

NEW GPC PLAN	2
ZACHAR TALKS ABOUT PURCHASE	3
GUESS WHO'S COMING TO DINNER	3
EDITORIALS	4
CABARET NIGHT	5
APPROACHING VISIBILITY	5
THE EXORCIST	6
ACADEMY AWARDS	6

THE LIBRARY RECEIVED
APR 17 1974

V.A. Students Protest Poor Facilities

Occupy 3rd Floor Museum Darkroom Area April 2

BY JOANNE WASSERMAN

PROTESTING INADEQUATE DARKROOM FACILITIES, 35 VISUAL ARTS STUDENTS REFUSED TO LEAVE THE THIRD FLOOR OF THE MUSEUM MONDAY NIGHT, APRIL 2, WHEN SECURITY GUARDS CAME TO CLOSE THE BUILDING. STEPHANIE COHEN, GROUP SPOKESPERSON, EXPLAINED THAT, UNTIL A FEW WEEKS AGO, V.A. STUDENTS HAD BEEN USING THE DARKROOM THERE FROM 9 A.M. TO 11 P.M. EVERY DAY, BUT NOW THE MUSEUM HAS BEEN CLOSED TO THEM BECAUSE IT WILL FORMALLY OPEN MAY 20. IN A MEETING WITH ADMINISTRATORS MONDAY MORNING, V.A. STUDENTS SECURED THE RIGHT TO USE THE DARKROOMS AT LEAST UNTIL MAY 3.

During the protest, V.A. student Mark Wieboldt explained, "We want a definite statement...this is to try and force someone to act and make some decisions...The possibility exists that there will be no photography classes in the short term or next September." Cohen added, "We're not here to burn up buildings - we're an Art school. We just want to work through the night. Darkroom work has to be done at night because we have classes all day. They don't seem to trust us."

Sunday night, March 31, a V.A. student was told by security guards that she would have to leave the darkroom. Cohen spoke to John Straus, VP for Arts, who reiterated that V.A. students could use the darkroom from 9 a.m. to 11 p.m. every day. But Bryan Robertson, Director of the Museum, told Cohen that no V.A. students were to be in the Museum at any time. He suggested they use the darkroom in CCS. Cohen said that those facilities are inadequate because they are used by the general student body and student organizations.

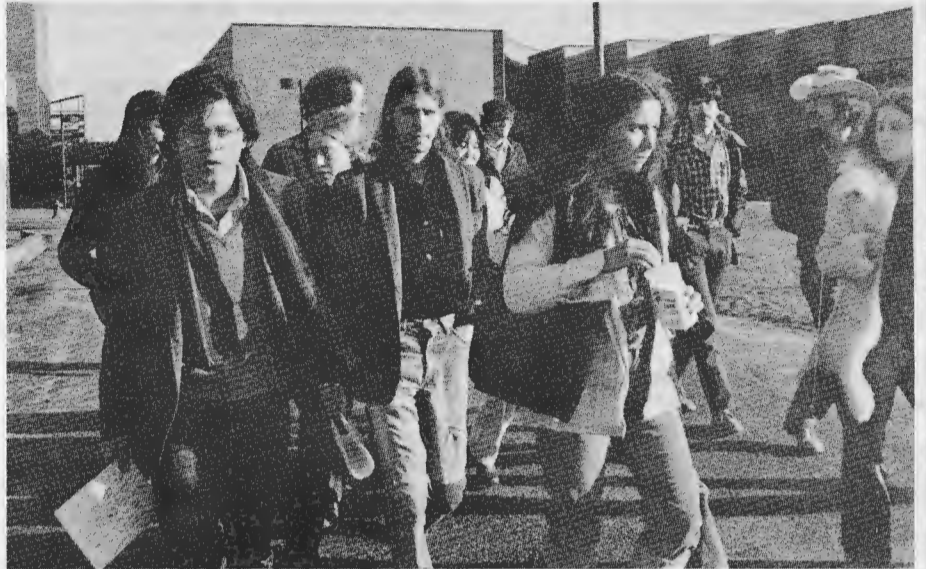
When security guards arrived at the Museum Tuesday, V.A. professor John Cohen said, "The students are not prepared to give up their right to work." The guards informed the students that their occupation was "illegal" and that "no official re-

port" would be written up.

Students decided to stay and began to make plans for spending the night and organizing a plan of action for the following day. John Straus, according to security guards, called "to make sure the building wasn't being burned down."

Moments later, an announcement asking for food and blankets was made in the dorm. Dee Molinari, Director of Housing, Paul Brown, Resident Director, and Sy Zachar, Director of Student Activities went to the Museum to offer their support. Molinari said she would call Dr. Wadsworth, Acting President, and "get the ball rolling in solving the space problem." She called the problem "political football."

At 9:30 the following morning, V.A. students met with Gibson Danes, Visual Arts Dean, Jerome Barry, Director of Security, and John Straus. Of the "immediate problem", Straus said that the darkrooms will be accessible to V.A. students from 8 a.m. to 2:30 a.m. every day; the rest of the Museum is "off limits to students." When questioned about problems with Museum officials, Straus said, "Communication has been weak." Danes went on to say that a list of students who are regular users of the darkroom will be given to security and a monitor will be present at all times.



V.A. STUDENTS LEAVING MUSEUM WEDNESDAY MORNING PHOTO by Stephanie Cohen

Straus warned that he was not promising darkroom use through the end of school. He suggested that students use the CCS darkroom, but called it inadequate. Danes said, "We will try to find a solution to this. We just don't know what it is." He added that although the Butler building is not scheduled for completion until November or December, "we will teach photography somewhere." Straus commented, "The more you want, the less chance there is of getting it."

Museum Director Bryan Robertson said Thursday, "The Museum is one of the most extraordinary assets in the State University of New York... and has no parallel. In storage are works of art totaling between \$17 and 23 million. We have not been able to exist or function as a museum because the building has had to be used for other purposes...as

this was the first building on campus."

He went on to say in his prepared statement, "When Roy Neuberger handed his collection to the State six years ago, through Governor Rockefeller, he was of the understanding that his collection would form the cornerstone of a museum of art. This commitment by the State has yet to be honored...There is an immense task of renovation, replacement, and general refurbishment to be completed in a frighteningly short space of time." He said the third floor has been especially "badly damaged because of the needs of the photography instructor and his students." Robertson said that work on the darkroom "cannot go ahead while students are using the rooms. We have to pay strict attention to the very obvious requirements of security which, if violated, could well mean the withdrawal of some or all the collections," he added.

Robertson said that the Museum staff sympathized with the "predicament" that the students are in, but maintained that he "had no idea what John Straus has told anyone." The issues in question "must be taken up with Mr. Straus and Security...we stand a great risk of losing collections if the Museum does not open on time," he pointed out.

V.A. students have sent letters to Barry, Robertson, Davies, Straus, and Danes, requesting that they attend a Monday meeting in the Administration Building at 4 p.m. to further discuss the problem.

STRIKE FOR IMPEACHMENT CALLED HERE FOR MAY 1

THE STUDENT SENATE HAS GIVEN ITS SUPPORT TO A GENERAL STRIKE FOR IMPEACHMENT, PLANNED FOR MAY 1. ORGANIZERS HOPE TO INVOLVE THE ENTIRE CAMPUS - STUDENTS, FACULTY, STAFF - AND PLAN TO CULMINATE A DAY'S ACTIVITIES BY MARCHING ON PEPSICO.

SUNY AT ONEONTA HAS ALSO CALLED A GENERAL STRIKE FOR MAY 1. THE 125 ORGANIZERS ARE LEAD BY AN ECONOMICS PROFESSOR.

AN ORGANIZING SESSION WILL BE HELD IN THE 2ND FLOOR LOUNGE OF CCS WEDNESDAY AT 8:30.

'GPC' Hearings Rouse Controversy

BY ADAM NAGOURNEY

The Student Senate Executive Committee held hearings last week on the problems of campus programming. The committee, which consists of Kenny Gurge, Brian Ganin, Andrew Hugos, and David Fleisher, was specifically looking into problems of the General Programming Committee (GPC) and the Student Activities office.

The hearing commenced under a cloud of controversy with accusations of "Watergate" and "Inqui-

sition" being fired at will. The Senators on the committee denied these charges from the outset of the hearings and insisted that

their intention was not to prosecute but to try and improve the programming situation on campus.

The committee first questioned representatives from the major special interest groups on campus; Jeff Salkin from Ruach, Liz Marra from the Womens' Union, Emmett McGuire from the Gay Activists Alliance, and Andy Olmstead for Dorm Government. Fleisher started the questions, asking if the special interest groups have had any problems with GPC. Jeff Salkin and Emmett McGuire answered that, aside from a few minor difficulties, they had not. Liz Marra complained that the Women's Union, which had originally proposed a budget for Flo Kennedy to the Student Senate Financial Committee, had not been as involved in the production or arranging of the affair as she might have preferred. She went on to point out the danger of GPC becoming a "monster" and swallowing up the smaller groups. All of the representatives complained that GPC showed "elitist" tendencies.

Andrew Hugos asked about relations between the individual groups and the Student Activities

CONTINUED ON NEXT PAGE



DANNY GOTTFRIED SPEAKS AT HEARINGS

Photo by Susan Essman

Programming Hearings Cont.

Director. Jeff Salkin said that he found them adequate, and went on to say, "No complaints - I'm sorry to dissappoint you."

All of the representatives said that they viewed the role of GPC as coordinator of events on campus, and complained of the communication problems that hamper coordination.

Paul Brown, a member of the group that produced the disastrous James Montgomery concert, Handbasket Productions, came on next. He started off saying, "I question the structure of what this is all about," but still answered the committee's questions. Hugos asked him about the defective equipment at the concert, Brown responded by claiming that the proper equipment was in the gym but was not in working order - this was due to an oversight by the sound crew. When asked about publicity for the concert, Brown stated his belief that the publicity had been insufficient and attributed this to poor communications between GPC and Handbasket Productions.

David Sarokin, former Chairman of the GPC, then took the chair. When Hugos asked Sarokin if he had any recommendations for the improvement of the General Programming Committee, Sarokin's advice was to "Leave it alone."

Bob Kahan, a present member of the GPC, took the stand next. "The Executive Committee of the Student Senate has truly succeeded in making me feel like a little kid that has pissed in his pants," he said. "We've never been blamed for one good event. Hugos expressed apologies. Kahan said that the main inefficiency within the GPC was handling of the "little details," but went on to say that under the recently innovated structure of the group, everyone knows their sphere. He spoke of problems resulting from the "self-importance felt by the interest groups" and problems stemming from poor communications. Kahan was asked about charges accusing the GPC of being an elitist organization; he pointed out the advantage of one group rather than five dealing with booking agencies.

Danny Gottfried, another member of the GPC started off his testimony by stating that he thinks that the GPC has done a great job "and we've never gotten nothing but shit ... it's a fucking drag." He informed the committee of the large number of hours he dedicates to the GPC and claimed that there had been "at most 3 fuck-ups" out of the 40

General Store Received Well

BY JOANNE WASSERMAN

The General Store opened Wednesday, April 3, at 7:00pm. About 60 people wandered in and out browsing at thrift store items and books, buying food and thoroughly enjoying the music provided by Maggie Holzberg, Tom "Coon Rat" Papell, Margie Smith and Rachael Meyer.

The room, originally meant for storage, is partially panelled and painted so that it manages to not look like a room in the dormitory.



GENERAL STORE OPENING

Photo by Laura Lesser

events put on. He said that he resented putting so much energy into the GPC and being "hit over the head for it." David Sarokin interjected another kid-caught-with-piss-in-his-pants analogy, saying "It's like a 1 year old kid being caught shitting in his pants and his mother telling him to give her a full report why he did it." Brian Ganin pointed out that Sarokin was talking about "\$2,000 worth of shit." Hugos asked Gottfried at several points during his talk to stop protesting and to start citing some specific problems or achievements of the GPC. He finally concluded the meeting telling how, "My old man used to say Qué Sera Sera."

The hearings resumed Thursday night with testimony from Sy Zachar, Director of Student Activities and Michael Baird, Director of Continuing Education. Hugos started the questioning asking Zachar to explain the overlapping between the Student Activities office and Continuing Education. Zachar responded that Student Activities is in charge of programming initiated by the students and that Continuing Ed-

ucation caters to an older crowd. Sy said that "the line is blurry" separating the responsibilities of Continuing Education and Student Activities. He defined the operation as a "one hand washes the other type of arrangement."

Michael Baird, Director of Continuing Education was the next person to enter the arena; he expanded on what Zachar said about overlapping between GPC and Continuing Education. He insisted that he is not supposed to be the administrator in charge of programming on campus - he simply does it. He expressed dissatisfaction that there is no position open for a Director of Public Events. He went on to discuss the 6 week old Public Events Committee, expressing a hope that this committee will play a major role in campus events in years to come.

Baird also discussed the Montgomery flop, pointing out that Montgomery received as much off-campus publicity as both Bronberg and Paxton - both of which drew almost sell out crowds. "It simply was one of those events that didn't make it," he said.

Hugos terminated the meeting

Senate Hears New GPC Plan

BY AMY M. SCHWARZ

GPC reported at the April 2 Senate meeting that they met last Saturday off campus to reorganize the structure of GPC. Present at the meeting were members of GPC, Sy Zachar, and faculty representatives John Cohen and William Glassman.

Bob Kahn said, "the present structure of GPC was not working... and we needed to know what we were doing next year." A diagram of the new structure was brought before the Senate, and now awaits approval. Instead of one leader, the diagram showed that a "co-ordinator", Gary Steuer, would oversee the chairpersons of separate branches of GPC: Concert Committee Chairperson, Danny Gottfried; Creative Programing, Denise Landriau; Film, Jordan Plitteris; Lecture, Tina Beacock; Liaison, Emmett McGuire; Party, Jessica Leighton; Public Relations, Bob Kahn; Secretary, Lorraine Miller.

A Post-Mortem on the Montgomery Band was also brought before the Senate. The Executive Committee and the Senate will review the points, and continue discussion of it next week.

Sy Zachar said, "concerts should be held in the gymnasium when the

bleachers come in... It will have to be determined which side of the gym has better staging." Meanwhile, until Theater D is completed, concerts will be given two showings in the Humanities auditorium. John Cohen asked if Purchase could set up a sound system, so that equipment would not have to be dragged around. However, money, placement, and the type of concert posed obstacles.

David Fleisher said that the budget hearings will start soon. GPC will meet with all the clubs to work out budget accounts, which will be brought before the Senate by April 29.

The most disturbing news concerned the loss of the tricycle outside of the gym. This creative symbol of Purchase was accidentally removed by workmen cleaning up the area. John Cohen said, "the garbage men are acting as arbitrators taste on campus." Faith Hagenhofer remarked that the situation was similar to the idea of tearing down the Garage. Most felt that Purchase property rights should be re-asserted to distinguish between what is "grounds" and what is trash. "Afterall", Tina Beacock said, "the tricycle is not something that just blew in!" Student Life will ask Frank Wadsworth for money to help pay for a replacement.

Andy Hugos reported that the College and community of Oneonta will have a strike for the impeachment of President Nixon on May 1st (Law Day). It is requested that Purchase support them. Speakers and advertisement will be needed. The Senate, supporting the idea for the demonstration; is holding an open meeting on the subject. Hugos said, "striking is better than streaking", and he should know.

GPC Reorganizes Again

BY PAT NEALE

At a meeting last week, the General Programming Committee reorganized it's own structure. Provisions were included that would make special interest groups and the general public more aware of its workings.

The committee is now clearly organized into 6 subcommittees, a Liason, and a Recorder. A position of Coordinator has been formed to head the group. The chairperson of each committee, the Liason, Recorder, and Coordinator form a Steering Committee. The subcommittees include groups dedicated to Concerts, Films, Lectures, Parties, and a Creative Programing subcommittee. Creative Programing organizes events that are outside the realm of the other committees; events such as trips, festivals, and drama.

The innovation in this structure comes in the form of a Public Relations committee and the post of Liason. In addition to posters, public announcements, and dispersion of material to *The Load*, the Public Relations committee keeps in close contact with the Director of Student Activities, and Continuing Education; they then report back to the other subcommittees. Similarly, the Liason talks things over with the special interest groups, and attempts to keep all parties involved happy.

Some new definitions have been made in the new structure: for example, the role of the Coordinator, who replaces the chairman. The Coordinator oversees all committees, and makes emergency decisions in members absence. He also performs the duties of a treasurer.



ELVIN JONES

GPC EVENTS:

Elvin Jones
April 13th

Elvin Jones, a tall, husky, articulate black man is one of the world's greatest drummers and will be here Saturday, April 13. Tickets for the Humanities Auditorium concert will cost Purchase people \$2, students \$3, others \$4.

Jones' jazz beats have been featured in several world tours and have added strength to bands headed by John Coltrane, Miles Davis, and Charlie Mingus. Elvin has also starred in "the first electric western," *ZACHARIA*. The film bombed.

A great performer, Jones' sense of humor puts the shyest of fans at ease, and his music hits you emotionally, intellectually and literally physically. It is an explosive parrage of purity and musical honesty. As Jones says of himself: "Modern jazz, progressive jazz - call it what you like - it's just jazz, pure jazz."

Robert Klein
April 16th

Robert Klein is not Milton Berle, Jack Benny, Johnny Carson, or Dick Cavett. He was never an itinerant farmworker or a singer on the streets of Paris. But he is a child of the '50's and he will be here, in the Humanities Auditorium Tuesday, April 16, at 8:30. Tickets: \$2, \$3, \$4.

As Gerald Nachman of the *Daily News* wrote: "Klein is the only comic on television who makes me laugh out loud, alone in a room late at night, with no coaching."

Zachar Talks About Purchase

BY ADAM NAGOURNEY

Part 1

Sy Zachar, Director of Student Activities at Purchase, announced his resignation last week effective June 30th. Sy was the first Student Activities director employed by this college, arriving at Purchase in September 1971 from Rutgers University where he worked as Student Activities Director and College Center Director.

Sy and I spent 3 hours at the Cobblestone Bar & Grill drinking beers and gin and tonics, and talked about his stay here, his reasons for leaving, and his feelings about Purchase. Sy said he spent last summer re-evaluating himself and exactly what he wanted to do with his life. He had been involved in SA programs for the past 9 years and was growing weary of it. He has always been fascinated by the study of architecture, and more specifically, architectural designs for educational facilities. He is now set to pursue a masters degree in that area.

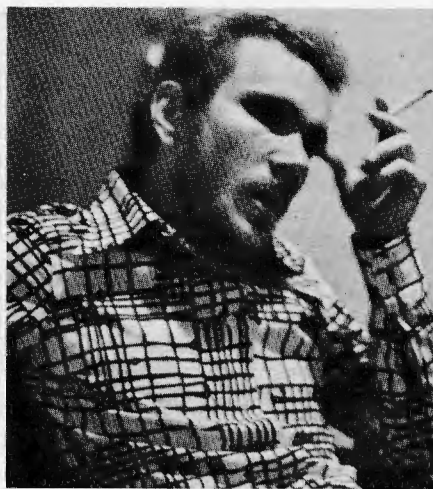
Sy is looking to satisfy his intellectual needs and, "explore the creative side" of himself. He says that he's been happy doing SA work "right up till today, but I don't know if I'd still be happy next September."

I began the interview by asking Sy if he thought his two year stay had been a success. "I pretty much think I did what I came to do," he said. "I got SA off the ground." He spoke of the problems he encountered, pointing out that there is "so much to be done and it's such a slow process that there's little to

show of what you've done." Upon arriving at Purchase, Sy was informed by Ed Redkey that the Student Newspaper should be a first priority.

But according to Sy, the first truly successful SA activity was the Coffee House. After that, Sy and a few students got together in a brain storming session and developed a Student Government Constitution—thus clearing the way for the Student Senate Elections.

Sy complained that the role and direction of the SA program was often ambiguous and he frequently found himself in positions of res-



SY ZACHAR, WHO RECENTLY RESIGNED AS STUDENT ACTIVITIES DIRECTOR

ponsibility for problems that really didn't fall within his domain. He recalled the time when John Straus, Vice President in charge of the Arts, reprimanded him because students were walking across the uncompleted mall in violation of State Law. Sy simply told him that it was not his responsibility to keep students off it.

Other problems revolved around Special Interest Groups. Last year planning was not really meeting the large-scale needs of the students, there was no GPC to sponsor large-scale campus events. Groups last year would rise and fall from semester to semester, a tradition that still has not been completely broken.

Space problems hurt SA last year, and continue to plague it. Sy expressed his dissatisfaction with Campus Center South and said that he hoped that Campus Center North, when put into its proper operation, will be a better building. Location of events also continues to be a problem—Sy feels that there isn't even a good place on campus to hold a dance.

Sy found it difficult to set up goals for the department because he really did not know what students wanted. He pointed out that student interests have changed dramatically since the 1960's. Sy wants today's students to feel that the SA program is coming from them, not from him.

continued next week

Registration Packets Ready

Spring II registration packets can be picked up April 10th in the Registrar's Office, Registrar Paula Wilkes has announced. However, registration for Fall I will be held at a later date.

Like last registration, a student will make a registration appointment at the time he or she picks up his or her packet. Last time students could register at any time after their appointment. This time they will only be able to register between four and five each day if they miss their appointment.

Students should watch their mailboxes for announcements regarding what forms will be needed (seniors need senior project forms.) It will be left up to students, though, to remember to set up appointments with their advisors before they register. Notices will be put in mailboxes concerning senior projects, junior field exams, and senior year requirements.

At this registration and all future ones, students who have reached 56 credits will be asked to officially declare a major.

A separate Fall I registration will take place before summer vacation for Letters & Science students.

Purchase students are allowed to include eight summer school credits toward the 55 (of 120 credits) they must earn here for graduation. Summer school courses can be taken here or elsewhere, although taking summer classes at other schools requires prior written permission from a student's advisor.

Ms. Wilkes urged students to watch their mailboxes for further communiques.

The date of Arts students' registration has not been decided.

Stack Offers Course on TV

Professor Richard Stack will teach a Spring II course on adult, daytime television. The course will be offered as a writing intensive and, according to Stack, participating students will be "trying to come to terms with the phenomenon of the thing."

Different aspects of daytime television, such as the "hard sell" advertising, news and comment, role role-stereotyping, and the television image of women will be examined by students in critical papers. The papers will be used to compose a booklet examining daytime programming, which Stack called "so omnipotent as to be invisible." "It is a background noise that is not really attended to by thoughtful people," he added. The booklet could be used to attack or support a television seeking to renew its license.

Stack hopes to attract some 12 students who will spend 20-30 hours a week watching television, though they will be viewing from a different perspective than a consumer. The Center for Instructional Resources will provide equipment for some video taping and recording.

Stack himself has never owned a T.V., and so, feels well qualified to judge objectively the merits of daytime programming. Interested students should see him in Humanities 2089.

Dorm Gov't Invites Faculty To Dinner

BY JOE MCGEE

Last Tuesday, April 2nd, at 6:00 PM the Dorm Council convened as usual on the second floor of the dining hall. In a quick and business-like meeting, it was announced that Bob Kahan has resigned from the Dorm Financial Committee because of conflict of interests and lack of time. Mitch Torton will replace Bob on the committee. Bill Sarovec reported that financial requests for dorm activities for all of next year must be submitted to him by 5:00 PM Monday, April 8th (yesterday).

A "Guess Who's Coming to Dinner" event is being sponsored by Dorm Government on Wednesday, April 10th. Students are urged to invite their favorite faculty member to join them for a delicious Servo dinner; Dorm Government will pick up the tab. Certain details have not been worked out due to hassles between Servo and Dorm Government concerning a \$210.00 bill that has yet to be paid.

It was also announced that Tom Phillips from Admission is expecting 250 prospective Purchase students to visit on Tuesday, April 9th. He needs volunteers to participate in informal discussions. They will be meeting from 11 to 12 noon, and from 1 to 2 PM, with lunch in between on the second floor of CCS.

An end of the year party is now in the planning stages. If anyone is interested in being on the planning committee, contact Maria Bertoluzzi at 5241.

Wadsworth, Deans Will Discuss L&S Program Wednesday

ACTING PRESIDENT DR. FRANK WADSWORTH, DEANS HOWARD, RESEK AND WILLIAMS, AND MEMBERS OF THE VARIOUS BOARDS OF STUDY WILL BE PRESENT IN THE READING ROOM OF THE DINING HALL ON WEDNESDAY, APRIL 17 AT 5 PM TO MEET WITH STUDENTS INTERESTED IN DISCUSSING THE LETTERS AND SCIENCE ACADEMIC PROGRAM.

IT WILL BE AN UNSTRUCTURED MEETING DURING WHICH STUDENTS AND FACULTY WILL HAVE A CHANCE TO TALK INFORMALLY ABOUT ANY AND ALL ASPECTS OF THE ACADEMIC SIDE OF PURCHASE AS IT AFFECTS LETTERS AND SCIENCE STUDENTS.

Students Visit Prisoners

BY MIKE FELDMAN

On Monday, April 1, the Matteawan Prison study project met with its faculty advisor, Peter Schwab, to assess the groups progress. It was agreed that both students and prisoners have found it a positive experience.

Ten students, from a variety of fields, have developed a volunteer program with emotionally disturbed inmates at the Matteawan State Hospital for the Criminally Insane. Since the beginning of the semester they have been traveling to the prison, which is located in Beacon, once a week. Some students have set up such academic workshops as history and poetry, while others merely provide an ear for prisoners.

Students find the condition of the prison and its administration frustrating and depressing. When the project started, officials would limit the visits and slow the project down

Viet Vets

BY G.M. WENDROVSKY

On May 18, a Saturday afternoon, the New York chapters of the Vietnam Veterans Against the War - Winter Soldier Organization are staging a demonstration at West Point. The organization has obtained permission to do so and its aim is to publicize and gain support for the concept of "universal and unconditional amnesty." The day's activities will consist of a march which will lead to a large rally with speakers; entertainment and a party will follow.

The speakers are tentatively scheduled to include Ramsey Clarke, former U.S. Attorney General and Jan Crum, a VVAW and a former West Point cadet, and Richard Clarke, a former Attica inmate who, as a Marine with a 1 1/2 year tour of duty in Vietnam, receive a dishonorable discharge.

The VVAW-WSO meets every week at Purchase. On Tuesday, April 9, a meeting will be held in the CCS lounge at 8 p.m. to discuss the forthcoming march. You are urged to come. There is a good possibility that the SUNY bus will take interested students to West Point. Leaders ask Purchase students to march together to let the public and Congress know what is going on.

For information, contact Karen Greenhill, local coordinator in C-320-D or Gerry Wendrovsky in C-334.

LEGISLATURE CONDEMNS STREAKING

The New York State Legislature has resolved: "That the legislature of the State of New York expresses its disapproval, dismay, and abhorrence for those who take part in the uncivilized practice of streaking!"

with Bureaucratic procedures.

Now, students enter the ward after a short security check. Students and prisoners have been developing a good rapport (some exchange weekly letters), but the Matteawan Administration fears that some relationships will become too close, especially with women students.

The ward of approximately 75 inmates is not a cell block. Inmates are not confined to their rooms, though the area they are limited to is quite small. One student described it as "more of a dorm than a prison." Inside the colorless corridor, prisoners have access to a TV, kitchen, and a ping pong table. There is also access to a gym and musical equipment once a week.

Each week the group brings books and records, and has discussions based on such topics as modern black poetry, the civil war, and radical change. Often a prisoner tries to monopolize a student on a one-to-one basis - prison officials frown on this as this tends, they say, to cause jealousy and alienation within the ward.

Although the group has accomplished a great deal and students feel good about the program, there is a sense of frustration and relief when they leave the prison. They are frustrated about the helplessness of the entire prison system and therefore relieved to be getting away. Future plans for the program include bringing live entertainment to the inmates, setting up a ward library and inviting prisoners to Purchase for their furloughs.

The most gratifying part of the program is that the inmates appreciate it. Originally they were curious about the students. Now they look forward to Thursdays, the day the Purchase students come.

GPC Budgets Due

The time is approaching for us to submit our budgets again. As a prelude to the Financial Committee decisions, the GPC and Financial Committee felt it would be worthwhile to hold programming sessions, where we would all talk about and decide what should happen on the campus next year in regard to programming. The dates and times for these meetings are Monday, April 22 and Wednesday, April 24 at 7:30 in the Senate Conference Room on the second floor of C.C.S. At these meetings we will be drawing up the GPC budget which will then be submitted to the Financial Committee. To prepare for these meetings it would be helpful if you would submit any programming suggestions and an estimate of prices to the GPC in writing by April 17.

EDITOR - Andrew Hugos
 ASSOCIATE EDITOR - Nina Rubin
 NEWS EDITOR - Adam Nagourney
 FEATURES EDITOR - Jeff Salkin
 ART EDITOR - Laura Lesser
 PHOTOGRAPHY EDITOR - Susan Essman
 EDITORIAL PAGE EDITOR - Mike McGuire
 CULTURAL CRITIC - Scott Douglas Morrow
 COPY EDITORS - Allen Morrison, Amy Roth
 LITERARY EDITOR - Joel Bennett
 ART - Charles Alexander (Chuck) Plunkett
 PRODUCTION - Rachael Burrows, Amy Eisenberg
 REPORTERS - Rachael Burrows, Mike Feldman, Chris Kadison,
 Joe McGee, Scott Miner, Pat Neale, Amy Schwarz, Sue Solomon,
 Curtice Taylor, Jo Anne Wasserman

STAFF

V.A. Students' Plight

THE VISUAL ARTS STUDENTS' APRIL 2 OCCUPATION OF THE NEUBERGER MUSEUM WAS JUSTIFIED BECAUSE THE COLLEGE ADMINISTRATION DID NOT PROVIDE THEM WITH FACILITIES ADEQUATE ENOUGH FOR THEM TO CONTINUE THEIR COURSES OF STUDY. THE ADMINISTRATION KNEW IN NOVEMBER THAT THE MUSEUM WOULD OPEN THIS SPRING AND SHOULD HAVE MADE SURE LONG AGO THAT V.A. STUDENTS WOULD HAVE ALTERNATE DARKROOM FACILITIES IF THEY WERE GOING TO BE DENIED THE USE OF THE MUSEUM FACILITIES.

LARGELY BECAUSE ROY NEUBERGER DONATED A VALUABLE COLLECTION TO THE COLLEGE, PURCHASE WAS CONCEIVED OF AS A CENTER OF THE ARTS, BUT THIS DOES NOT MEAN THAT THE FRIENDS OF THE MUSEUM SHOULD BE ACCOMODATED AT SUCH A GREAT EXPENSE TO V.A. STUDENTS. THE COLLEGE MADE A COMMITMENT TO V.A. STUDENTS WHEN IT ADMITTED THEM, AND IT MUST FOLLOW THROUGH ON THAT COMMITMENT.

IF ALTERNATE SPACE FOR DARKROOM FACILITIES IS NOT FOUND IMMEDIATELY, THE FRIENDS OF THE NEUBERGER MUSEUM COULD ESTABLISH HEALTHY RELATIONS WITH STUDENTS BY DOING WHAT IS NECESSARY TO MAKE MUSEUM FACILITIES ACCESSIBLE TO V.A. STUDENTS IN THE INTERIM. IT WOULD BE A FAVOR THAT STUDENTS WOULD NOT QUICKLY FORGET.

Letters to the Editor

Don't Bust Things Up

To the Editor:

I'm writing this letter to let the Purchase community know that there is at least one Load staff member who violently disagrees with the unsigned editorial last week supporting Security's arrest of a 24-year-old Portchester man for possession of marijuana.

As the story was reported in the Portchester Daily Item and alluded to in the Load, the man's biggest offense was waving a bag of grass in front of a Security officer. This justified the arrest, said the editorial, because Security is here to "protect students from trespassers and external 'weirdos'". Rumors since the event have it that the man was harassing, and some even say molesting, female Purchase students.

If these rumors are true, Security chose to prosecute him for an especially obnoxious version of a rather commonplace offense and ignored actions of his which were a real danger to the community. Being a victim of one pot bust myself, I can hardly share the Load's enthusiasm for the arrest.

The inveighing against 'trespassers' has become a somewhat common theme on the campus, and it strikes me as an opposition in terms for a nonstudent taxpayer to be accused of trespassing on a tax-supported campus. The tuition we pay may entitle us to primary use of facilities but does not give us the right to deny our facilities to members of the larger community beyond our narrow confines. Apparently, the lesson of Columbia University 1968 hasn't yet been learned at Purchase.

Outside people who come in to harass or hurt students should be kicked the hell out, though, because this is our home and we have the right to enjoy it. However, Security, when you arrest people, do it for dangerous acts and not for offenses which would classify most of us as quite internal 'weirdos'.

Mike McGuire

V.A. Protest Was Effective

To the Editor:

I would like to comment on the statements Dr. Wadsworth made on the Visual Arts protest which was published in the Daily Item and the Reporter-Dispatch on Wednesday, April 3.

He stated that the Museum-sit on Tuesday night was "hardly a demonstration". He also said that "we

have a serious problem in finding appropriate space for specialized functions" and "We're still in the process of construction and we lack appropriate space for almost all our activities." He also added that an "elaborate" Visual Arts building including modern photo labs will be provided for the Visual Arts students in the future, as outlined in the plans for the college's expansion.

What is Dr. Wadsworth's definition of a demonstration? We were an organized group of students with clear-cut ideas of what should and must be done in regard to our darkroom space problem. We were not large in number because we are a small division. We did not request the physical backing of the Purchase Community because we felt this was not necessary at this time, yet they were with us in spirit. Does a demonstration only merit as a demonstration if there are large groups of people and violence? The point is that it was effective. We did gain a meeting with Dr. Strauss, Mr. Berry, and Dean Davies, and another meeting is planned in the very near future.

As to the point he made of "finding appropriate space for specialized functions", photography to us is not a 'specialized function'. It is part of the requirement of the Visual Arts major in this college. The Visual Arts students are well aware of the "serious space problem", but the administration has been, or should have been, aware of it long enough ago so that something could have been done then, not now.

I am unclear as to which "elaborate" building Dr. Wadsworth is referring to. A Butler building is

VIEWS OF A PRISONER

I have been working at Purchase College for several months and I couldn't even begin to describe all the nice things that have happened to me since I've been here. First there's Nick Lentner. He's the man who hires (and fires) all the inmates working at the college. You must all know of Nick Lentner; he's the fellow with all that "fuzz" on his face. Well, Nick has been good to all of us so I don't really care what he looks like under all that fuzz. To me, he's "beautiful people". His two assistants, Lennie Gerardi and Angelo Guglielmo are right up there with him in the "nice guy" department. In fact, all of the college employees, the faculty, and the staff have extended themselves out to us, and it's really an experience to meet and work with so many concerned and compassionate people.

And the students---they're really too much! Never have I met a more refreshing or lovelier group of people in my whole life. They are friendly to us; they eat with us, they listen to our little everyday problems, but most of all,

scheduled to be up by Christmas, and a permanent Visual Arts building will eventually be built. Certainly not in our stay at Purchase, though. These buildings are of no use to us now, in April/May 1974.

Lynn Goodkin
 V.A. student

Bulletin Board Should be Used

To the Editor:

The walls of the Humanities Building are being severely damaged by the practice of taping and pinning notices on bare painted walls or woodwork. Please convince everyone over whom you have some influence to use bulletin boards.

I have had to instruct cleaning crews to remove all notices not properly posted. For your convenience we will comb dated notices from overcrowded bulletin boards.

Carl Resek
 Dean of Humanities

Castration of Old Buildings

To the Editor:

If you guys are thinking about tearing the garage down, take a good look at the representative modern campus aesthetic left.

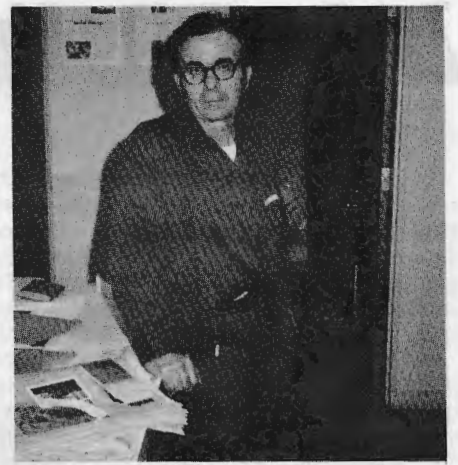
How stupid can you be? Visitors think this place is interesting, but devastatingly ugly and the only tranquil beauty left are the few old buildings lying around like tree stumps. If you think of them that way, that's what they'll soon become. It's castration without representation.

Dianne Rosenbaum
 P.S. This letter is to the men in charge.

Announcements

FRIDAY, APRIL 19, IS THE DEADLINE FOR SUBMISSIONS OF ALL EVENTS LISTINGS FOR THE MAY PURCHASE CALENDAR. ALL ACADEMIC DIVISIONS OR STUDENT GROUPS ARE INVITED TO LIST THEIR CAMPUS-WIDE EVENTS AND HAPPENINGS IN THE PURCHASE CALENDAR. EVENTS FORMS ARE NOW AVAILABLE IN THE STUDENT ACTIVITIES OFFICE, 2ND FLOOR, CCS, AND MUST BE SUBMITTED BY THE DEADLINE TO INSURE THE CALENDAR LISTING

DR. BICYCLE'S CLINIC, PURCHASE'S OWN BIKE REPAIR SHOP, IS NOW OPEN, IT'S RIGHT NEXT DOOR TO THE NURSE'S OFFICE IN THE BASEMENT OF THE DORM ROOM B30. HOURS ARE: TUESDAY- 10 A.M. TO NOON; THURSDAY - 1 P.M. TO 5 AND 7 P.M. TO 9; FRIDAY - 1 P.M. TO 5. THESE WILL SOON BE EXPANDED



JAMES SAVINI

they all seem to CARE!! To all of the Cafeteria Staff: Bruce, Eddie, Maria, and to all the rest whose names I don't know, we think you're all wonderful and your many kindnesses haven't gone unnoticed. In effect, it is people like you that make people like me want to become people like you, and believe me, it's a nice feeling.

This is a far cry from the old days when 'doing time' meant just that. Not too many years in the past, doing time meant nothing but cells, bars, clubs and count, count, count!

I am very fortunate and happy to be a part of the recently established Work Release Program, whereby inmates are allowed to leave the institution each morning to go to work and return to the institution at night.

-James Savini

Joe Newman

BY R. VAN HESSEL

The "Joe Newman and his Friends" concert, the second of two jazz concerts held at Purchase within one month, demonstrated the increasing popularity of jazz on campus. However, it was only the second of two jazz concerts this year---the Purchase jazz lover can't be choosy.

I had seen Joe Newman twice before this concert in contrasting situations, and had enjoyed his playing very much, when I saw him with George Wein and the Newport Allstars, his solos were very tasteful, and his group was quite competent. The other time I had seen him, he was with the Thad Jones--Mel Lewis Big Band at the Vanguard. There his solo work was minimal, but he was a very important part of one of the finest trumpet sections in the country; Thad Jones, Snooky Young, and Jon Faddis.

I was somewhat disappointed at his performance on March 29. His playing, though technically correct, seemed tight and uninspired. Since the band was, for the most part, a pick-up group, Joe should have led the band more. He didn't, and the music had no real direction. The rest of the group, as a whole, approached mediocrity. Pianist Jimmy Knapp did some very fine background work, and drummer Mausey Alexander was rather competent, his deep bop ties and backbeats a la Art Blakey provided the group with a good solid, steady pulse. Vibist Ray Alexander did not impress me.

Since jazz can be very intimate music, holding the concert in cabaret style was not a bad

TO FIVE OR SEVEN DAYS A WEEK. ANYONE WITH ANY EXPERTISE IN BIKE REPAIR, WHO WISHES TO WORK HERE, PLEASE CONTACT GARY STEUER, BOX 323, ROOM B327, PHONE 5537. LEAVE YOUR NAME, ROOM NUMBER, PHONE NUMBER, TIMES AVAILABLE, AND NUMBER OF HOURS YOU WISH TO WORK. OUR PRICES ARE CHEAP, CHEAP, CHEAP.

ALL STUDENTS WHO ARE SOMEWHAT INTERESTED IN BELL CHEVIGNY AND ESTHER NEWTON'S SPRING 11 COURSE, WOMEN IN PRISON, ARE INVITED TO A PLANNING MEETING AT 12 NOON, FRIDAY, APRIL 12TH IN HUMANITIES 2049.

Colortone Camera, Inc.
 EVERYTHING YOU NEED AND NEED TO KNOW
 CAMERAS
 Darkroom Equipment
 Paper-All grades & sizes
 Film
 24-HOUR PROCESSING BY KODAK
 White Plains - 44 Mamaroneck Av 949-7884
 Elmsford - Retail Warehouse Outlet 76 S. Central Av-Rt 9A 592-4151
 Tarrytown - Sleepy Hollow Camera 40 Main St 631-5955

PURCHASE ARCHITECTURE TWO: Humanities Building

BY RACHAEL BURROWS AND
JOANNE WASSERMAN

Part of the reason why the Humanities Building looks unloved, is that its creator planned specifically for its users to love it. As stated in a previous LOAD article on the building and its architect, Denise Scott Brown's conception 'permits the building's users to mold it by decorating and changing the building's interior and exterior'

The wide corridor on the west side of the building has a good deal of room for circulation between classrooms, and is equipped with a display case, a bulletin board, and informal seating accommodations so that it becomes an area for socializing and exchanging information. The corridor going down from the mall ends in an amphitheatre, which as suggested by Brown, should have some growth - ivy on the walls and possibly a small tree or two. This area can be used as an outdoor theatre.

The is corridor, as well as all of the others, was purposely broken up into shorter areas to avoid the starkness of an endlessly long hallway. The other halls may fail to do so effectively, the west side of the building is a very pleasant and active area.

The bench around the window looking onto the amphitheatre is supposed to be a gathering place, with coffee and snake machines in the small alcove there. The machines have not yet been installed.

Although the building is occupied by many offices and classes which will eventually be housed elsewhere, there is still space to be found for studying, conferring, or lounging. Originally, there was much more of this kind of space, unfortunately, it is not yet available; so we must find the few areas not claimed by the homeless. Ms. Brown's recommendation is that \$200-300 be allotted for students to buy old comfortable furniture for the main student lounge to make it more 'our own'.

Although the auditorium is a traditionally boring design, it is functional and somewhat comfortable. There is a rug on the floor which can be a good place to sit, as was demonstrated at the Dave Bromberg concert recently. The lecture hall is functional, too, with movable seats and tables. The seminar rooms should have more tables instead of desks. These rooms are a good size for seminars, but the furniture is not comfortable for conversation.

Ms. Brown did not suggest painting the walls; we do. The lighting, which has been cut back to conserve energy, is necessary to keep the hallways from being dingy looking. That should not be the case. Ms. Brown chose those colors because she did not want to have white walls. We agree that white walls are just as uninviting as brown ones; maybe there is some other color which would work more favorably.

Finally, the back side of the building bothers us a great deal. Fronts and backs of buildings are fine when a building faces a street and the rest of it looks out onto a courtyard. The Human-

NEWMAN CONT.
idea. But the idea was not followed through well; the Dining Hall has about as much intimacy as Madison Square Garden, and the sound is also on par with Madison Square Garden's. The bass, a low, dull, hum—note not distinguishable from another. The piano was a few notches too low, and a few of Joe's solos were almost lost because they were played into dead mikes. The piano provided for Jimmy Knapp resembled a piano only in appearance. No piano student would practice on it let alone play it in a concert, on top of this, the concert was delayed 40 minutes so the piano could be "tuned".



JAY SANDERS PHOTO by Laura Lesser

Sanders Plays To Full House

BY MIKE MCGUIRE

Jay Sanders played his eighteen song program of largely folk inspired songs in Friday, March 30 to an enthusiastic audience that filled the Humanities Auditorium.

Jay sang some songs about life in general, a few about his year between high school and here when he saw sights from Chile to Antarctica, and one gospel song entitled "Come to Me" which he characterized as being about an atheist who wants to believe.

At various points in the concert Jay played six and twelve string guitar, piano, and mandolin. Purchasepeople, Debbie Roth on guitar and vocals, Bryan Janszen on drums and percussion, Tom Blass on congas Joe Sperber on piano, Tom Russo on flugelhorn, and Eddie Keeler on piano and vocals all helped out at one time or another. In addition, sister Elizabeth did vocals and played steel drums, and brother Fred dropped down from Yale to do an excellent job on bass. "Come to Me", which Eddie Keeler helped arrange, featured the gospel singing of Veanna M. Berrie, Georgia McDowell, Janice Ronch, and Varese Trippet.

Standout songs included "Come to Me", the show-tunish "Last Lament/Where Am I", "Sending a Postcard", which he described as a song for people too busy to send postcards when they travel, "Wash Away the Blue", which Jay claimed some have called his most beautiful song, and his "Antarctic Series" which musically translates the sight and feel of Antarctica.

ities building looks out onto all sides of the campus. There is a great deal of circulation from the dormitory and CCS to it, but the side facing those buildings is meant only for exiting. Ms. Brown suggests that the doors be made openable from the outside; that's a start.

At the moment, the building is not an adequate academic facility. We need to organize in order to take advantage of this facility, and the steps we can take to improve it must be responsibly and carefully planned. The architect has even recommended that the students and faculty form a committee to advise the University about the buildings and grounds.

We suggest that students take positive action immediately and begin to 'love' the Humanities Building. Art students could pool their resources to put together displays in the west corridor; furniture should be moved out of locked lounges and into the hallways; ivy should be planted on the walls this spring.

RADIO STATION AIRS SOON

BY CATHY BURKE

Mitch Brozinsky, General Manager of the Radio Station, says that "with a good trade wind and a little energy," the Purchase Radio Station should be operating by the end of this month.

A meeting called by Programming Director Melissa Krantz was held Thursday, March 28, to set up a tentative schedule. Folk,

Cabaret Is A Smash

BY PAT TILSON

Well, folks, Vaudeville is back. Last Friday night the Purchase Community was treated to an evening of fun, song, and, oh, what a night!

Faced with the rising prices of Broadway shows, the Theater Department decided to do what comes naturally and organized a night of song, acting and general merriment. Master of Ceremonies, Gorman Ruggiero explained, "We needed the money. It was as simple as that. A couple of ideas were kicked around, and a cabaret was settled on. The idea snow-balled, and, well, here we are..."

The night kicked off with music to drink by. (We needed something to take our minds off the Hilltop's prices.) Under the skillful baton of Paul Lehrman, the group played easy-listening tunes while we waited.

M.C.'s Gorman Ruggiero and Kenny Marble led things off with *Everything's Coming Up Roses*.

Highlights Of The Evening

The first skit, a melodramatic story of Mr. Nasty and Ms. Sweet Thing, followed, and was acted by Ed Rice and Maureen Sarri. Meliora Dockary did a rowdy English tune with a little help from her friends.

One of the night's highlights was Scott Kenyon, who sang his way through Frankie's *I'm in the Mood for Love* and *The Last Laugh*, a song he wrote himself. (It's also a pleasant surprise to note that Peter Green has learned all the words to *My Satin Doll*. Well done, Peter.)

After a couple of faded "Party Jokes" from Gorman and Kenny, Purchase's own "Firesign Theatre" troupe performed a hilarious piece on America. Then Bill Randolph performed an outstanding version of "Snoopy's" song, *Supper Time* from *YOU'RE A GOOD MAN, CHARLIE BROWN*.

Florie Freshman and Jodi Long performed *I'm Blue* and *Going to the Chapel*, which were well sung and choreographed by the two.

George Northam presented an Irish-accented *Men of the West, Nell Flaherty's Drake*, and his own, *Gunfight at Los Gatos*.

Steve Kushner and Brian Gill provided some light moments with *At the Park* and *The Sculptor's Studio*, two brilliantly executed mime pieces.

Keith Williams was the night's hit with *Nature Boy* and a medley of Nat King Cole Tunes, well suited to his fine voice. I'm sure his encore would have been longer had he been prepared to receive one. Truly, one of the hidden talents here at Purchase.

Elmore James wrapped up the show with *It's almost like Being in Love* from *BRIGADOON*.

The show was a tribute to the many talents hidden deep in the bowels of the Theater Department. If there was anything amiss, it was the audience. After an hour or so, they became a wee bit boisterous. But I suppose that's to be expected here. This was truly the event of the year, I don't care what the New York Dolls Halloween Masquerade. Encore!!

Approaching Visibility

BY ANDREW HUGOS

Through his play, *APPROACHING VISIBILITY*, staged here Friday and Saturday, Purchase senior B. Micheal Schoenfeld has shown that his work is sophisticated enough not to be critiqued with the sophomoreic superlatives usually awarded to student productions by student newspapers. Cagney, the principal character, unmistakably resembles the McMurphy in Ken Kesey's *One Flew Over the Cuckoo's Nest*, but the power of Mr. Schoenfeld's lines and the pertinance of the thoughts they express show that his considerable potential is rapidly approaching visibility.

The play is unlike Kesey's book in that it is not about the merits of being rebellious; it probes the mechanics behind a rebellious personality and examines the void that relentless introversion creates.

APPROACHING VISIBILITY's theme is not the only aspect of the production significant to Purchase. It is the first student-written, acted, and produced play on the books here and beautifully wed the Humanities and Theatre Arts. It gave the principal actors a chance to turn themselves loose and explore their capabilities without having professional eyes close at hand.

The play revolves around the experiences of two drinking buddies: 22-year-old Cagney, played by Brian Manning, and 30-year-old Spoonful, played by Scott Kenyon.

Young Cagney, the Hooligan is the screwball - the life of every evening. However, this particular night there is a catch - Cagney goes into the Army the next day. The two plan to drive into an oak tree that night so Cagney can avoid his fate, but he stops just feet from the tree.

Once in the Army, Cagney goes AWOL and visits Spoonful, but Spoonful tells him to go back and stay out of trouble. In a rage, Cagney tells him that he only uses "The Hooligan" to live out his own fantasies. Spoonful calls Cagney a screwball to whom only he will listen. The game is over; Spoonful leaves, and Cagney goes back to the Army.

In the final scene, Spoonful has



SCOTT KENYON AND BRIAN MANNING

inherited a fortune from his mother and can't wait to resume good times with Cagney. But Cagney has changed; he has been in an Army mental hospital and, surgically or otherwise, his spirit has been removed. The two decide to finally let flesh and metal meet oak tree.

Though Mr. Manning occasionally overacted, he managed an almost total emotional involvement in the part; his vibrance did much to make the play enthralling.

Mr. Kenyon supported Cagney's antics well and supplied the complement necessary to make the duo believable.

Ron Jacobson brought the minor part of a bouncer to life. He beautifully portrayed a physically powerful, mentally shallow man with a heart.

The audience is slightly let down when the plot is resolved by a suicide. Though this discomfort may mean that the audience too sees no alternative to Cagney and Spoonful's situation, resolving a plot with a suicide can be an easy way out in the same way that a suicide itself is.

CALENDAR

APRIL 9 12:00 GENERAL PROGRAMMING COMMITTEE MEETING; Dining Hall.
6:00 DORM GOVERNMENT MEETING; Dining Hall.
7:30 OPEN MEETING OF THE STUDENT SENATE; 2nd Floor Conference Room, CCS.
8:00 FILM: RACHEL, RACHEL, presented by the Women's Union and GPC; Humanities Auditorium. Free.
10 5:00 GUESS WHO'S COMING TO DINNER?: Invite a faculty member to dinner - it's on Dorm Gov't.

"From Anger to Nostalgic Tears"

Academy Awards

BY CURTICE TAYLOR

For the past few years I have consciously avoided watching the annual sham known as the Academy Awards Presentation. As a fledgling film freak, I used to watch the yearly promotional ritual with all the intensity of an anthropologist viewing a circumcision rite. But the '60's happened; I got radicalized, lived in Hollywood, and saw through most of the Tinsel Town's very thin masks. Yet, last night I watched the program first as background noise while I worked, and then in the old, rapt way of years gone by. I ran the emotional gamut from anger to nostalgic tears.

I was angered because Bergman got no recognition for *CRIES AND WHISPERS* while *THE STING*, a lesser work, received the award for best picture. I understand why. *THE STING* is Hollywood at its best: apolitical, lively, sexy, and nostalgic. George Roy Hill, the director, should have won his award for best director two years ago for his superb film, *SLAUGHTERHOUSE FIVE*, but they gave it to him this year for a film more befitting a Hollywood director.

I was also upset by the uncouth, classless crop of new celluloid "stars" who will never equal their predecessors. Diana Ross can't read, let alone look intelligent. Cher Bono looked like a Brooklynese Carman Miranda. The worst of the lot is Burt Reynolds, whose pompousness is not the least offset by a mediocre talent. You can see by the seriousness of these jabs that I'm more a sucker for Hollywood than I usually care to admit.

I was brought to tears when a frail Groucho Marx appeared with the same blank face that Chaplin showed last year. The techniques of these, the greatest of comedians, make sense to very few people today. Katherine Hepburn, the rebel's rebel, at last came to an Academy Award Night to tell the audience, "Well, it's taken me forty-one years to be unselfish enough to come..." That's class.

I was embarrassed when I realized Peggy Lee has lost her voice, and even more uptight when John Huston came out and rambled on about ethics and the Academy audience. I worked for Huston a few years ago when he had one good film left in him - *FAT CITY*. Now he seems to know things have slipped out of his grasp. The man who was the voice of God in *THE BIBLE* does not have the ability to grow old as gracefully as Kate Hepburn.

I was happy to see Tatum O'Neal as a midget in a tuxedo, and proud that a documentary film worked on by a Purchase student, Frank Daly, won an Oscar. I was bouyed by the award which went to Henri Langlois, the world's ultimate film freak, and equally pleased that Truffaut got an award for making a film about making a film. It was equally gratifying to see Sven Nykvist, Bergman's camera man, get the cinematographer award. Maybe the day when Bergman or Bertolucci will get the best director award will be soon, but for now the Academy is made up predominately of retired show folk who want to give awards to people just for being good people i.e. Jack Lemmon.

I even hoped that Paul McCartney would get the award for *LIVE AND LET DIE*, but I knew that he didn't stand a chance against *THE WAY WE WERE*, a song with Hollywood all over it. You see, it's one of those songs that sounds so soothing to film folk as they drive through Beverly Hills in their air-conditioned isolation, and, in their eyes, it deserves an award. If you watched the song-writer accept his third Oscar that night, you knew that he too is a typical Hollywood Head, and God knows they need all the new-old looking blood they can get.

So I watched it; I even wrote about it. Yet, I still feel so ambivalent about it that, perhaps, I should at least have the good form not to tell you about it. But times have changed, and decadence is back in vogue. Nostalgia has replaced reality, if only for the Academy Awards or the James Cagney Special.

I remember my family's abrupt exodus from Hollywood when I was a child, and most of my parents' friends packed up, lest Joe McCarthy got on their trail. But, more vividly, I remember the "stars" on the set of my father's last film, which also turned out to be their last film. Clark Gable looked more noble than the MGM lion, despite a bad heart that would kill him on the last day of shooting at age 60. Montgomery-Clift was no longer the beautiful image of innocence, due to a late-night, after-party car crash that destroyed his face and exposed his unreliability and fear. He, too, died young because of too many unrequited loves, too much booze, and, for Hollywood's standards, too many human frailties. Last and most tragic was Marilyn Monroe, the ultimate Hollywood product who tried to find her strength and dignity through a maze of drooling crowds and a haunted childhood. She found, instead, a distorted image of herself and reality. Monroe, like Clift, died during a pill-induced daze brought about, in part, by the most hideous of Hollywood fears - the fear of growing old. In Hollywood, even a simple human process like aging seems unnatural, if not slightly obscene.

The Academy Awards Presentation is a perverse scene, and I suppose that is why I watched. Perversity does, after all, hold a certain fascination.

THURSDAY, APRIL 11 - What can you say about a Bogey-Bacall film written by Faulkner and directed by Howard Hawks. *THE BIG SLEEP* is one of the best detective movies ever made. *THE KILLERS*, the second feature, is sort of a preview of what the movies were to become in the '50's. The cast includes Burt Lancaster and Ava Gardner, who are both very young in this fine drama.

SUNDAY, APRIL 14 - Sunday's films are both historical documentaries made from differing perspectives by brilliant directors. *THE VIRGIN SPRING* is Bergman's passion play about the ascetic and religious life of Sweden in the 14th century. This was Max Von Sydow's first big role and is one of his best. For another look at the Dark Ages, we switch to the truly haunting Russian film, *SHADOW OF FORGOTTEN ANCESTORS*. It is a film about beauty, love, and loss. True to Russian style of late, the film's brilliant director, Sergei Parajanov, has been imprisoned for his homosexuality.

7:30 LECTURE: Nat Hentoff, presented by GPC; Humanities Auditorium. Free.
9:00 STRIKE FOR IMPEACHMENT ORGANIZATIONAL MEETING; 2nd Floor Lounge, CCS.
11 7:30 FILMS: *THE BIG SLEEP* and *THE KILLERS*; Humanities Aud. 75¢.
12 11:00-5:30 *THE FOOD CO-OP STORE*; 0023, CCN.
13 8:00 CONCERT: Elvin Jones, jazz drummer, presented by GPC; Humanities Auditorium. Purchase students \$2.
14 7:30 FILMS: *THE VIRGIN SPRING* and *SHADOWS OF FORGOTTEN ANCESTORS*; Humanities Auditorium. Students 75¢.
15 8:00 *The Load* STAFF MEETING; 0028, CCS.
8:00 CONVERSATIONS IN DANCE: Walter Terry interviews Cynthia Gregory; Humanities Auditorium. Students \$1.



The Exorcist

BY LARRY ROBINSON

THE EXORCIST is a slick, poorly directed movie about a girl, the flesh and the devil. Unlike the classier suspense and horror films of Hitchcock or James Whale, there is not a shred of reality in its two-hour plus running time. Director Friedkin and writer Blatty seem to have decided their film should be a case of mindlessness over no matter.

Hitchcock told an interviewer that "Psycho scared so many people because it was real. I mean, we all take showers, sometimes late at night. People could see themselves trapped under that knife." It's doubtful that many people fear possession by an evil demon, but Blatty and Friedkin don't bring that horror any closer.

But *THE EXORCIST* is going to scare you. It scared me, even though all through I kept being reminded that I was supposed to be scared. The film has no real pace, no build up. Friedkin just lays out the details without a drop of subtlety; there is no suspense because he allows no let up. He gives his special effects department a free hand, letting the furniture fly, the heads revolve and the curses echo from the walls.

There is hardly any real acting in *THE EXORCIST*. Since Max Von Sydow has done so many better films, especially with Ingmar Bergman, I will allow him to go back to Sweden unscathed.

Conversations in Dance

Kirk Peterson

Kirk Peterson demonstrated what Walter Terry titled "the act and art of jumping", in the fourth of the series in "Conversations in Dance". Principal dancer of the National Ballet of Washington, D.C., Mr. Peterson, though very young, has already international fame. Two years

Glimpse

The wind that went
that winter
Wide and white it blew.

The cloak she wore
was weathered
Yet blue and bold it shone.

From my study's
window I
Held her every step;

While she walked, whipped,
ice crackling,
Over that snowy waste.

She turned, the clocks woke
bells broke,
The heavens warmed-
a surging gold,
Could spring be far from hand?

-Edmund Sheehy

Linda Blair, however, as the possessed 12-year-old, doesn't deserve a whit of the praise that has been heaped upon her make-up fevered brow. The voice in the film is not hers, and what little we see of her is covered by oozing, bleeding sores and pus pockets. A heavily made-up performer does not make a good actress. If Linda Blair never makes another film, it will probably be because she can't get another special make up job to go with it.

Jason Miller does the best he can with the role of the tortured and dogged Father Karas. Miller, a fine playwright, tackles the part like a cowboy grabbing a bull. He provides what human touches there are in *THE EXORCIST*. I was moved by his heroic end and hope that he continues to act, or turns out another play like his *THAT CHAMPIONSHIP SEASON*.

On the director: Friedkin, who is being touted as this year's Welles or Hitchcock, lacks any feel for his characters. He is a technically refined director, who knows how to use a camera. What he does not understand is people. The high point of his *FRENCH CONNECTION*, remember, was a car chase.

None of what I have said will keep you from seeing *THE EXORCIST*, I'm sure. You'll stand in long, cold lines after using up precious gas to get to the theater. What you will be watching is a sure fire success: a film with a simple plot, and far too much ado about it.

ago he won a medal at the International Ballet Competition in Varna, Bulgaria, "the most difficult ballet contest in the world".

Kirk Peterson, in his soft-spoken, concentrated manner said, "in Classical ballet (when jumping) it is unclassical to heave with the body.... It is the coordinated effort of the muscles of the feet working up to the calves, to the thighs, and to the hips." The whole time "the back is as straight as possible." He explained how "the recovery" is the most difficult part of the jump, and that one falls into a plié to ease the landing. He demonstrated how, when turning in the air, "the main momentum is from the co-ordination of the arms", while one keeps a perfectly straight back. Mr. Peterson jumped and turned effortlessly. He turned several times in one step, without appearing to move a limb or muscle in his body.

Peterson performed several pieces from his most popular roles including "the Blue-bird variation" from "The Sleeping Beauty". Imitating the Blue-bird, Mr. Peterson leaped across the stage and curved his legs behind him while he gracefully lifted his arms. A vibration of movement travelled from his arms to his feet as it does in a bird's wings.