

# DAY CARE CENTER... OUT ON THE STREETS



Center, formerly the Purchase Day Care Center, has been shut down leaving its seven staff members out of work and twenty-four children and their mothers out of luck. The center, located on Purdy Ave. in a storefront, was closed by its own funding agent, the Dept. of Social Services, for failing to meet certain licensing requirements; lack of fire alarms, inadequate wiring, lack of outdoor play space and play equipment, etc.

Further, the directive from the Dept. of Social Services suggested that the mothers send their children to other day care centers temporarily while alternative sites are explored in and around Port Chester.

The response from the mothers was, "What other centers?", "What alternatives?" and "We can't afford private day care". Just this week, they explained, 3 centers in White Plains were closed down for lack of funding as part of the OEO wipe-out. As for alternatives, an old elementary school in Port Chester deemed "perfect" by the head of the anti-poverty agency was declared non-rentable by the local School Board. The group has also considered changing the name of their center to a "babysitting" service in an attempt to circumvent the licensing requirements. The possibility of donated space in a Rye Presbyterian Church is also being considered, but its Board of Directors has

already stipulated that it can handle only 18 children.

But this most recent day care crisis is just part of a continuing series of crises for the Port Chester children and their mothers. Since the cold night back in January when the Friends Meeting House on Purchase St. was set on fire their lives have been severely disrupted. The Meeting House which had been their day care center for two years was lost in what seemed to some like just another racist attack.

The fire forced the day care center to re-locate in the Port Chester storefront, formerly a teen drop-in center. The new location on Purdy Ave.



could only accommodate 24 children, forcing the mothers of the other 31 children to stay at home and care for their kids (possibly losing their jobs) or farm them out to neighbors and relatives. Yet even in the somewhat makeshift setting of a storefront the day care staff managed to create a pleasant learning environment for the children. An environment that was in many instances healthier and safer than leaving a child at home in front of the television set. As one mother put it, "The most important thing was that the children were together."

Though the center continued to receive funding from

the Dept. of Social Services, a letter from its Day Care Licensing Representative had hinted at future harassments. The letter, dated Mar. 22, read:

"...the physical plant requires such extensive renovations and additions to assure minimal safety so as to preclude continued operation of the day care program at this site. It appears totally unrealistic to expect that these improvements can be instituted."

The situation is so grave that we can allow the center to remain in operation only until alternative plans can be developed for the children in the program and the maximum time that could be allotted to accomplish these plans is 2 weeks from this date."

At a meeting Monday, Apr. 9th at Purdy Center, the mothers gathered to plan a course of action to re-establish the center and get those mothers who haven't already lost their jobs back to work. They talked about police protection in Port Chester, garbage collection and the welfare system which says, "pull yourself up by the bootstraps," and then takes away the boots. They talked about all the ways that black people in affluent Westchester are short-changed and insulted and ignored and decided that there was a fine place for day care right in their own community--the welfare office.

CONT. PAGE 7



# TENURE AND REAPPOINTMENT DECISIONS NEARING

by TED FOX

A tenured professor cannot be fired unless due cause is shown or his/her program is dissolved. Because of the permanence of the situation, the tenure procedure is a very sticky business.

This year, thirteen professors are up for re-appointment, S. Barten, H. Booraem, B. Chevigny, M. Cutler, M. Edwards, R. Florence, A. Gettner, J. Leonard, R. Mack, E. Newton, P. Schwab, P. Steineck and J. Tennenbaum.

The maximum number of years for a professor to remain out of consideration for tenure is seven years. Approval for tenure must be considered in their sixth year. According to the policy of the Board of Trustees, though, only three years of teaching at another institution has to be taken into consideration. Since this institution is only two years old, and only three years at another institution has to be considered, no professors must be considered for tenure. This does not mean that a professor cannot be granted tenure before his/her sixth

year, so theoretically any of the thirteen professors could be granted tenure. However, Maxine Cutler, Ron Florence, Ester Newton and Peter Schwab are all in their sixth year, counting four years at other institutions, and will most surely be considered for tenure this year. For the rest of the group, there are eleven options open to them or rather to the review boards and Dr. Kaplan. These include firing them, giving them a one year contract, a two year contract or, a three year contract—any of these may be with or without promotion.

The criteria for tenure according to Dr. Wadsworth, in order of importance are: 1) Effective teaching; this would include a firm grasp of the subject matter, the ability to make knowledge meaningful, the ability to develop a critical and analytical mind in the students, and having a stimulating and broadminded approach. 2) A high level of confidence and ability in the modes of teaching at Purchase 3) He/she must be a "good academic housekeeper." In other words the professor must get to classes,

meet appointments, and have a good sense of responsibility to teaching 4) They must be a "scholar in the best sense of the word," meaning that they must have participated in scholarly demonstrations and lectures and/or have published monographs, articles, and books 5) He/she must show "good citizenship," a good interaction with students and colleagues, and involvement on campus 6) The professor must be constantly enlarging his/her field, and must be at the forefront of that field. "A teacher must grow like his students," said Dr. Wadsworth.

In talking to other faculty members and administrators, though, we have heard that the tenure procedure is often very personal and political. The nature of the tenure procedures is very clandestine and information is hard to get so we cannot be exactly sure of what the considerations are.

Last week a resolution to recommend to Dr. Kaplan that students be allowed ex-officio, non-speaking, non-voting membership on faculty review committees was passed nearly unanim-

ously by the faculty. As of this writing this very vague resolution has yet to be approved by Dr. Kaplan, but he most probably will do so.

This idea was designed to assure that the 2500 student faculty evaluations received this past weekend by the student senate will be given due consideration by the review committees. The results of these evaluations will not be available until this Friday or next Monday. However certain invited students will be questioned by the committees this week.

The procedures for review were devised by Professors Dow, Ehrman, Eichner, Herscovitz, Moglen, Neville and Wolfe who were granted tenure last year by the deans, Dr. Wadsworth, and Dr. Kaplan—without the benefit of faculty review committees or student evaluations. Tenure procedures call for the faculty review committees recommendation along with those of the deans and Dr. Wadsworth to be presented to Dr. Kaplan. Dr. Kaplan has the final word on all appointments and makes all final decisions.

Today is April 18, all decisions must be made by May 1.

## Scher Sits; Machine Stays



On the morning of Saturday, March 31, Mr. (Bad Guy) Bianci of Vernon Vending, came to CCS with a truck and one of his boys. Their mission—remove the defunct "Horsrace" pinball machine and the operating, but hardly profitable, "Bally Expressway."

While "Horsrace" was being carted away, Miss Nancy Fancy Scher happened upon the scene with a copy of the New York Times and noticed poor Bally unplugged and unlit—alone. She told reporters later that she strongly suspected then that Bally would soon be evacuated. "I kept thinking of all the junkies," she said, "What would they do without 'Expressway'? I had to do something!" Thinking quickly, Miss Fancy, straddled the top of the machine and calmly began to read the Times.

When Bianci and his henchman returned from the truck they asked Miss Fancy to get off the machine so that it could be removed. Miss Fancy politely refused and continued reading. The ensuing uproar attracted the attention of Monsieurs Jay Levin and Dominic (Tough Guy) Potenza; they

came quickly to Miss Fancy's side. Several times Bianci's henchman asked Fancy to get off; apparently he did not realize either the gravity of the situation or the extent and intensity of pinball addiction on the Purchase campus.

Before the Vernon Boys could forcibly remove Miss Fancy, Mr. Potenza, formerly a resident of Bedford Stuyvesant, stepped in. His eyes cold and defiant, he reminded the Vernon Boys that the juke box, one of the few profitable vending machines on campus, remains intact only because students want it that way. "If this machine goes,"

he warned, "that other machine, forget it, just forget it—we'll kick the sh-t out of it!"

Mr. Potenza's frankness seemed to bring about an understanding of the situation in Bianci. He consented to leave the machine, and later even agreed to keep it in good repair.

The good health and sanity of hundreds of pinball junkies is now attributable to a job well done by Miss Nancy Fancy Scher and Mr. Dominic Potenza.

## FLORENCE AND COHEN ARE AWARDED GRANTS

### FLORENCE RECEIVES \$10,000

BY Adam J. Nagourney

Assistant Professor of History, Ronald Florence, is one of three Purchase faculty members to receive research grants in March. His \$10,000 fellowship was awarded by the National Endowment for the Humanities (NEH).

Florence plans to take a leave of absence in the Spring of '74 and will initially spend some time doing research at Yale, Princeton and Purchase. If necessary he will go to London for further research.

The problem Professor Florence will explore is twofold. He is interested in a protest movement that built up in the 12th century in France where a group of people attempted to solve the problem of lawlessness by forming a peace brotherhood to fight the brigands. The movement's tactics, supported by the Church and State, included the murder of any brigand captured—all well and good until certain members of the brotherhood decided that paying their debts and rents was equivalent to being robbed by brigands, and withheld payment.

The second part of the problem will deal with the evolution and formation of medieval attitudes towards changing technology. Florence believes that some social movements stem out of and are greatly influenced by a changing technology and hopes to apply this theory to the peace brotherhood. He will draw on historical documents and medieval art works for his study.

### COHEN TO MAKE FILM

BY Allen Belkin

John Cohen, Assistant Professor of Photography in

the Division of Visual Arts has been awarded a grant from the National Endowment for the Humanities to make a film dealing with the music of a number of groups who have not been part of the "mass pop culture". He plans to shoot the film (his fourth) over the summer and edit it this fall.

Mr. Cohen is a well known musician (he does not like the term "folk" music) and ethnomusicologist. He plays with the New Lost City Ramblers and the Putnam County String Band and has written articles in this field. He is on the advisory board of "Sing Out" magazine. He is equally involved in photography. You may find his name in a corner of some of your record jackets as being responsible for the photographs. In addition to teaching photography at Purchase, he has taught a course in folk music. During the coming short term he and Judy Friedlander plan to combine their talents and teach a course on "Anthropology and Films."

Mr. Cohen is interested in the forgotten ethnic groups of America; those who "would put on the TV, say CBS or NBC, and see a totally different world from their own." He expressed an interest in the music of the American Indians, in bluegrass outside of Nashville, and in the Cajuns, a large group of French-speaking descendants of the exiles of Arcadia now residing in Louisiana. His previous films have dealt with the theme of music and the social condition.

The National Endowment for the Humanities, along with its sister group, the National Endowment for the Arts, grants funds to individuals, as opposed to most foundations which grant funds to organizations. Mr. Cohen has been working for three years for this grant.

### FRESHMAN ORIENTATION PLANNED

The Student Affairs Staff (Redkey, Faltico, Molinari, Brown, Zachar, et al.) is beginning to formulate plans for next year's orientation program for Freshman and transfer students. The objective of this orientation program is to effectively integrate the new students into college life and life at Purchase. In order to make it work and work well, maximum student participation is needed.

Students are needed to serve as Orientation Guides (think of it as a "head guide") for the program, as well as to work on the plans for orientation itself. The student affairs staff put last year's orientation program together but you went through it.

We need your help, advice, and ideas NOW, while the program is being formulated. If you are interested in working on the Orientation Program, both in its planning and implementation, contact either Gary Faltico, Dee Molinari, or Sy Zachar.



PHOTO BY TONY COOKSON

## HUMANITIES BLD. MORE DELAYS

BY John Franco

Contrary to popular misconception, it was announced last week that the Humanities Building isn't ready for occupation. Director of Facilities Norman Taylor claimed that an unbalanced heating system was the reason for further delay.

Balancing the heating system is apparently a complicated task which is done to regulate the flow of hot and cold air or water to each room so that proper temperatures can be maintained all year. It is not simply a question of adjusting thermostats because they are useless until the flow is balanced.

Mr. Taylor cited the Museum as an example of how uncomfortable an unbalanced heating system can make things. "Some of the offices and rooms are too cold and others were too hot all winter," he said, and added that this is being corrected now.

Since adjusting the Humanities Building heating system is a "big job", Taylor estimated it would take at least a couple of weeks once the workmen get started. Asked when he thought the building might

be ready, he hedged a bit saying he didn't want to "second-guess the contractor" but thought probably not until after Spring II.

An architect himself, Mr. Taylor laid blame on the system of contracting in this country whereby the person or group who wants to erect a building first contracts the architect and then the contractor. Only afterwards is all the sub-contracting done so delays are often long and construction inefficient.

Assistant Director of Facilities, Joe Capecci, said that in the case of the Humanities Building he wanted the building completely finished when the move begins. He added that since only forty new students were admitted this semester and only a few weeks remain in Spring I, the demand for more space isn't really critical.

Dean of Humanities, Carl Resek, was out of town and unavailable for comment, but his secretary felt sure he was "disappointed" and suggested that since this has happened so many times before one must become "philosophical about these things."

## SASU TRUSTEE BILLS INTRODUCED

By Ray Glass, SASU Legislative Director

Senator Joseph Pisani (R-New Rochelle) and Assemblywoman Constance Cook (R-Ithaca) and over twenty other legislators of both parties have introduced a package of three bills proposing that a student and faculty member be added to the State University Board of Trustees, to the local boards of trustees at each of the thirty community colleges of the State University, and to the local college council of each state-operated campus. The bills provide for a three-year term of office and for the student trustee to be similarly selected for a one-year term.

In a very real sense, the three bills are SASU bills and their introduction marks the beginning of a new era of student power--the organization of students in a professional manner to change the laws and structures which govern the University by directly influencing those who wield the power. Students need no longer satisfy themselves with begging administrators to bring about needed changes or waiting for them to throw us worthless bones. We have now begun to develop the ability and power to bypass the administration and go directly to the Governor, to the Legislature and other State decision-making bodies.

Just as these bills represent a beginning, they also represent the culmination of a year and a half effort. The addition of students and faculty to the SUNY Board of Trustees was first proposed during the summer of '71 by the student members of the Master Plan Symposium on Structure and Governance. The proposal was the subject of a great deal of discussion by various university constituencies the following fall.

In February '72, the Student Master Plan Conference strongly endorsed the idea and made it one of its highest recommendations. Yet despite the significant support this bill received from many quarters, there wasn't even a mention of the concept in the final draft of the '72 SUNY Master Plan released in July.

In earlier years, students would have reached the end of the line here. In Sept., SASU opened a full-time office in Albany and in mid-November adopted a legislative program for the coming session of the Legislature. Within that program was a proposal "to amend the Education Law to add to the SUNY Board of Trustees one member of the faculty to serve for a term of three years and to be selected either directly or through chosen representatives by the faculty, and one student to serve for a term of one year and to be selected either directly or through chosen representatives by the students of SUNY."

These proposals received a shot in the arm on Dec. 11, 1972, by Governor Rockefeller, at his Binghamton town meeting. When asked

# KAPLAN ADDRESSES SENATE

BY ANDREW HUGOS

College President, Dr. Abbott Kaplan, addressed the Student Senate in a meeting held last Tuesday night. He commended the Senate for its work in the areas of inter-disciplinary study, academics and the Master Plan, asked for student cooperation in the upkeep of buildings, and spoke at length of the importance of student input in upcoming decisions on teacher reappointments and tenuring.

After his address, Dr. Kaplan was questioned extensively on the role of students in reappointment and tenuring procedures and why students have not been included on review committees. He explained that student teacher evaluations would certainly be carefully considered by the review committees, but if students were included on these boards there might be a breach of confidentiality that is guaranteed teachers with respect to their past records. The decision to leave students off these committees was one made by the faculty and he said that he did not wish to override their decision.

After Dr. Kaplan left the Senate Passed, by a vote of 17-2, a resolution instructing members of the academic Committee to attend the faculty meeting the following day and ask the faculty for at least ex-officio representation on all faculty review committees. The resolution was passed with the understanding that students would request more significant representation next year. The faculty later granted the Senate request.

Bob Kahan, chairman of the Student Life Committee, made a motion that the Senate endorse a letter asking for more security personnel on campus. The motion was passed. Kahan also reported on a poll of students concerning student life that is being carried out by his committee; he deemed it a success so far.

Steve Kushner, Theatre Arts Senator, reported on the Council of Presidents meeting held in Albany last week. At the meeting guidelines for a university-wide, state-supported, Student Assembly were worked out. Kushner recommended that the guidelines be ratified and the Senate complied.

The Nominating Committee nominated people for positions on the Financial Aid Committee, the Tenure Committee (a committee which will process student teacher evaluations), and the General Programming Committee as follows: Financial Aid Committee - David Sarokin, Patsy Cooper; Tenure Committee - Beth Phillips, Dennis Fried, Karen Cornell, Larry Isaacs; General Programming Committee - Jeff Salkin, Leslie Boyd, Robin Hessel, Ed Sheehy. The nominations were confirmed by the Senate.

Cathy Seldin, reporting for the Financial Committee, announced that a check-cashing service will start the week of April 16. She also introduced motions to allocate \$300 of contingency fund money (\$200 to be repaid) for Literary-Arts Magazine printing costs, \$372.44 of contingency fund money for sound equipment to be used at dances etc. and \$100 from the starter fund to finance a special edition of the Load to publish the works of students in the First Fiction Workshop; the publication would be aimed at getting support for a larger writing curriculum. All three motions were passed.

The meeting was adjourned at 10:45 p.m. The next Senate meeting will be on Wednesday, April 18 in CCS, 2008 at 7:30.

by Mitch Medina, student government president at SUNY Binghamton, to promise to appoint a student to the SUNY Board of Trustees, the Governor surprised everyone by offering to appoint Mitch. Though he later retracted that specific offer, he still seems committed to the concept. On Feb. 3, the SUNY Faculty Senate unanimously endorsed the SASU proposal for faculty and student trustees. SASU representatives, after meeting with staff members of the Legislature's Education committees, drafted the proposals into bill form and rounded up sponsors. On March 6, the bills were introduced in the Assembly and the companion bills in the Senate went into the hopper on March 13.

Mrs. Constance Cook, main sponsor of the bills in the Assembly, is chairwoman of the Education Committee, to which the bills have been referred in that house. The main Senate sponsor, Joseph Pisani, is chairman of the subcommittee of the Higher Education Committee, to which the bills have been referred in the upper house. Also included among the sponsors are all the members of the once-infamous Henderson Commission on the Causes of Campus unrest.

A number of states have enacted laws providing for student and faculty trustees with voting power on the governing boards of their

State Universities. Last year, the U.S. Congress in the Higher Education Amendments of '72, proclaimed that "it is the sense of Congress that the governing boards of institutions of higher education should give serious thought to student participation."

Although much work has gone into the introduction of these bills and there is precedent for them in other states, the New York State Legislature is a very conservative body and all that work will have been for naught unless we can persuade enough legislators of the merit of these bills and convince them that there is really a constituency in the state favoring the legislation. And that means a great deal of very unglamorous work. All the potential for exerting political power won't mean a thing if we are unable, or unwilling, or not interested enough to do the dirty work that makes for successful political campaigns. This means everyone (with absolutely no exceptions) who is reading this must sit down and write a letter to their state senator and assemblyman urging them to support these three bills.

The bills look impressive, but an amended Education Law would look even better, and a student trustee would be able to begin the process of guiding the State University Trustees into the 20th Century.

Write your state senator and assemblyman to support the bills and to put a student and faculty member on:

1. SUNY Board of Trustees--S.5277 (Pisani et al.) and A.6670 (C.E. Cook et al.)
2. SUNY Community College Boards of Trustees--S.5278 (Pisani et al.) and A.6680 (C.E. Cook et al.)
3. SUNY Local College Councils--S.5279 (Pisani et al.) and A.6681 (C.E. Cook et al.)



## GUARDS UNIFORMED

Campus security guards now wear uniforms. Mr. Rick Walker, seen early Saturday morning creeping from building to building, was the first to demonstrate the new attire: khaki police cap,

khaki shirt and pants, dark brown jacket with gold trim and buttons, badge, and black shoes.

Mr. Walker and other security guards have repeatedly commented that even though they may now look more like cops, they're still "the same old guys." Jerry Barry, Director of security, said that they wouldn't be here if they weren't "the same old guys."

Walker told reporters that he had been tricked into being the Guinea pig model for the new uniforms. "Mark had to go to a wedding," he said, "and I agreed to fill in for him before I found out about the threads." The shirt was a little tight, and the belt didn't fit, and Walker hadn't worn shoes for a few years, but his supervisor gave him instructions to "do the best you can." Rick obeyed and arrived on campus appropriately decked out. He likened the feeling of wearing the uniforms to something analogous to a sore thumb.

"What are my neighbors going to say," he quipped as he crept out of CCS towards the Museum.

## DIARY OF A MAD PURCHASITE

by CHERYL KEMPLER

Dear Diary,

Who was that character in "Born Yesterday" who said: I feel like educating right now, but those people, whom I want to teach, know what I'm telling them. Nevertheless, it should be printed, for my specific case, becomes a collective one. So listen, my profs and friends, to the case of Miss X, or rather, Miss K. I hope to tell it well.

When I applied to this Edenic vale; this Elysian field called Purchase; I wrote an essay. In it, I wrote of my love for the arts; particularly theatre and film, and of the knowledge I acquired in them. That knowledge had always been acquired outside the classroom. Now, oh miracles of miracles, I would be taught, taught by the people I had dreamed and read about. I also said I had been an

actress, but the kind of life I wanted was a scholarly one, focusing on a combination of art and knowledge. Well, I have no classes with Anthonys, Dykes, Houghtons. I can't even sit and ask them what it was like to make a documentary in the thirties, or to explain an O'Neil play.

They're busy, I know, but I'd give my soul to do so. When a filmmaker told me that everyone was going to see Shirley Clarke, I got so excited. But then I remembered, they were going, not me.

Well you might say, weren't you ever in a class with one of your idols? Yes, I had Julius Novick, but that was back in January. My cluster time interfered with his course hours; so bye-bye Julius. I am estranged from acting, screenings of Nosfer-atau, and meetings with Shirley Clarke. I suspect a lot of others out there are, too. "Emphasis on the arts"?? I have been duped. Does a degree really interfere with learning?

Now I think so.

## NEW PAY PROCEDURES SET

The Business office has instituted a new set of procedures for the submission of payroll timesheets, effective as of April 11, to alleviate the problems that college employees have had in securing paychecks owed them. The new procedures, set forth in a memo dated April 11, affect all student assistants and employees in Temporary Service.

All such employees are requested to submit a record of their hours on the newly introduced "Hourly Time Record." This sheet covers a two week period and should be submitted on the Friday before payday; the proper check for these hours should be available the second payday after the sheet is submitted. Time sheets

must be submitted by each department-sheets from individuals will not be accepted. Each department will submit time sheets in duplicate and the Business Office will return one copy of each time sheet to the department to acknowledge its receipt. In addition, each department has been asked to keep its own copy of each timesheet.

Howard Roelohs, the Personnel Administrator for one month now, explained that many of the pay problems have risen out of a system created before he was hired; he is now in the process of straightening it out but stressed that this will take time. Most of the mishaps, he said can be attributed to three things: 1) Time sheets were filed away

without the hours being registered on the payroll sheet sent to Albany. 2) Time sheets were held too long. 3) Time sheets were simply never given to the Business Office.

Time sheets are now stamped with the date they are received on so that there is no confusion as to when they were submitted. The new procedures, Mr. Roelohs stated, will solve some of the problems, but he pointed out that the Business Office suffers from a lack of both physical space and staff, and this shortage will continue to cause problems. He urged people who are having difficulties getting their paychecks to make their problem known so that the Business Office staff can look into it.

## PEPPY LANE SHOES

FEATURING  
FRED BRAUN SHOES,  
HANDBAGS & SANDALS

*In White Plains*  
8 QUARROPAS ST.  
(914) 946-5277

*In Port Chester*  
48 NORTH MAIN ST.  
(914) 937-4531

## A GUIDE TO PURCHASE

To help visiting prospective students the Load is running a special series as a guide. Pass this article on to anyone who may contemplate coming here, so they know what to expect.

This installment covers: "When to visit Purchase," "What to wear," and "What type of car to arrive in."

### WHEN TO VISIT PURCHASE...

First off, you have to decide what season of the year you want to visit our not-so-fair campus. Let us tell you that whatever season you decide upon, the Purchase campus always looks the same. No matter what season, the colors of Purchase are brown and white or brown and brown and brown. Once in awhile, you can see some green, and then students have a big three day happening called the Spring Festival. This festival usually lasts longer than the green does.

After deciding that you'll probably come to see Purchase in April or May, because that's when you find out if you are accepted or not; now you have to decide what day of the week to visit. This is important to get a feeling of the campus. Mondays and Fridays are very poor days because there are very few classes given on these days. Purchase students and faculty like to have long weekends. Tuesday is also a bad day because Purchase People are recovering from their long weekends. Thursday is a very bad day because Purchase People are getting ready for their weekend. The weekend is the worst time of all, because almost everyone goes home on Thursday. The best day, then, to come to Purchase, would be a Wednesday' it would be most "typical."

Next thing you have to do is check the weather on the Wednesday you choose to come to Purchase. There is no such thing as inclement weather at Purchase since there is only two types of weather.

They are: pouring rain days and drizzling rain days. We suggest the drizzling rain days. The fog is thinner, and the mud isn't as loose...yet.

### WHAT TO WEAR WHEN YOU VISIT PURCHASE...

What you wear to visit Purchase is very important. Although most people at Purchase come from upper-middle-class backgrounds, they purposely dress against it. A lot of the nicest Purchase outfits were bought in a Bronx salvation Army store for thirty cents. So be warned or you may be sent down the road to Manhattanville.

You don't want to be recognized as not being a Purchase student already. You don't want to be different, even though you are walking with your mother, father, four brothers and sisters and three grandparents and your favorite aunt on a Wednesday to a class. (Purchase students do this on Sundays). It doesn't matter anyway, every Purchasite recognizes every other Purchasite, anyway. The most you can strive for is the "possibly, potential, prospective Purchase Person look." This means that what you wear will not conflict with the "Purchase dress code," so you will have student acceptance. So we will attempt to explain what Purchase students wear.

The female dress at Purchase ranges from long skirts to jeans and back again. Jeans, are by far, the most popular. They are usually semi-old and semi-worn, not too dirty, but not clean either. The pants are usually enhanced by a denim work shirt of blue that can be tucked in, depending on the figure of the individual. The most popular socks are argyle, in any one of many popular colors. Shoes are most commonly brown Herman workboots, which have two features: they are very popular with the male population of the school, and they go well with the mud.

The female dress of Purchase is sim-

ple, practical and smart. Very few accessories or enhancements are added to this Purchase "uniform."

The well-dressed male at Purchase wears the same shirts and jeans as the female. The Purchase male also wears tight knit sweaters and body shirts, often in bright colors of floral prints. The men of Purchase like the new high-heeled platform shoes, if the occasion warrants it, or just for a chance of mood. Color is of the utmost importance.

Purchase males are real pacesetters. Jewelry is the newest trend at Purchase College. Rings, earrings, many bangle bracelets and ankle bracelets are the fashion crazes at Purchase. Musk oil, cocconut scent and cherry essence are all the Purchase man's fragrances.

Both the males and females of Purchase enjoy the Intellectual look. This consists of brown curly hair and glasses, usually steel-rimmed, although horn-rims are very "in" now. Longer hair is always parted in the middle and usually hangs down to the shoulders. Some of the Purchase men have lately come into the styled hairstyles which go well with beards. The female population has yet to go in for either.

### WHAT TYPE OF CAR TO COME TO PURCHASE IN...

Although Purchase students dress casually, they enjoy luxury too. It would be smart to drive up with your parents, and whoever else is coming along, in a Cadillac, or Olds, or Mercedes not older than two years of the newest Volvo. These are the Purchase favorites. It will be noticed if you drive up to Purchase on a Wednesday in one of the suggested cars.

Now you are ready to visit Purchase. If you, possibly, potential, prospective Purchase People, follow our simple directions for your visit to Purchase, you are bound to get the acceptance of the present Purchase student body.

NEXT.. A GUIDED TOUR OF PURCHASE or THE PURCHASE HOTSPOTS

# CAMPING & THINKING

It is mid-afternoon, perhaps 3:30 or 4. I don't care to get up to find out. It's only mid-afternoon, but I'm tired, almost exhausted, not from activity, but from the lack of it. I get plenty of sleep, exercise conscientiously, try to eat as well as I can and yet....I'm very tired.

I am an ardent camper. I love the outdoors; the smells, the sounds and the sampling of the intricate and magnificent relations of the world to itself and me. I appreciate the solitude and reflection of camping alone and cherish the intimacy of camping with friends. It is not without a good deal of consternation that I realize that it has been almost two months since I've had the occasion to unroll my sleeping blanket.

Breakfast in the woods is a chore, a test, an experience and a delight. It is not necessary to look at faces at Purchase to sense a certain dullness during breakfast--a dullness originating, not from dull people, but from people dulled by the prospect of facing another academic morning. It is only necessary to display a meal card with a sufficient number of unpunched boxes in order to be fed three times daily. One need take

no notice of the wind direction or be even slightly concerned with the proximity of a water supply. It is easy to eat poorly and yet survive from class to class and from day to day.

Fatigue is essential to the camper. It tells him when to slow down or stop and provides physical support to the feeling of having utilized the day to the fullest. Fatigue is satisfying and revealing. It tells the camper what is strong and what needs further strengthening. It outlines certain limitations and hints at the possibility of breaking those limits. It is very, very different from the fatigue induced by reading one hundred pages of thoughts. The Structures of Scientific Revolution. The camper would love to have the time to be bored, but the opportunity rarely presents itself.

I've often wondered why college does not offer the same eager fascination as camping. It would certainly seem that an education at a college, with a wealth of resources it makes available, could be as informative, interesting, and revealing as the education one can receive while camping. If left to

myself, I am an avid learner. People, books, art and nature all offer knowledge in terms of their relation to one another. I have literally devoured books simply to satisfy a sense of curiosity aroused by a band of quartz in a rock, the patterns and response of birds in flight or the habits of a particular people, foreign to me. I've managed to read through hundreds of pages at a sitting without so much as yawning. Why, then, do I find it so difficult to read and absorb a few pages of Sigmund Freud? The answer seems to be that education outside of college falls within the breadth and scope of the concept of lifestyle, while education within the institution of college interferes with that same lifestyle. I won't expand on that statement, because it is entirely arbitrary and intuitive, but it strikes me that very few people are satisfied with their college learnings. I used to be tremendously envious of art students. It seemed the ideal educational experience to be able to attend school in order to learn how to experience the world and then translate that experience to canvas, a stage, or an instrument. But

I've encountered many instances where the creative processes have been academically burdened by the weight of theory, competition and ego.

The institution of college is fast becoming archaic. Universities no longer exist for the sole purpose of churning out career material for General Motors and Coca-Cola. However, an effective substitute goal has failed to materialize. To strive for honors so that one can enter graduate school is at best a hazy goal and suited only to those who feel they know where their future interests lie. Colleges have taken very little incentive in replacing the career-orientation with a goal of more human orientations. There are no "clusters" offering to teach health, explore happiness or increase the awareness of our senses. Our brains are stimulated on a scheduled basis while our eyes, ears, noses, fingertips, muscles and our sense of perspective are academically ignored. We live inside and with our bodies, but learn little about its function, maintenance, care and fueling. We have our minds stuffed with knowledge, but learn little of the mental capabilities inherent in the meditation of a yogi or the fantastic focused concentration of a karate master.

## RUACH Seder a Big Success



The Seder had to begin. It was 7:30, and the starving people who had passed up supper were here... and ready.

Weeks of planning had gone into Ruach's Seder Celebration on Thursday, April 12. In fact, the preceding week, members of Ruach had met nightly for hours to organize the program. Even with that, prospects had looked dim for a timely opening until

a number of volunteers had come to Campus Center North's Cafeteria to aid the 8 stalwart Ruachs.

Because of the unique situation of the participants, the general program of the Seder was altered slightly. The meal was served before, and not during, the ceremony. Contrary to tradition, but not to Purchase.

The Seder ceremony initiates the holiday of Passover, which comes on April 16 this year. During Passover Jews remember how their ancestors were freed from Egyptian slavery.

The ceremony got better the longer it went on. At the finale, everyone sang, danced, and cavorted around the dining hall. Also, the entire room was cleaned up and rearranged within 15 minutes after the end of the celebration.

It was a night to remember. The sense of community, of 'ruach' spirit, was in the air that night.

their own booth to sell artwork or whatever, or they could help with other booths. Their time, of course, would be donated for free.

Barry stressed that Mayfair is a very popular event locally and would be a fine means by which students could become involved in the local community. In the past, Mayfair has successfully raised large sums of money for the Hospital Fund. It is important for students to begin putting together ideas for a booth soon.

More information concerning Mayfair can be had by contacting Mr. Barry at the security office on the third floor of Campus Center South, extension 5185.

Thank you, everyone who came, for making the first annual Ruach Seder a night

different from all others. We of Ruach have an incredibly good feeling.



## ROTARY CLUB HOLDS MAYFAIR

The Rotary Club of Harrison will hold a Mayfair May 4, in the Playland parking lot. Mayfair is an annual event sponsored by the Club and features game booths, art work booths, etc. Proceeds from the fair are donated every year to the United Hospital Fund.

Jerry Barry, Director of Security of the Purchase campus and a member of the Harrison Rotary Club, has invited Purchase students to participate in the fair. He said that students could either set up

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# EDITORIAL

## TENURE: MORE THAN MEETS THE EYE

Although we have the utmost confidence in the morals and ethics of the faculty and administration at Purchase, we realize that human behavior is often, in situations such as deciding tenure, defensive.

Colleagues who are given tenure will have to be associated with, dealt with and worked with for many years. Nobody wants to work with a person with whom he/she cannot coexist socially or ideologically. These social and ideological questions are bound to enter into any recommendations arrived at by the faculty review committees. This may be desirable for faculty members, but certainly isn't for students.

We see this as a primary reason for students to become active, speaking, voting members of the faculty review committees.

Students should not have to peek between the pickets of the fence. We are not little children who cannot be trusted. It is an insult to our intelligence and maturity that we are not allowed to view and be trusted with confidential material.

On this campus the students and the faculty have much in common. Neither of us has any power-except in numbers. All of the decision-making power is held by the deans and the administration, primarily by Dr. Kaplan. Faculty members- check out your "faculty" meetings. Since the deans, Dr. Wadsworth and Dr. Kaplan are faculty members in addition to being administrators they are entitled to attend your meetings. This is not right.

The administration doesn't allow the faculty to make any decisions. The tenure procedures were worked out by tenured faculty members with the approval of the administration and the Board of Trustees. The non-tenured faculty was not asked to decide on procedures, they were asked to react. Even the resolution granting students ex-officio membership on faculty review committees was passed subject to the approval of Dr. Kaplan.

The faculty and the students must realize where the power lies and where the changes must be made. Faculty and students should trust each other and work with each other. The first step should be a faculty vote-independent from the administration- granting students full voting membership on faculty review committees.

Ted Fox, Managing Editor  
Andy Hugos, Production Editor



PHOTO BY JUDY PZSENICA

## ACHEBE SPEAKS

Friday, April 13th at 1:00 PM in the Living Room of the Administration building was the scene of Nigerian novelist Chinua Achebe lecturing on writers in Africa. The talk was well attended by students from the Africa Cluster, Humanities, Seminars and other interested ones. Also, a good number of faculty were present and quite a few guests, including a high-school class from Poughkeepsie.

The excitement in the air was obvious and built up until he arrived, (only a few minutes late). This was explained away by Dr. Jean Herskovitz as the problem of transporting one from Amherst to Purchase. After an enthusiastic introduction, his talk began.

His lecture mainly dealt with the problems an artist faces in writing what he wants to under political regimes in Africa. "Should art be accountable to everyone?" he asked. He declared that art belongs to ALL. It is an integral part of society!

Achebe's spirited lecture lasted about an hour and was concluded with a lively question and answer period. He was asked: Are there any political artists? He answered and summed up with "...a poet should inform himself and understand the nature of his society, including politics."

Everyone departed with a feeling that we listened to a man of genius, which he truly is, and which is difficult to convey in this article.

All that remains to be said is that the biggest applause was given when it was announced that Mr. Achebe might grace our campus again with his wit and intellect.

## NOTES FROM KING STREET

BY JEREMY GERARD

(between the trains)

The world ended and this is what was left:

- \*Howard Johnsons signs
- \*gold Buddhas
- \*the Airway Taxi Office in White Plains, New York and a blue and yellow \*Checker Marathon
- \*Jack Daniel's Distillery in Lynchburg, Tennessee. Len Mottow, who had risen from still foreman to proprietor on March 16, 1953, was not. Nor was Lynchburg, Tennessee or White Plains or Salt Lake City or Shanghai.
- and this is who was left:
  - \*Phillip, who drove the Checker, and
  - \*Aneeka, an Eskimo who lived under thirty-seven feet of snow on an Aleutian Island called Kyomo
  - \*Socrates Random, the dispatcher at Airway Yellow Cab. Anooka, husband to Aneeka, was not. Nor were King Sikkhim or Bob Keeshan or Billy Taylor or Ze'eva Cohen, who were gone.

The Airway Taxi office was the only standing limb of the railroad depot in White Plains rising, or perhaps lurking, having scored finally its ultimate temporal triumph which is to say that time had ceased to measure, there was no sunset, no was, no next; only and, only a frozen conjunction of time and presence. With the exception of the distillery

there was intact no structure mountain, ravine, house, forest, chasm within twenty-five thousand miles of the point marked by Phillip, who sat in the cab waiting for the 10:48.

This is what happened: Phillip, teeth brushed, waited. Aneeka slept; she did not know of taxicabs or firewater or Socrates whose ulcer flared painfully. This is what was in the Checker: in the Checker were seven cigarette butts, two were Winston, three were Newport, one Marlboro, one Kent. There were one Three Musketeers wrappers and two Snickers. A New York Times. A notebook in which Phillip wrote when the trains were late, which was often enough. Phillip clothed his words, slowly wrote the titles, shed tears for punctuation, saw stars in his letter, sheared thought with allusion. This is what Phillip wrote: somewhere is a sense to all of this.

For the moment - for the presence - there was no sense. This is what there was: a train station, almost, and a taxicab. Phillip did not think of death when the 10:48 failed to make its appearance, for the 10:48 often failed to arrive at any presence even resembling 10:48. What Phillip did was turn over the engine of the cab, and left for 173 Davis Avenue, which was a hospital. At 11:00 o'clock every evening, regardless of the state of affairs with the 10:48, Phillip went to the hospital at 173 Davis Avenue to pick up Mr. Klemsh, who had no kidneys and so did not go to the bathroom. Instead

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# BLACK STUDENTS AND THE COMMUNITY

By ROY FRANCES

College has been the usual route through which blacks in American have acquired the means to effect a middle class standard of living. To the degree that access to college was possible, the growth of the black middle class has corresponded to it.

The rebellions in urban centers in the mid to late sixties impressed upon American leaders the need for an increased increment in the amount of cross-class mobility as a means of pacifying and stabilizing the black community and other groups who, because of the same wretched conditions, would be prone to similar demonstrations of despair.

As a result, much money was poured into poor communities for programs that were supposedly designed to alleviate poverty. Among them were those designed to help a larger number of individuals attend college by providing financial assistance and remedial help. Because of these activities there are more blacks in colleges today than ever before and they can look forward with reasonable certainty to a higher standard of living in the future.

The role played by the black community in helping to expand individual opportunity (which here refers only to economic benefits) gives rise to a couple of questions. First, do the members of the black community have the right to expect some degree of commitment from those it has helped. Second, what are the attitudes of black college students towards their obligation to respond to these needs?

The answer to the first question seems obvious enough. Blacks have been conditioned, because of the competitive nature of capitalist society, to think only in terms of individualism and to pursue their own personal interests on that basis. The fact, however, is that American society has never responded to blacks as individuals. Any description of

an individual of color is prefaced with the qualifying words "Black", "Negro" etc. So if someone is a doctor he is a "black doctor" or a "black writer" or a "Negro entertainer". He is thus distinguished from a (white) doctor or writer or entertainer. When politicians speak of crime or welfare or law and order they are not speaking of individuals. They are referring to blacks. It would be unrealistic, therefore, for blacks to view themselves in isolation from the black community. Their fortunes and misfortunes are directly related to the fortunes and misfortunes of the black community and any benefits which a black individual enjoys are the result of concessions which that community has won.

Increased educational opportunities for blacks is one of these concessions, and the community should rightly view it as an investment in its future to expect that those blacks who are benefitting will contribute at least some of their time and skills to the solving of community problems. Moreover, it has every right to expect that the areas of study that students pursue will be relevant to community needs.

The private interests of

the individual and the community need not conflict with each other. There are a wide range of careers which can

offer fairly good incomes and at the same time be useful to the community. The only issue is whether blacks understand and accept their responsibility, which brings us back to the second question.

It is very difficult to know just what the attitudes of black students are. A short time ago there was a lot of talk and discussion on relating and being relevant. Unfortunately, few people seemed to know how to be relevant or what to relate to. There were many who thought (and still do) that relating meant wearing African dress and big Afros, and relevance meant talking up the revolution (if not the details) and presumably only if Earth, Wind and Fire was not going to be in town that weekend.

The fact is, whatever the attitudes of black students, there has been little that could be interpreted as expressions of commitment to the black community. For those individuals who put themselves on the line, like the students at Jackson State and Southern University, and more recently H. Rap Brown, they've found out that its cold and hostile and very lonely out there without support, particularly from those who should be aware of what's going on.

Black students must begin to take some hard looks at society and attempt to understand the forces which dominate their lives. They are also going to have to look at themselves critically and especially at the way they respond to those forces. They must understand the connection between black protests and their own presence in colleges. Unless they understand this they will one day find themselves in direct conflict with the people of the community, particularly the poor. Finally, they must understand that they represent their community's most valuable resource. If they abdicate to suburbia (or wherever it is that the black middle class runs)

they will be guilty of exploitation no less than the shopkeeper who charges exorbitant prices and who then takes the money out of the community. They must return and bring their skills with them.

The community needs doctors and legal technicians, administrators, educators and a host of other skilled personnel too numerous to mention here. Most of all, they need people who can analyze problems in a different way and offer some real solutions. Up to now blacks have relied on others to identify and solve their problems, which is of course an important reason why they still have the problems. Those who they have so willingly permitted to diagnose the problems are the same ones who created them and who have a vested interest in maintaining the status quo. The community can no longer afford to have its destiny determined by external forces--which must always remain suspect.

It remains then, for black students to assume a large measure of responsibility for solving the deep social problems which exist. And social work is not the answer. Social workers will never be able to answer such questions as why poverty exists in a society with a GNP approaching a trillion dollars. The responsibility to the community includes the wise selection of areas of study; areas which will be useful not only to oneself, but to the development of black social, cultural, economic and political institutions.

Most important, however, is the need to eliminate silly notions of individualism, at least insofar as it has an adverse effect on the community. Individualism is fine for John Wayne and other such characters but is hardly relevant to the reality of the urban culture, if indeed to any known situation of an industrialized society.

There can be no more apologies and justifications for the neglect of the community by blacks, particularly those in whom the community has invested most heavily in.

It's time to pay some dues.

## KING ST

he went to the hospital. One of Mr. Klemsh's kidneys had been the object of the end of a broomstick thrust with flair by Mrs. Klemsh, who, after a lengthy and voluminous argument had suffered her third and final aneurism at the time of the blow which had robbed her husband of that organ. It had hurt but Klemsh was satisfied with the Fury's vengeance. The second liver had succumbed to massive doses of cheap bourbon and home fried potatoes from Chimers Diner; this perhaps an ironic dialogue between gods and the Fury.

Phillip shivers in a mindless cacophony of confusion and jazz as he sifts from one hand to another a room or two from 173 Davis Avenue; perhaps it is Klemsh himself. (to be continued.)

## DayCare cont.

On Monday or Tuesday that is where they plan to be. They will bring their own staff and their children and hold "business as usual" in a large airy room that meets all licensing requirements and is full of toys. Interested students and staff have been urged to rally in support of the mothers and the kids.

\*NOTE

Port Chester, better known to students as the home of the Capitol Theater, is visible from the second floor of CCS or the dormitory roof. It is also a whole lot closer than Washington, D.C.

-njr

PURCHASE: COME OUT TO PLAY  
FRI. & SAT. APRIL 27-28th

Here is a rough schedule of what might happen with your help at the RITE OF SPRING festival. We need the energies of faculty, staff and students to make this a fun time.

FRI.- Square Dance and folk concert and Bonfire Sleepout.

SAT.- a.m. put up the festival balloons, parachutes, afternoon; May wine, faculty-student Tug-o-war, May poles, puppet show, craft sale and demonstration. Theatre games, dance competition. evening; Pot luck picnic; dinner evening; concert and film screenings.

Come to Meetings! 6:30 every night at the Rathskeller.

# FILMS

BY CURTICE TAYLOR

Wednesday the 18 is the second Flakey Flick night. This week is titled "American Scene: Baseball, Bing Crosby and Mom's Apple Pie." The title is, for once, accurate in that all films are American and about our state of mind, past and present. We are showing one of the finest films on blues music ever made: THE BLUES ACCORDING TO LIGHTNING HOPKINS. It not only gives you a man and his music, but his roots and his lifestyle. Then we move to the heartland of America to see Elliot Erwitt's film, BEAUTY KNOWS NO PAIN, which shows the rigors of being a rangerette. Then back to the early sixties and the "beat scene" with a film written by Jack Kerouac, starring Allen Ginsberg, Neal Cassidy, William Burroughs and all the Beat gang. This was before Allen grew his hair and long before most of us had any idea that such people really existed. Robert Frank has captured the period with the eye of a great photographer and the commitment of a disciple. The final film is YOUR CLOSEST NEIGHBORS. This show is sponsored by Continuing Education and starts on Wednesday at 8 p.m.

Monday, April 30, we will be back and you better believe it. An evening of horror with Ingmar Bergman's HOUR OF THE WOLF and that Philadelphia story of horror and cannibalism, NIGHT OF THE LIVING DEAD. HOUR OF THE WOLF deals with what I believe to be the ultimate in horror- the decay of the human mind and spirit. This first of Bergman's Trilogy, later followed by the brilliant SHAME and THE PASSION OF ANNA, concerns the characters portrayed by Max Von Sydow and Liv Ullman who live in near solitude on a Swedish Island. Max is haunted by the death of his son, that he all but abandons sleep, thus turning his soul over to the forces of the night. Liv Ullman is by his side trying to pull him back from his dreams, but finds it harder with each passing day. It is not scary in the traditional sense of horror films, not many people consider it horror, but it does shock and leave the sort of discomfort that one might experience after a bad dream. If this bad dream isn't bad enough, we have a nightmare waiting for you in the form of NIGHT OF THE LIVING DEAD. This super low-budget fly-by-night film has become one of the classics of horror and let that be enough said. We dare you to sit through both of them.

The management

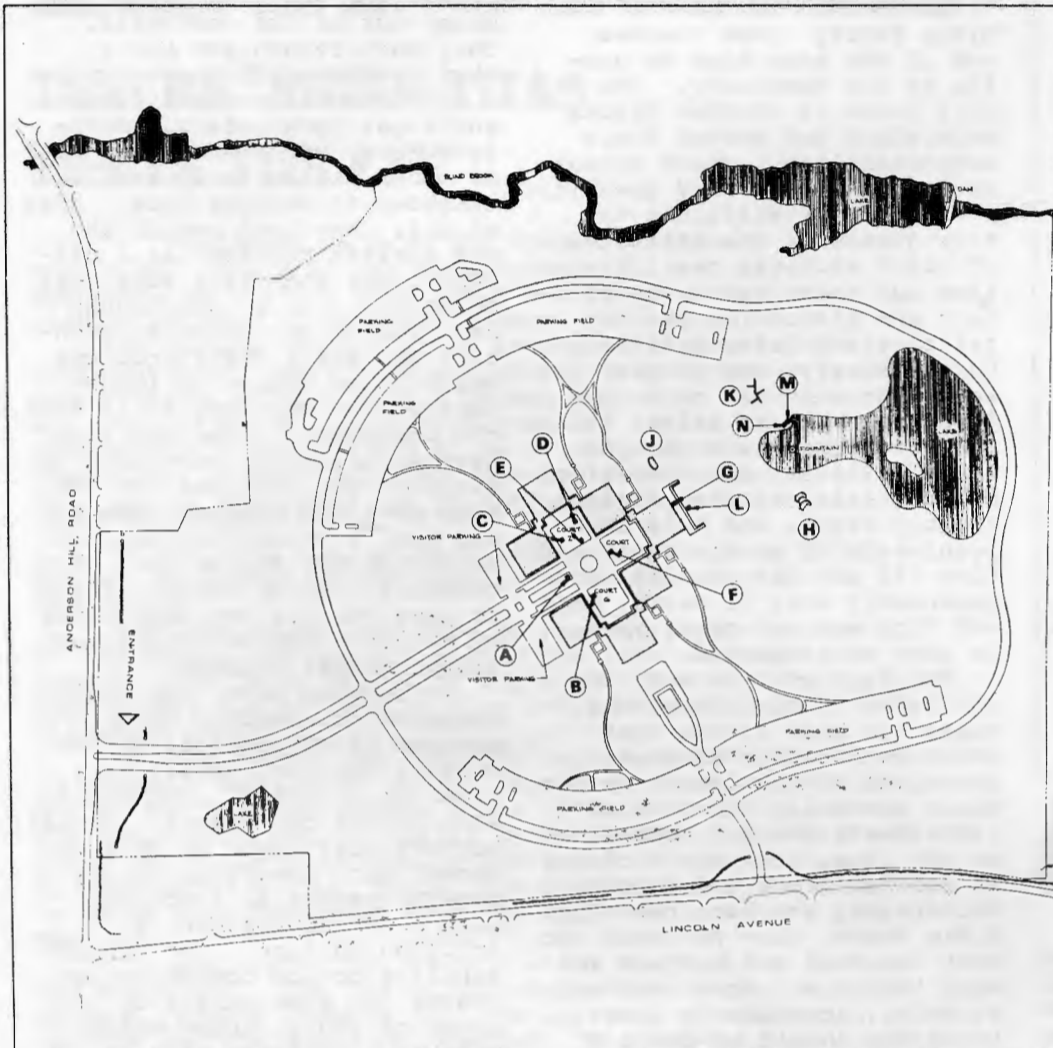


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D	Seymour Lipton	The Codex
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F	Henri Laurens	La Matin
G	Henri Laurens	Les Ondines
H	Henry Moore	Double Oval
J	Arnaldo Pomodoro	Grande Disco
K	Alexander Calder	Hats Off
L	David Smith	Cube Totem Seven & Six
M	Alberto Giacometti	Standing Women III (L.G.)
N	Alberto Giacometti	Standing Women III (R.M.)

PEPSICO, INC.  
WORLD HEADQUARTERS  
PURCHASE, NEW YORK  
LOCATION OF OUTSIDE  
SCULPTURE COLLECTION

By Melissa Krantz

Pepsico, Inc. is SUNY's closest neighbor. The world offices are the result of the merger of Frito-Lay and the Pepsi-Cola Companies in 1965. The Purchase building replaces the inadequate facilities of 500 Park Ave. in New York City.

The Pepsico Corporation is now the parent company of six major divisions. They include: the Pepsi-Cola Company, with a sub-division of Monsieur Henri wines, Pepsico International, Frito-Lay, Pepsico Leasing, Pepsico Transport and Wilson Sporting. Pepsi-Cola will be the first American product to be produced and sold in Russia.

In exchange for this, Pepsico will import Russian liquor products sold through Monsieur Henri.

The Pepsico site, at Purchase was begun in 1967. The area was not zoned for this construction, but Pepsico bought the property of the Old Blind Brook Polo Club field just the same. The 112-acre site was open and green and the company

thought it would make lovely suburban offices. They went to the Town and finally, with some opposition from local residents, gained the needed zoning changes. The building was completed in 1970.

Because of the environment, Purchase, Pepsico set out to build a building that would not conflict with its surroundings. The architect, Edward Durell Stone, designed the building with a minimum of concrete. His objective was to maximize light using glass and bright white concrete. The concrete slabs have designs, and live ivy is found hanging from the low profile, three story structure.

A great deal of time and expense was spent in planning the building. Edward Durell Stone, Jr. was hired to do the landscaping. He planned formal Japanese-like gardens with many different kinds of foliage. Forty thousand flower bulbs have been planted and thousands of dollars have been spent in planting trees and other shrubs.

To enhance the landscaped area, thirteen outdoor sculptures have been placed around the campus-like world headquarters. This adds a third dimension to the site; emphasizing the coordination of the building with nature and art. The whole plan has been executed beautifully.

Pepsico is open to public visitation at all times, according to Ms. Katherine Niles, program coordinator of community affairs. This includes a bridal path, starting at Anderson Hill Rd. There is also a greenhouse with a solarium of interesting and beautiful plants. The grounds, streams, ponds and sculpture are all worth viewing.

Ms. Niles made it clear that Purchase students are most welcome to come visit any time. Bike-riding and long walks are encouraged on the beautiful acreage. Ms. Niles asks only that there be no picnicking or swimming in the ponds and streams, and all visitors respect the area so it will continue to remain open to the public.

## NATIONAL LAMPOON

### WHY AREN'T I LAUGHING?

BY JEFF SALKIN

I'll be honest with you. I like to laugh. I believe that humor is an essential element in our individual and collective existences. Ever since my early youth, I've spent a lot of money on humor, taking into account cartoon matinees at the movies and a subscription to MAD when I was eleven. When I was seventeen or so, however, something new entered my life. It was the Christmas issue of the National Lampoon, the cover of which portrayed Saint Nick being shot down by a Viet Cong pilot. It caught my eye in a luncheonette on a snowy December morning. What happened was pretty simple. I laughed. And I shelled out seventy-five cents for it. And for more than a year I have been addicted. But now I feel like a smack addict who has been getting his stuff cut with Draino. I'm beginning to feel just a bit ripped off, to use the vernacular of the time.

During its first year or so, the National Lampoon was probably the funniest magazine in America. It was written by a bunch of young hip perverts who I believed (and still do) are quite deranged. They were giving me something that MAD could not provide. They were making me laugh, but like Lenny Bruce, they were also making me think. They were doing a damn good job at it also.

Take a look at some of their earlier issues. They were, and still are, masterpieces of satire. They were, like the freshman clusters, very neatly arranged around various topics of concern, such as paranoia, sex, show business, the hip culture, and so on. Many of them were hilariously funny. In the Paranoia issue, there was an article that illustrated given situations and the way paranoiacs would react to them. Maybe the whole idea is a little cruel, but that article was hilarious! According to the article, how do you know that the lights in the theatre are going down? How do you know that you're not really going blind instead? Or the Bad Taste issue, which included a feature on mediocrity complete with lists of mediocre things to do and say. Then of course there's one of my personal favorites, the Show Business issue which featured a Frank Zappa comicbook which shows us Frankie's adventures when he plays a college concert in a typical jock and agricultural school and is bombarded with well-meaning questions like, "Is it true that Dean Martin drinks alot?" These were the good old days of the magazine when I got all those laughs for twenty-five cents. The price of three legal pinball games brought me a lot of joy.

Lately, however, the National Lampoon is either getting very sick in its humor, or it's simply ignoring humor. The trend is not all that current, but in my own mind I have pinpointed where it became most prominent. In the Sixties issue, the humor became rather black, and in many places, non-existent. There was a comic book based on the career of Bob Dylan called "Zimmerman." On its cover was a drawing of Dylan in the uniform of an Israeli fighter pilot with cities blowing up in the background. This feature was interpreted by many people as anti-Semitic, and several of my friends stopped buying Nat Lamp at this point. There was an article examin-

ing the futures of the Archie characters. This stands out in my mind as being the most tragic thing in the magazine. Veronica gets herself pregnant, Jughead becomes a junkie, Moose participates in the My Lai massacre and loses an arm in battle, and Archie dies of battle wounds. This was not funny--it was rather tragic. The same goes for "Sergeant Shriver's Bleeding Hearts Club Band" in the next issue, which portrayed the fall of the Kennedys in lyrical form.

This pattern was repeated in sequence over the next few months. In the Decadence issue of Nov. 1972, there was a comic book based on the career of Adlai Stevenson which not only showed him in a bad light, but treated the Kennedys and Johnsons rather poorly also, reading a lot of political dirtiness into the tale that may or may have not been there. This trend was carried right to the present. In the Sexual Frustration issue, William Howard Taft is shown to be a nut for cunnilingus. There is no reason in the world for it, really. Perversion and sickness are rather poor excuses for humor, as are racial jokes and character defamations.

I would hope that the National Lampoon, which in the past has given me numerous moments of pleasure, will get back on its feet again. I think that they owe that much to their readers who are expecting intelligent humor. That is not to say that the magazine is totally slipping. Some things, like the Death issue, I could have done without, but there are many things in the magazine that are still worth reading. The Cartoon pages are consistently very good. Currently running is a Gahan Wilson strip about the misadventures of a small boy which is rather moving at times. The last couple of issues has shown the boy at an uncle's funeral, and has portrayed pretty much what it's like to be young and to lose a loved one. The Aesop Brothers, the Rodriguez Siamese twin strip, is rather funny at times and can still be read with a few giggles. Outside the Comics pages, the diary of Mrs. Agnew and the Letters column are still very funny. I sincerely hope that good old Nat-Lamp gets back on its feet. Basically it's a rather good magazine and merits attention from you. If you get through the bad taste and the perversion, the National Lampoon has something to say. Take that message as seriously or as humorously as you wish.



**DEPRESSED? GET FAST RELIEF  
WITH NATIONAL LAMPOON!**

# A GUIDE TO STEREOs, ETC.

BY FIESTY JEFF

Stereo components are hot-shit business today. With Crazy Eddie, Mad-man Saff, and even Scott "Gravel Throat" Muni pushing those bargains you can't refuse, most hi-fi shoppers are at the mercy of what the dealer wants to push on you. This is not to say that most audio dealers are unscrupulous, only that the best bargains (dollars for good sound) should be put together by the consumer, not the dealer. Of course, most people don't have the time or energy to select their own equipment and thereby spend maybe \$200 on a package deal when they could have spent \$250 on a system that would not only sound ten times as good, but last ten times as long. Fiesty Jeff once took it on the kisser, and hopes that this article might give those who have no idea what they're buying, some perspective in the audio market.

## SUGGESTIONS

1) It is wise to buy from wholesalers (listed below). Anyone who buys stereo components at list price is a fool, unless Rocky gives them their allowance. Discounts on most components are 30% - 40% off. With phono cartridges they are almost 60% off!! While the time, patience, and important loudspeaker comparisons do make the retailer every bit worth his while, you have to weigh that against huge savings accrued by ordering from a wholesale warehouse.

Some Reputable Wholesalers Are:

Sound Reproduction Inc.  
460 Conral Ave. East Orange  
New Jersey 07018 (201)673-0600

Stereo Corporation of America  
2212 Utica Ave, Brooklyn, N.Y.  
11234 (212)338-8555

Rabson's 57 St. Inc.  
119 W. 57 St. New York, N.Y.  
10019 (212)247-0070  
(Others can be found in the back of hi-fi magazines and in the Village Voice.)

You should send a postcard to these audio wholesalers to find out what their price is on any component. It is wise to write to several since one wholesaler might be able to discount a certain component more than another wholesaler. Also, fair trade laws prevent certain states from discounting several brand names (i.e. SONY is fair traded in N.J.)

2) Spend as much time in showrooms as you like. Don't hesitate to ask the nice salesman any question about a certain piece of equipment. If he thinks you may someday buy from him, he'll be extra nice and informative. Then go and buy at discount.

3) Make sure you listen to the loudspeakers that interest you.

You have to be an oscilloscope to tell apart the sound in two \$300 receivers. But the sound in two \$100 speakers may be radically different. This does not just include the type of sound (warm, that front row feeling, neutral, etc) but that quality. God!!! I mean there are just some speakers at expensive prices that make Bach sound like he's farting. There are also some \$80 speakers which put the big boys to shame. In the end it's your ears that will be assaulted, so choose the speaker system that sounds the best after

listening a few minutes. Your local retailer will usually be happy to give you a speaker comparison. Make sure he demo's each speaker for longer than 3 seconds. Initial infatuation may lead to boredom or distress later.

Fiesty Jeff's Biased Guide to Stereo Components

Items are listed by components- within each group by increasing prices. You can put together a system from about \$200 to over \$2000. Remember- the prices given are list prices. Figure at least 30% off on all components (20% on kits) and at least 50% on phono cartridges for the whole-sale price.

1. Dyanco A-10 (\$99.95/pair)

Both have good, clean sound in very small space. Both require at 15 watts/speaker.

2. Acoustic Research AR-4X (\$63)

3. Dyanco A-25 (\$80)

These small bookshelf speakers make many selling at 3 times the price sound like piss. A MUST for a limited budget. They'll sound good though, in a \$10,000 system. They also need at least 20 watts RMS per speaker.

4. smaller Advent (\$70)

5. AR-2AX \$128

These large bookshelf speakers have wide range, neutral sound, and have slightly better bass than no.'s 3 and 4. Each speaker requires at least 20 watts RMS.

6. Advent \$116

7. KLH 6- \$134

All KLH's are good, warm, sounding speakers at their respective price levels. This is their bestseller. 20 watts RMS.

8. AR-5 \$175

Two extremely smooth speak-

9. Dynaco A-50 \$175

ers with great clarity. The AR-5 has better bass, but I can listen to the Dynaco longer than any other speaker without getting ear fatigue. 20 watts RMS at least.

10. Bose 901 \$476/pair

11. AR-3A \$250  
12. Infinity 2000A \$280  
13. Rectilinear III \$280

The Bose has the incredible concert hall reflected spread sound. The AR-3A has the lowest bass. It sounds "warm." The Infinity has more accurate sound than the AR, but not as good bass. The Rectilinear has the driest, most exact sound. 25 watts RMS/

14. AR-LST \$600

This is AR's best...enough 25 watts.

15. Kliphorn \$990 + up

This huge horn speaker is found in movie house. It cannot be blown out- wait-yes, Blue Cheer can do it if all play through it at once. Tremendous Bass. 8 watts RMS

16. KLH--Nine \$1,400

This is THE BEST...Period Electrostatic speaker you want'um, you buy'um. 40 watts RMS.

Next Issue: More Components

# LOAD INTERVIEW:

# TIM BUCKLEY

BY ANDREW HUGOS

Tim Buckley recently made a three-night stand in New York at Max's Kansas City. He appeared with a back-up band and played more than half of the cuts from his latest album, "GREETINGS FROM L.A."

It has been said that Mick Jagger is the most dynamic stage performer in existence, but having now seen Buckley, I must rate Mick a decided second (Please reserve judgements on my sanity until you too have seen Tim). Buckley exploded from the onset with "Night Hawk", and never stopped moving. After no more than three minutes on stage he was drenched with sweat which often engulfed the microphone when he sang and dripped down the stand. True to form, he ended "Night Hawk" with a tremendous voice riff in which he emitted notes that ranged in resemblance from a police siren to an oboe. Though most of his concert material was "barrelhouse rock," he did a hauntingly beautiful version of the down-tempo "Once I Was."

Before the concert I had a chance to interview him in his dressing room. He was sipping scotch as I entered and looked more tired and gaunt than his pictures show. It is always very difficult to establish rapport between interviewer and interviewee, but Tim commented on a range of subjects relatively freely. This is not to suggest that Tim is amiable - he is not, but he made an attempt to be frank and honest in spite of what I feel is his understandable bitterness over the way many people have received his music.

A partial transcript of the interview follows:

LOAD - LOOK, I'VE ONLY GOT ABOUT TWENTY MINUTES SO I'LL GET RIGHT AT WHAT I WANT. I SAW YOU AT A COUPLE OF CONCERTS IN BOSTON AND PHILLY WHEN YOU WERE TOURING WITH ZAPPA AND YOU DIDN'T GO OVER TOO WELL. NOW, WHY IS IT THAT THERE IS A GROUP OF VERY ARDENT BUCKLEY FOLLOWERS IN THIS COUNTRY, AND YET THEY DIDN'T LISTEN TO YOU IN BOSTON, AND I TAKE IT THAT YOU WERE PRETTY PISSED ABOUT THAT.

Tim Buckley - Yeah, I was. But see, when I play just by myself, I have no problem at all because I can pretty much run the gamut of tastes. You know, I wouldn't have been around for nine years if I couldn't. But with somebody



like the Zappa crowd, man, I can't explain those people. They all look like Che Guevarra to me. And I know what they're trying to be and trying to do, but I have a hard time relating to 13-year-old people who are just trying to break away from mommy and daddy. I have nothing to say to them other than, 'Do it; get it over with, and see me when you're twenty-five; when you're a person... Well, that's kinda hard to say, but, you know, I have a kid and I've raised kids and I raised my baby sister, and it's impossible to deal with them. They want a certain thing. They want to be done to without having to give up anything of their own. They don't want to make love - they just want to get banged, beat up and go home so they can have a new line to scream at their mother. I don't have those kind of lines. Frank can get away with that kind of thing. It's kind of wierd, though, that after ten years, he still appeals to that kind of age group, but that's what Frank goes for; that's his thing. But when I play a concert or a town by myself, man, I don't have any problem.

SO WHAT KIND OF AGE GROUP DO YOU THINK YOU APPEAL TO?

I don't know. Whoever's around. I can tell when a group's bored. If I've done too much loud stuff, I know what to do. I'm not above asking what they want to hear. In Boston this last time I asked, 'Is there any particular thing you'd like to hear?' And they said 'Chicago,' so we did "Louie, Louie."

HOW DID YOU GET INTO TOURING WITH ZAPPA?

I have the same manager that Frank does. So he was going to the South and I hadn't been to the South in a long time, in fact, Philadelphia and Boston were the only northern cities we did. When we got down to the South it was a whole different ballgame - they loved us, and they were thinking that he was kinda strange.

DID ZAPPA INFLUENCE YOUR MUSIC AT ALL?

I don't even say 'hello' to him. He's a nice guy, but I can't be influenced by a thief.

WHY DO YOU SAY HE'S A THIEF?

Well, he just uses influences. Ah... that's... I don't really want to say that. That's too much of a musician quibble. I just don't get influenced that easily. I mean you don't just shake hands and the thing rubs off on you. It takes something else - it takes alot of heart.

YEAH, WELL, I WASN'T SURE JUST WHAT YOUR RELATIONSHIP WITH HIM WAS. BUT WHAT DID YOU DO BETWEEN THE TIME YOU STOPPED TOURING AND THE TIME YOU CUT "GREETINGS FROM L.A.?"

I wrote scripts; I'm writing a book. yeah, I just couldn't do this (touring) anymore. I mean, after six straight years on the road, you've just gotta do something else.

"GREETINGS FROM L.A." WAS DIFFERENT THAN THE OTHER THINGS YOU DID. DID THAT BREAK INFLUENCE YOUR MUSIC?

No, I had some stuff that I wanted to do and the record company didn't want to do it. You know, it wasn't really commercial. I had an opera and stuff like that, and they didn't go for it, and you can't blame 'em - they got a business. So I figured, 'Well, okay, what would you like to hear?' And they didn't know so I wrote a few things and, 'Here, do

you like this?' and 'Well, we really don't know what we like.' So I got the most bubble-gum producer in Hollywood to help me do an album, figuring that they would really like it, and it ended up being the guy who did WAR. So we put together an album.

DO YOU LIKE THE ALBUM?

I learned alot about rock and roll, and a couple of the lyrics I really liked. I think "Sweet Surrender" is probably my best song in a long time. As far as my individual expression, I think I surpassed alot of things that I wrote before.

WHY'S THAT?

Just took a long time to be honest, I guess. I wrote all the songs on the album, but some people sat in the room and claimed that they helped me.

TO GO IN A LITTLE DIFFERENT DIRECTION, HOW MANY ALBUMS DO YOU USUALLY SELL?

About seventy or eighty thousand after a six-year period. (Smiling) It takes a long time for my things to hit.

DOES THAT PISS YOU OFF?

No.

DOES IT BOTHER YOU THAT YOU AREN'T RECOGNIZED AS SOMETHING REALLY ARTSY WHILE ZAPPA IS RECOGNIZED?

You think Zappa is art?

NO, I MEAN, DOES IT PISS YOU OFF THAT HE CAN SELL A MILLION RECORDS...

He can't sell a million records. He sells 80,000 every album. His hype is



better, but I see that there's a certain type of art in hype. I don't get mad at that, no. I don't get mad at business people - they are what they are. I can't help them at all. I try to give them ideas but they just think that... you know I've got too much of a sense of humor to ever take them seriously. They don't piss me off. What pisses me off is some asshole who hasn't even heard me sing the first note call out for Zappa. That makes me mad. I mean they not even giving a white man a chance - that's stupid. I can understand them maybe having some prejudice, but being white in a white audience it's kind of odd. They're just trying to pull off, you know, who's the stud of the commune and like I can beat 'em at that game. The guy obviously hasn't listened and doesn't want to listen, just wants to impress the chicks he's with or something. And if I can find him in the crowd and single him out, he doesn't have a chance; and if I'm that mad or I'm standing right next to him, he doesn't have a chance. In fact, one time I asked 'em all to come back stage to talk about it, and they shut up and we did some stuff and I got an encore. It's weird, they just want to be whipped and they don't want to really be whipped by anyone other than Frank. But they did the same thing to him - he had a hard time too in a lot of places. They threw eggs at him. Strange crowd, strange breed of people. When we hit the south every thing turned around - I had a great time and he was trading water.



*Records, Bananas  
and  
Other Tarot Cards*

**RANDY  
NEWMAN**

BY Jeff Salkin

The raw truth of the matter is that Randy Newman is GOOD. Maybe even damn good. My only complaint is that it's taken us so long to find that out. Newman belongs to a rather small, elite group of singer-songwriters, who despite critical acclaim have been traditionally ignored by the record consuming public. This group includes people like Harry Nilsson and Van Dyke Parks. There are still people around who think that Nilsson was a new artist at the time of Nilsson Schmilsson. They don't realize that Nilsson has been recording for years and that his first album, Pandemonium Shadow Show, was one of the best critically acclaimed albums of the last five years. Warners/Reprise was giving away copies of Song Cycle by Van Dyke Parks; it remains one of the most revolutionary, yet un-bought albums in rock history. Accordingly, four albums after he began, Randy Newman is finally being recognized by the masses as a great writer and performer. Sometimes it just takes a little patience.

It's not like people have not heard of Newman. They have, though they don't know it. His material has been recorded by Ray Charles, Judy Collins, Three Dog Night; even Nilsson devoted an entire album to his songs. Judy recorded "I Think it's Going to Rain Today" and Three Dog Night had a hit with his "Mama Told Me Not to Come." You've heard Newman somewhere.

There are a lot of things that make Randy Newman as good as he is. One of these things happens to be the subject matter of his songs. They are far from conventional. He writes about circus freaks, God, slaves in Africa, and love of gas station attendants. Another thing about Newman is his distinctive voice which occupies a position on the tolerance level between Joe Cocker and Rod Stewart, yet for some wild reason it is amazingly pleasing to the ear. I can't understand why, but who's questioning it? Newman's style of performance is also reflective of his character as are his songs. In the middle of a song he will yell to no one in particular, "Take it!" and then go into a piano solo. He's an amazing pianist, probably one of the best in the business. There's just so much about Randy Newman to love and respect. An amazing artist.

Which brings me to the subject of his latest album, a gem named Sail Away. It is one of the most perfect marriages of music and lyrics to come to my ears in a long time. A number of songs immediately stand out in my mind. There's "Sail Away", which is about the slave trade in Africa from the view of a white trader. He promises the natives every comfort in America telling them that things will be so much easier there.

"Ain't no lions or

tigers--ain't no mamba snakes...Sail away. We will cross the mighty ocean into Charleston Bay."

A beautiful, ironic song. In "Political Science" he decides that the world hates us so "Let's drop the big one/ and see what happens." He very neatly throws in a couple of songs about God: one praising and the other cynical. God says to the world,

"I burn down your cities/  
How blind must you be/ I take from you your children and you say how blessed are we/ You all must be crazy to put your faith in me." After hearing Newman, one begins to wonder about a lot of things. He is a very cunning attacker of our sacred cows, and in this he is very successful.

I can only ask you, dear reader, to let Randy Newman into your life. He's one of the freshest, warmest things to come into the music business in the past decade. Put him on the stereo this week and sit back and smile. I'm not going to say that he's going to be big, because he might not be. That's the way pop music operates. What I will say is that he's good now and I see no reason why he shouldn't get better. That's the way Randy Newman operates.

**THE SKIN OF  
OUR TEETH**

BY TOBELYNN GERARD

Saturday evening I attended the Fenimore Players production of Thornton Wilder's The Skin of Our Teeth. Unfortunately, I am not able to spout Clive Barne's cliché remark that "it was an enjoyable evening at the theatre," au contraire, it was a long and boring evening at the theatre.

Thornton Wilder wrote this play over thirty years ago, and so it is commendable that he incorporated such temporarily relevant themes as womens' liberation, conventional marriage, anti-war and generation gap; but, though relevant, they are played out ideologies. The actors and actresses in the company do not rise above or inject any individual interpretative power into threadbare lines.

Both Barbara Creed and Harvey Pierce were adequate in the respective roles of Sabina and Mr. Antrobus; but Patty O'Brien is downright annoying as Mrs. Antrobus. If Wilder intentionally wrote the role of Mrs. Antrobus to come off as annoying, then Patty O'Brien has mastered the stirring up of that emotion; but with no empathy, you still want to push her face in the mud and grind it there for a bit. Tom Donemici gave a good performance as Henry Antrobus. He grows quite convincingly with the role, from a whimpering, arrogant child to a whimpering arrogant young man.

The remainder of the company didn't even get by in their roles by the skin of

their teeth.

The Emelin Theatre is intimately small, new, clean and well ventilated. One of the saving graces were the comfortable chairs - without them I definitely wouldn't have been able to stick it out for my money's worth (which was \$2.00).

**SEEGER'S  
BOOK**

The Incomplete Folksinger  
By Pete Seeger

BY JEFF SALKIN

If, like myself, you share the feeling that Pete Seeger is one of the greatest things that has ever come out of the American civilization, this book is for you. If you don't happen to feel this way, this book might very well change

your mind.

Seeger has compiled all of his back columns from Sing Out! magazine, new stuff and some miscellaneous things and has put them all into a book that sort of tells the story of folk music and Seeger according to Seeger. The good part is that you learn alot more than just about Woody and Dylan and Leadbelly. You learn about Seeger the individual, about McCarthy, about songleading and songwriting, about English folk music and African nonsense lyrics.

You read, you learn, and like myself, you learn to love this simple man who has given so much to American folk culture, has taken so much abuse, and is still smiling. It's 600 pages and \$12.50 of pure joy and wisdom. God knows it's worth every cent and every hour of persual.

**Champagne Cooking On A  
Beer Budget**

BY DEE MOLINARI

In continuing the recipe feature, here are some palatable pleasures: the sandwich suggestions.

1. Combine peanut butter with sliced bananas, or marshmellow fluff, or mayonaise. The hearty stomach may want to try all three.
- 2 Combine cream cheese with chopped olives or nuts. Try cream and jelly on raisin bread.
3. Combine cottage cheese with minced green peppers and onion on whole wheat bread.
4. Combine tuna fish, mayonaise, chopped apples and chopped walnuts.
5. Instead of bread, spread slices of apple with cheese spread or peanut butter.
6. Slice cucumbers thin. Make sandwich with white bread and mayonaise, sprinkle of salt.
7. Spread white bread with mayonaise. Pile on potato chips and squash down with second slice of bread with mayonaise. (Don't knock it until you've tried it).
8. Combine one 8 oz. package of cream cheese with 1/4 cup red currant jelly, 1/4 cup finely chopped walnuts, 1 large tart apple finely chopped. Use on thinly sliced white or whole wheat bread.
9. Spread raisin bread with cream cheese, then with orange marmalade. Place thin slices of apple or bananas or both on top. Spread another slice of raisin bread with cream cheese or mayonaise. Close sandwich.
10. Mix liverwurst with chopped stuffed olives and mayonaise or salad dressing. Use on rye bread, bread spread with mustard, or any bread with lettuce and tomato.
11. Use dried, smoked turkey on rye bread with mayonaise and lots of black pepper.
12. Mash canned luncheon with a fork. Mix well with mayonaise chopped pickles or pickle relish, and a little mustard.



# listening in

He told the people that he'd send someone who would tell them where it was, but it would take a long time and they'd better get ready.

So they began to wait.

They wrote books about the waiting and made rules about it that were very complicated and got more complicated every year. Until the many layers of trappings submerged the purpose of the waiting so deep that they forgot the nature of it and waited simply to wait.

Gradually the waiting itself became so important it became the main thing and they began to worship it. They built great temples to honor it, and set up intricate complex requirements of all who would participate in it.

But they had other things to do also, so they appointed special people to pay attention to the waiting and do nothing else, and these began to make a business of it, and over the years it became a good business with money involved and land and buildings. Those who were specially commissioned to wait wore special elaborate clothing so that the ordinary man in the street would know that while he was busy with other things some one was taking care of the waiting at all times.

Then finally he came, and pointed inside them and to each of them, places they had long ago ceased to look, and said, "Look, all that other is really unnecessary. This is where it is." But they could no longer look there, could not, would not. They could not face what he brought them, required of them, because in its simplicity it demanded too much of what they had forgotten and not enough of what they expected. They pointed to the great temples, and the money, and all the rules and regulations, and all the special ones appointed to wait, and said, "Oh no. You are not what we expected. You do not fit into our waiting."

So they killed him, so they could keep on waiting in the manner to which they had become accustomed.

But some one said, "Oh he was the one. He was very important, and we must remember him."

So they wrote down all he had said and then began to write about it so they could remember.

And they decided they should remember all the time so they wrote more books to help them remember and to commemorate, analyze, and make orderly the manner and continuity of the remembering.

And pretty soon they built beautiful expensive temples to remember in, and made many intricate complex rules for those who would remember to follow.

And special ones were called to concentrate on the remembering so there would always be some remembering while the rest were busy.

And the special ones wore elaborate clothes so the others knew they were remembering all the time, and they began to make a business of it and it was a very good business for there were many temples and a hierarchy of those whose special task it was to remember.

And those who were busy gave a portion of their money to have special remembering ones go out and teach others to remember until there was quite a bit of money involved and much real estate.

After a while, of course, they came to worship the remembering, forgetting the nature of what they were remembering, but keeping all the rules and regulations and building even more temples. Soon they denounced those who were waiting, and sometimes killed them because they were waiting instead of remembering. Eventually there were those who worshipped the waiting, and those who worshipped the remembering. Only occasionally would someone raise his finger and say, "But waiting for what, remembering what?"

And him they would put in jail, or at least denounce, because he upset the balance of things and the peace of mind.

BY  
**Marie Collamore**

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