academy's new approach to winning over their audience, however. Many movie buffs were shocked by yesterday's announcement."

"I mean, I guess I can understand the nomination for Best Picture and Best Screenplay," said movie blogger Timothy Rodgers of ThisMovieBlows.com. "but I really don't think Samuel L. Jackson can be nominated for Best Actor, Best Supporting Actor, Best Actress, Best Sound Direction, and Best Song. I hear he even got nominated for Best Documentary! How is that even possible?"

"Although," Rodgers admitted, "my money is definitely on this movie for the award for Best Use of Snakes on a Plane."

*Snakes on a Plane*, starring Samuel L. Jackson, opens in theatres everywhere late this August.
ATTENTION PURCHASE COLLEGE STUDENTS: A LOT IS TWO WORDS. GET IT RIGHT!!

NEW WHITE HOUSE CHIEF OF STAFF... NEW WHITE HOUSE!
Hope and a prayer??

WWW.DEATHBYNINJA.COM SEE IT BITCHES!!

THE HOUSE OF BERNARDA ALBA
BY FEDERICO GARCIA LORCA
DIRECTED BY ROBERTO A. LECHUGA
HUMANITIES THEATRE
APRIL 6TH, 7TH AND 8TH 2006

ITS TOO LATE FOR ME... I HAD SEX ALREADY...

DON'T WORRY, BE HAPPY

THIS IS NOT A COMMENT.

Yo, if you want, look in that window... you could see cooch right now! B.R.

FUNDOO

I'M DJ JOKER'S GROUPIE!

LAUNDRY LOVERS!

JUST TO LET PEOPLE KNOW, DJ JOKER IS THE SHIT, AND DON'T FRONT ON DJ ACE EITHER. Y'ALL ARE NOT READY

I <3 PTV

TIFFIT'S SMELLS!

DI CICCO BROTHERS UNICORNERY
OFF OF ROUTE I-13
PASSiac, NEW JERSEY

PUT A LID ON IT

SMOKE YA DOOB THROUGH A TUBE!

A GOOD GUEST KNOWS THE DIFFERENCE BETWEEN THE SHOWER CURTAIN AND THE TOILET PAPER, MIKE.

WWW.FLIPJOB.NET
Because they never told us not to

WHY DID PURCHASE BASEBALL SUCK LAST SUNDAY?
{AND WHY DID SOFTBALL RULE?}

I LIKE YOU A LOT... WITH THE LIGHTS OFF

GET AWAY FROM ME WITH YOUR 3 INCH PENIS

MAYBE YOU SHOULD START A HOOK UP SERVICE

YOU HAVE ONE DANCE MOVE YOU STUPID HOE!!

THEODORE C: "AM I STILL COOL TO WEAR PANTS OR SHOULD I BURN THEM ALL?"

WATCHING YOU GET THOSE MUNCHIES MADE ME LAUGH, A LOT

I HOPE YOU GET REALLY REALLY BAD DIARRHEA

BERRY IS STRAIGHT UP WITH NO CHASERS. HELL YEAH.

DON'T PUT THAT LUBE IN YOUR MOUTH- IT TASTES LIKE BABY WIPES

SEAN O. WILL YOU MARRY ME BEFORE YOU GRADUATE?! WITH LOVE, YOUR SECRET ADMIRER

THE OLDE WAS CONDEMNED BY PROFESSIONAL CONTRACTORS IN THE 80'S

THE POST BELOW IS A DAMN DIRTY LIE

CBLA VIDEO GAME TOURNAMENT COMING THIS SAT IN THE COMMUTER LOUNGE

PURCHASE WAS BUILT BY THE 3RD LITTLE PIG.

"DO YOU GIRLS HEAR YOURSELVES WITH YOUR HEE HAW AND YOUR HOO HA?"

"CAUSE INSIDE YOU'RE UGLY, UGLY LIKE BONNY!" <BJ

CHRISTIAN, YOUR TIME HAS COME TO BE WITH ME!!

YOU KNOW WHAT SUCKS? THE BASTARD CHILD HANGING OFF YOUR NIP?

JEFF STEIN IS A STUPID-HEAD

YOU'RE A SLEEPY KISSER

HUB STEVE: HI, WELCOME TO PURCHASE LAND, THE RIDE WON'T STOP UNTIL YOU GET OFF, SO MAY I TAKE YOUR ORDER?

"NEVER HAVE I EVER FUCKED A PUSSY."
"DOES YOUR OWN COUNT?"

SHE HOOKED UP WITH SEAFOOD IN THE MEAT DEPARTMENT