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Wadsworth Speaks to Students at Town Meeting

by Mike McGuire

Purchase's second Town Meeting of the school year was held on Wednesday, February 13, in the CCS second-floor lounge. Dr. Wadsworth, acting college president, spoke with about twenty students and a faculty member.

In response to several questions about setting up interdisciplinary courses and majors here, Dr. Wadsworth called for a position of coordinator of interdisciplinary studies. This person, or possibly office, would try to get divisions to offer courses open to all Purchasepeople. The coordinator would also try to assist people interested in interdisciplinary majors.

Students at the meeting were particularly critical of Arts courses closed to Letters & Science students. One student complained that she had taken both Dance courses open to non-majors and wanted to continue taking dance courses. Although Continuing Ed does offer some dance courses, these are mostly non-credit and hence must be paid for despite already paying full-time tuition.

Peter Bell, the faculty member present, said that the faculty Cluster committee is requesting a Dean of Interdisciplinary Studies to coordinate interdisciplinary, interdivisional courses.

Wadsworth said the best way for non-majors to get courses in specific divisions would be to keep asking for them. "This institution like any institution is a Bureaucratic institution, and it moves slowly." He suggested that students wanting interdisciplinary courses should write concrete, defensible proposals and get other students to sign them, before submitting them to his office or to divisional deans or directors.

However, he said, there is nothing

SUMMER SESSION

BY ADAM NAGOURNEY

The Division of Continuing Education will offer a Summer School this year. The school will start June 19 and end July 26 or August 3. Specific plans are still tentative.

Courses will be open to undergraduates and the public; cost will be essentially the same as for Cont. Ed. courses and will be for 3 credits. Students will be limited to 2 courses of the 60 to be offered. Classes will meet 3-4 times each week.

The Dorm will be open over the 6-week session and will cost around \$60 per week for room and board. Campus activities will be kept alive for students on campus.

A questionnaire should be distributed within the next few weeks to students, via campus mail, to determine how many students are interested in participating in the program, the subject areas they are interested in, and how many of them would like to live in the Dorm. The Division asks students to return the questionnaires to help them plan the session.

to prevent a student from getting three faculty members to sponsor him and getting the degree of Bachelor of Liberal Arts.

Student Senator Andy Hugos objected to the B.L.A. being given, terming it a "castration" of the legitimacy of an academic degree. He and several others called for setting up interdisciplinary majors similar to Urban Studies and Environmental Science in focus, which would give the student a B.A. in that field. Dr. Wadsworth countered by saying that non-B.L.A. degrees must be approved by Albany before Purchase can grant them.

In response to a student's question, Dr. Wadsworth said that senior projects could be somewhat interdisciplinary in that a second or third discipline can usually be tied in to the major discipline.

TRANSPORTATION

Several students and Peter Bell made observations on the lack of student-faculty interaction outside of class. Wadsworth agreed there is a need for more interaction but said that it would have to start on a one-to-one level by students inviting faculty to parties and the like.

Wadsworth answered Bell's query about the lack of overnight facilities for faculty here by saying that CCN was originally planned partly for that function. However, with the current space crunch, what would have been overnight rooms are being used by music students as practice rooms. Also, Wadsworth said that there are some dorm rooms used as overnight rooms for faculty and guests. Albany frowns on this practice, though, preferring all rooms to "generate revenue."

The need for increased transportation from the campus to White Plains and elsewhere was spoken of by most of the students present. Dr. Wadsworth said that the state prohibits use of SUNY funds for transportation. Schools such as U.B. and Albany State have gotten around this by running buses from one part of the school to another. In the case of Albany stops are made in between the two parts of



DR. WADSWORTH

the school to pick up and drop off passengers. When a student suggested routing the Mount Vernon bus, which connects this campus with a different part of the school, past the White Plains train station, in effect providing transportation to White Plains, Wadsworth said it was an interesting idea and should be looked into. He also said that the college had asked the Mt. Kisco Bus Lines for night and Sunday runs, but that they were leery of adding runs with the current low ridership.

Dr. Wadsworth said that the school had no plans for an August graduation this year, and that he personally didn't want one due to problems getting faculty together over the summer.

BUDGET CUTS AHEAD

Budget cuts have already hit Purchase hard, especially in maintenance and grounds, Wadsworth said. Albany figures maintenance needs by a formula that does not take into account the tendency for new buildings to have more breakdowns of various systems than buildings a few years older.

Plans for an infirmary have also been delayed by budget cuts. The college is attempting to get one, though.

The college budget starts out with divisional budgets drawn up by deans and directors, which are then put together by the college vice-presidents, especially the vice-president for business affairs, and

sent to SUNY-Central in Albany. The budget then goes to the Division of the Budget, a state department, where it's usually badly cut and comes out as the Executive (Governor's) Budget which must be passed by the Legislature. It can be cut anywhere along the line although usually only the Division of the Budget does so.

This year that agency cut \$1 million out of a requested \$2 million rise in the college's funding. This means that next year Purchase will get only fifteen additional faculty lines (a 'line' is the annual salary of one professor) rather than the thirty-two lines requested.

Next year's proposed budget (it's now before the Legislature) is, from Purchase's point of view, "unsatisfactory", Wadsworth said. The Division of the Budget keeps comparing Purchase to other four-year SUNY schools, not recognizing that "there isn't a school like Purchase in SUNY, there's not a college like Purchase in the country", in Wadsworth's words.

In response to a question of whether Letters & Science students were, in effect, subsidizing Arts students with their tuition, the acting president said that all tuition is paid into the state's General Fund and that the college's costs in turn come out of the General Fund. Arts is probably more heavily subsidized by the state, however, due to the more favorable faculty-student ratios needed.

BASKETBALL SEASON ENDS 'UP'

BY JOE MCGEE

Purchase's basketball team played its 14th and final game of the season last Saturday, steamrolling to victory over a much larger and better-equipped team from Sarah Lawrence. The Purchase team, in black, overwhelmed the all-male green horde from Sarah Lawrence. The final score was an impressive 89 to 71. Not bad for a brand new self-formed team that continued playing without a coach and got only nominal support from students and administration alike.

Purchase came out on the court all-fired up and never let down. They controlled the opening tap and ran off five straight points before S.L. got into the game. By the end of the first half, with Purchase leading 23 to 15, the big story for our boys in black was fouls. A small spat erupted on the team bench as two

Purchase players started arguing over the mutual stupidity of their fouls. A few of the starters already had three and it only takes five to be ejected from the game. The Purchase captain, however, exuded confidence. "We usually don't get into foul trouble like this," he said. "I guess it's because it's the last game of the season, everyone is a little edgy and anxious to do well."

There was some concern that the fouls, coupled with the fact that there were only two substitutes on the bench, might lead to some late game problems. This crisis was alleviated when a new Purchase player came into the gym.

The high scorer for us was Rosenthal with 33 points followed by Liederman with 24, Bently scored 18, Pedman contributed 8, Schlotzmar had 4 and Bloom added 2. Rosenberg and Don contributed much in the way of team work.



SARA LAWRENCE VS. PURCHASE

NEW SENATE OFF GROUND

BY ADAM NAGOURNEY

The Student Senate met last Tuesday, Feb. 12, and decided to institute a rotating Presiding Officer policy. On a motion by Tina Beacock, and after some discussion and debate, the Senate decided to change the Presiding Officer each week. Normally, David Fleischer assumes the responsibilities of Presiding Officer, now, an alphabetized list will be made up of all Senators and at the end of each week's meeting the person in charge of next week's will be so informed and will have the option of accepting it or rejecting it.

It was announced that representatives of the Student Senate are meeting with representatives from the Dorm Government in an attempt to reach a coalition to work together for the good of the school. David Fleischer said that he believed that things like the Dorm Workshops, which are presently sponsored by the Dorm Government, "probably should be funded by the Administration".

Andrew Hugos then presented a

report on the Academic Committee - he announced the names of students that have been chosen for tenure review committees in the Humanities and Social Science Divisions. At the time of the meeting, student representatives had still not been chosen for the Natural Science division.

Brian Ganin, chairman of the Student Life Committee, then nominated Gregory Beary for placement on the committee. The nomination was put on hold till results from last week's Loadette, which was a Student Senate Newsletter on committees, were received.

Student Life had also discussed the possibility of unionizing Servomation workers - Faith the Hagenhoffer said that she will investigate the situation.

Dennis Fried then discussed his work on the new academic calendar. He reported that the Faculty Senate must act on it before any progress can be made. The Faculty Senate had appointed a committee to work on the calendar but they had not come up with any results



SENATE MEETING: DAVID FLEISHER, ELLEN BROWN, DENNIS FRIED, MICHELLE MARSH, AND FAITH HAGENHOFER.

and the motion was tabled. It was decided that the Student Senate would send a letter to the Faculty Senate expressing their dissatisfaction with the calendar and asking the Faculty Senate to work with the Student Senate in re-vamping it.

STUDENT TENURE REPS CHOSEN

BY ADAM NAGOURNEY

After three weeks of negotiations, lists, and application forms, students have finally been picked and approved to serve on the tenure review committees. The Academic Committee, a sub-committee of the Student Senate, has, under the chairmanship of Andrew Hugos, sorted through the names of applicants and agreed with the Personal Policies Committee on the student representatives to be placed on tenure boards.

At the January 23 meeting of the Faculty Senate, Hugos was informed of the number of people needed to serve on tenure review committees in the various divisions.

In the Natural Sciences there are 4 professors up for review and 8 students were needed to sit on their committees; 4 in the division and 4 outside the division. In the Social Sciences, 3 teachers are being evaluated - 6 students were necessary. In the Humanities division, 7 professors are up for review - 14 students are needed.

Later that week, Curtis Williams, Dean of the Natural Sciences, sent Hugos a list of Science Division students that he considered qualified to sit on the committees - he made it very clear however, that the names were simply suggestions and not his personal choices.

The Academic Committee placed an ad in *The Load* asking for qualified students to serve on tenure committees - about 30 people responded to it. They also sent a notification to selected students in every division with 40 credits or more - the notice asked them if they would serve on review committees. Names received from the ad and the notice were sent to the Personnel Policy Committee on Feb. 6th.

The Personal Policies Committee rejected certain names based on their decision that the review boards should consist of 1 student who: was in the Board of Study of the professor he was reviewing, had taken at least one course with this man, and was a junior or senior in rank. The other student member had to have taken at least one course with the faculty member in consideration.

Jean Herskovitz, Chairman of the PPC, told Hugos that all prospective student board members must be approved by the heads of the Boards of Study of each faculty member. He was instructed to contact them.

The students were finally picked. The only division that cooperated with the Academic Committee in the process was the Natural Sciences Division which drew up guidelines and suggestions for selecting students. Neither the Humanities or the Social Science divisions ever sent official notification to the Academic Committee that students were needed to serve on the committee.

Last Wednesday, the committee reviewing Peter Bell met for the first time - without student representatives. The Social Science division never notified Hugos of the meeting. - Hugos said that Dean Howard claimed the reason for this was that the meeting came together rather hastily and there was not enough time to contact the students.

Hugos had to go to the Humanities Division to find out when the review meetings were - no notifications were sent. One meeting was missed by students because of scheduling misinformation, though it is not certain who made the mistake.

On Wednesday of this week, Hugos met with the Natural Science faculty to select students to serve. Natural Science personnel said that they would take responsibility for notifying students of meeting times.

Speaking later, Hugos said that "The Natural Science Division, and Dean Williams and Lee Ehrman in particular, were cooperative and encouraging" in the selection process.

STUDENTS MOVE LIBRARY

BY JOANNE WASSERMAN & NINA RUBIN

It was a day of dancing in the dark to Joni Mitchell and The Band, of endless lines, paper tags flapping at your side, coffee breaks, greeting friends, schlepping books, and doggedly jogging back for more. More than 300 people showed up on Wednesday, Feb. 6th to move the library, having been freed from the bondage of classes, in a truly communal effort that found everyone from Presidents and Deans on down to students and faculty progeny lending a hand.

The currency of the day was paper tickets, awarded to each book carrier as he or she received a load of books, and redeemable for coffee, sandwiches, and ultimately

booze.

Lunchtime proved to be the peak hour for all kinds of activity. Though lines for food were long the mood was cheerful and the book carrying, while considerably slowed, never ceased. Die-hards skipped lunch and kept carrying as friends shoved sandwiches into their hands between runs, but most of us used the time to rest. Off-campus students and faculty took advantage of a freebie lunch (4 tickets) which featured an unusual mixture of egg and soybean in addition to the incomparable Servo Brownie. As our friend with a great flair for history remarked, "One day, ages hence, some poor kid's gonna open one of these books and find a piece of petrified salami in his lap."

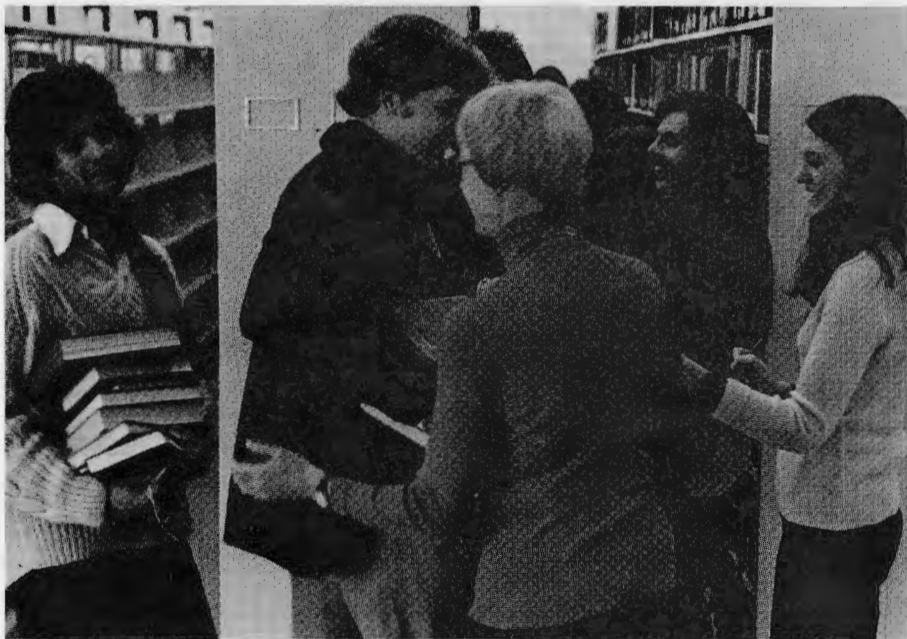
Funny thing, but two nights before, Dick Gregory had told us that our bodies were our temples and should not be poisoned with drugs and liquor and such. We don't mean to preach here either, but a lot of people got really soused after enjoying an excellent Greek dinner and a day of honest physical exertion. Ah well, our more talented peers danced to Greek music and then Sy announced the raffle and book carrying awards.

Phil Meese was the \$50 winner with a grand total of 45 book runs to his credit. Meese said the experience of carrying books from the opening till the closing was "hellish" but that once he got in the lead he decided to stay there for good. He later commented that he was sore for two solid days after.

Other winners were Joanne Molloy (\$30) and Heidi Most (\$20). Sy announced the raffle but nobody claimed it and at this date nobody appears likely to. A grateful Mr. Evans followed with the announcement of Library Amnesty Day (no fines) to show the library's appreciation and was received with resounding drunken cheers. There was dancing and free beer in the Gym with music by Crispy Critters, who took annoyingly long breaks between songs—or maybe it was the beer? Anyway, there were still about 3000 books still sitting in the Museum basement which the library staff easily moved by noon the next day.

Happy Library. Mission accomplished.

Photo by Laura Lesser



Dorm Workshops Begin

BY JOANNE WASSERMAN

Dorm Workshops have begun, and, according to Henry Gruen, Resident Director and co-ordinator of these activities, they are off to a good start. At a Dorm Government meeting, Gruen said that the classes have "started to get people with common interests together" and that those involved thus far are "really excited". When questioned about the average class size, Gruen said that class attendance and popularity has been varied; the Gospel Choir had forty people attending while the Batik workshop was as small as six. He stressed that size is not an important factor in maintaining these groups or in establishing new ones. "Their very existence is significant." Henry also said that any additions to the present list of classes are more than welcome.

The workshops are student run with Jackie Foster, Dee Molinari, Henry and Andrea Gruen running some

classes. The Art studios in the basement of C wing are now open to anyone who would like to use the space. Keys are in the Housing and R.A. offices. Lockers have been furnished for storage.

Tuesday night, at 10:30, the Human Sexuality workshop held its second meeting. There were about eighteen people there. Reasons for attending seemed to vary from wanting an intellectual discussion of sexuality on the campus to an "intense" session concerning problems inevitably involved in a relationship. All aspects of the evening were refreshing, honest, and open. The group is still in a state of organizing and deciding exactly where they want to go from here. Most of those present made a commitment to return the next time the group meets on the 20th at 10:30. Movies, discussions, and lectures have been planned as well as small groups for those who would like to discuss personal problems. Anyone

who is interested in participating in this workshop or any of the others is welcome.

MONDAY	COURSE	TIME	ROOM
	Art	8:30	C13
	Silk Screen	8:30	C13
TUESDAY	Macrame	8:30	B Ac. Lounge
	Cooking	7:00	A18
	Knitting	8:30	A18
	Gospel	8:30	Dining Hall
	Sexuality	10:30	Dining Hall
	Batik	8:30	C13
	Childrens The.	8:30	D05
	Folksong	8:30	Dining Hall
	Karate	7:30	Gym (2/19)
WEDNESDAY	Ball Room Dance	10:30	Dining Hall
THURSDAY	Ceramics	8:30	C13
	Sewing	8:30	E22
	Hum. Psych.	8:30	Dining Hall
	Dance	7:00	D05

PIRG DRIVE ALMOST COMPLETE

BY NINA RUBIN

Since the first day of Spring I, a core of students active in the Ralph Nader-inspired Public Interest Research Group (PIRG), have been collecting signatures of Purchase students in a drive to establish this campus as an official member of New York PIRG. If the drive is successful, Purchase students will have an additional \$2.00 fee added to their bill each semester. The money goes to pay the salary of PIRG's full-time staff of lawyers, researchers, and organizers who direct student projects, lobby, litigate, and publish the findings of PIRG research teams.

During the month of January, 7 students were members of a PIRG tutorial sponsored by John Galloway which chose Legislative Profiles of Westchester County State Assemblymen and Senators as its project. (This is a local approach to the PIRG project Roy Moskowitz is doing in Albany). Each student was given the names of 3 elected officials and was responsible for compiling a brief, non-partisan, but thorough, profile of the representative. The N.Y. PIRG office plans to publish these pro-

files in a booklet which will be distributed statewide through libraries, the League of Women Voters etc. When completed it will be the first comprehensive guide of its kind and continually updated.

Louise Aronoff, Purchase PIRG coordinator, was assigned to Sen. John E. Flynn, (R-Yonkers) in January. She began her investigation by digging into the New York Times and local newspapers for articles about him. She then conducted telephone interviews with at least 5 Yonkers community leaders, identified from local newspaper stories. Finally she spoke to Flynn himself.

PIRG's policy has been to send 3 very official letters to each N.Y. legislator announcing the profile project and asking for his or her cooperation. This way it is difficult for the representative to play dumb when the student interviewer comes to call, and gives added credibility to the project. But real muscle for the profile project has curiously come from Assembly Speaker Duryea, who with shrewd political acumen has endorsed the PIRG effort. Now anyone who refuses to talk not only looks like an ass but stands in defiance of New York State's political

equivalent of the Godfather.

Aronoff says that legislators in Westchester have been uniformly impressed by the student interviewers, sometimes a bit intimidated. "By the time we interview them," Louise said, "we know as much about them as they know about themselves."

Depending on the speed and success of the petition drive a number of local PIRG projects are being considered. Students taking a research methods course are now finishing up the legislative profiles and some environmental science students have begun a study of a stream that runs through the campus and is probably being polluted by an unknown source. Other students may begin a price comparison project of local supermarkets and a study of property assessment procedures.

While PIRG-type work can continue without official membership in the state organization, membership substantially increases the weight of student findings and puts them in the hands of skilled advocates. The \$2.00 fee, which Nader estimates works out to 1¢ a day, is returnable under a special clause for those who object to the aims of N.Y. PIRG.



RABBI BURT SIEGEL

Ruach & Women's Union Series

Wednesday night, February 13, marked the beginning of a symposium-lecture series entitled "Judaism and Women", which is being co-sponsored by RUACH and the Women's Union. This is a four-part series that will deal with several topics relating to this now-controversial subject.

Wednesday night's session featured Rabbi Burt Siegel of Riverdale Temple in the Riverdale section of the Bronx. In soft-spoken tones, Rabbi Siegel told the group of about twenty students about traditional views of women and sexuality in Jewish literature and law. He immediately admitted his bias—Rabbi Siegel is a Reform rabbi, serving that branch of Judaism that has done the most to improve the status of women in Jewish life.

Rabbi Siegel was defensive but realistic about Judaism's traditional stands on women. He mentioned that although the traditional and Biblical view of the woman is one of wife, mother, and loving servant, Judaism was prematurely humanistic about its treatment of the woman in society—much more than other ancient societies, and in many ways, more humanistic than some laws that are presently on the books in the United States. For example, according to Jewish law, a man could not change a family residence without the approval of his wife.

The general reaction to Rabbi Siegel's talk was one of approval. The next seminar in the series will be led by Dr. Robert A. Raab of Wantagh, N.Y. He will speak in the Dining Hall on FEBRUARY 27 at 8:30 P.M. on the ever-popular subject of "The Jewish Mother". As usual, everyone is invited.

DORM GOVERNMENT REPORT

BY JOE MCGEE

The Dorm Government held its regular Tuesday meeting at the regular place (the conference room above the dining hall) last week. The meeting came to order only 10 minutes late and the minutes were quickly approved without objections.

Next, a five minute discussion followed concerning what to discuss next. Proponents of the "budget first" triumphed over those who felt the constitution should be handled immediately, and once again, Bill, "Old Sage", Sarovec, was forced into the limelight. Bill gave a clever explanation of how vouchers work and it almost seemed as if he was going to get off easy but then someone asked the inevitable question, "Why are we voting on the budget again?" Bill explained that there is a discrepancy of about \$165.00 between his books and the Student Senate books. Since he did not want to allocate non-existent money to Dorm activities, he reconvened his financial committee to draw up a new budget using the much lower Senate figure. This seemed to satisfy almost everyone and the new budget was passed with a 16-2 vote.

The next order of business was the ratification of the constitution. Bob Kahan opened discussion by pointing out an incorrect word in Article II, Section II, Part C, paragraph c. Further discussion led to a substantial revision and the inclusion of a new paragraph concerning removal of financial committee members and the resolution of disputes within the committee via the entire Dorm Council.

Adam J. Nagourney, acting as a representative for the LOAD, spoke concerning the duties of the Dorm Secretary as outlined in the Constitution. Mr. Nagourney assured the council that the LOAD would

assume responsibility for insuring that an article on each Dorm Government meeting appears in the paper.

Bob Kahan, who had obviously researched the Constitution, made still another objection. Indicating his opposition to holding dorm elections three weeks from the first day of classes, he argued that this was not enough time for new students to get involved. It was argued in return that postponements would not be in the best interests of the general student body and that the position of corridor representative exists as an adequate liaison for new students.

A final revision changed the number of signatures needed on a petition for referenda or constitutional amendments from 20% to 10%.

This was seen as an attempt to keep the government as open as possible to student feelings. Discussion was then closed for the constitution vote: 16 approved, 1 opposed, and 1 abstention. The Constitution must now be approved by two thirds of the dorm residents before it becomes effective.

At the meeting there was only one declared nominee for Dorm Chairperson, the post left vacant upon the retirement of Joe Taylor. Petitions for nomination, which require signatures from 5% of dorm residents, must be in by Wednesday, Feb. 20th. The Constitution will be presented for ratification in the same election for Dorm Chairperson.

FSA COMMITTEE

by Mike McGuire

The college-wide FSA Committee held its first meeting on Thursday, February 14, and announced it will be ready by this Thursday to decide whether the school should try to set up a Faculty-Student Association here or if its functions should be handled instead by the Student Senate.

A recent SASU report on FSA's included a listing of functions the state lets FSA's perform on SUNY campuses, and these thirty-seven possible functions were debated as to their desirability by the committee.

Among these possibilities are some sort of bus service, "cultural events", food service, the financial end of a health service, faculty housing, the purchase of land for college-wide recreational purposes, emergency loans (mostly to faculty

to cover the time after they arrive here but before they get their first paycheck six weeks later), assorted recreational activities, a college store (including a bookstore), travel advances for faculty who must travel on college business, and assorted "auxiliary services" to the campus which can include vending and check-cashing.

There was some debate within the committee as to whether the faculty should be involved in such a corporation. Some members felt that the Student Senate, which is a legal corporation, could carry out these functions. Student members seemed to feel that involvement of students, faculty, and staff would create a sense of community here. Committee member Sy Zachar of Student Activities suggested calling the organization a "Purchase Association" rather than FSA to avoid

the implication of exclusion of staff members.

Committee members include faculty members Kay Kearney (Theater), Tal Streeter (Visual Arts), and Al Eichner (Social Science) who indicated he might resign; students Mike McGuire, Cathy Seldin, and Ellen Brown; Sy Zachar; and Dr. Davies, Vice-President for Administration.

Writers' Guild Formed

The Purchase Writers' Guild formed in the CCS snack bar Thursday "In defiance of the void to serve as a catalyst to the Purchase Community through spontaneous literary antagonisms." Members include Ed Sheehy, Larry Deblinger, Garth Montgomery, Tom Pappell, Mara Novac, Kathy Brook-

man, Brad Schoenfeld and Andy Hugos. Brad was elected Commodore.

The Writers Guild will hold weekly 8 p.m. Wednesday nite meetings in the Snack Bar. Tentative plans call for Writers' coffeehouses, readings and other activities. Join them.



WRITERS' GUILD: (L-R) GARTH MONTGOMERY, LARRY DEBLINGER, ED SHEEHY, TOM PAPPELL, FRANK KIRBY, BRAD SCHOENFELD (COMMODORE).

Decal Contest

DESIGN A CAR DECAL FOR OUR COLLEGE. ALL ENTRIES MUST BE IN BY FEB. 28. SEND REPLIES TO STUDENT ACTIVITIES, ROOM 0013. THE WINNER RECEIVES A \$25. PRIZE!!! DESIGNS WILL BE JUDGED BY A PANEL OF STUDENTS, SEVERAL FACULTY, AND ADMINISTRATORS. ANY QUESTIONS, STOP BY STUDENT ACTIVITIES OFFICE.

Draw Your Design Here

\$25 Prize

Letters to the Editor

THANKS FROM EVANS

To the Editor; **EVANS**
 I'm writing on behalf of the Library staff to say thanks to everyone who worked on the move last week. The day went better than I had dared to hope it would, thanks to the very positive spirit of everyone who carried a load of books through those tunnels and up the stairs. There were a few books left in the Museum basement at the end of the day, but so few that the staff was able to get them moved into the Library and shelved by noon the next day. We are grateful for both the help and the helpful attitude, and we look forward to seeing all the movers again as patrons in the new Library.

Sincerely yours,
 Robert W. Evans
 Dir. of the Library

AND WADSWORTH

To the Editor:
 I want to express my gratitude to the College community - students, faculty and staff - for their assistance in moving the Library last Wednesday. I was particularly impressed by the number of students who turned out and by the seriousness with which they approached the job. It was a great demonstration of college spirit, and I felt proud to take part in the effort even though, as was pointed out to me with increasing frequency, I did not have the fastest feet in line.

Frank W. Wadsworth
 Acting President

EPC NEEDS INPUT

To the Editor of The Load:
 I have been asked by the Faculty Educational Policies Committee to solicit from your readership - students, staff and faculty - some help in the evaluation of faculty whose positions are under review this year for re-appointment, promotion or tenure.

As you know there are students and faculty serving on review committees in each division of Letters and Science; additional students and faculty will be specifically requested to write letters concerning candidates on the basis of participation in classes with the faculty under review. But there may also be people who would not be contacted by these methods who have valuable first-hand information.

We therefore invite anyone who would like to contribute to write a letter, in care of the Secretary of the particular candidate's Division addressed to the Faculty Review Committee for that candidate, to be placed in the candidate's files. All letters will be confidential.

The candidates are: Humanities - Professors Aptekar, Cavell, Chevigny, Florence, Margolies, Novick and Paléwosky-Conde; Social Sciences - Professors Bell, Etzkowitz and Friedlander; Natural Sciences - Professors Currin, Keller, Landis and Utter.

Let me emphasize that these letters should provide information on first-hand, direct experience with the faculty in question, not the reports of friends. It is very important that the letters be explicit enough to allow the Faculty Review Committee to weigh the evidence properly.

Thank you for your help.

Sincerely,
 Robert Neville
 Presiding Officer of the Faculty

STATUS OF SHIT

To the people who run The Load:
 I find it admirable that you folks have the presence of mind to so appropriately name your "newspaper", but I am somewhat dismayed that you insist on rubbing our faces in it issue after issue. Your last attempt is a case in point; besides syntax and grammar

that would fail a sixth grader, your paper had so many factual errors that one wonders why you bothered to print it at all. To wit: Michael Hammond, Dean of Music, has never "maintained that the musicians will be able to survive without [the practice rooms in the basement of the Museum] at least through the spring semester". He is still fighting to keep those rooms available, either where they are, or somewhere else, but for this semester.

Bob Dylan's new album, for the information of anyone who has been studying too hard to open his eyes, has been out for two weeks now, not on the Ashes & Sand label, which was a joke of Dylan's explained long before the current tour began, but on David Geffen's Asylum Records.

The article about Gregg Allman was embarrassing, as was the picture showing a figure one would assume to be Gregg playing a five-string guitar. The only member of the Allman family who played the guitar (and it usually had at least six strings) has been dead for two years. Gregg is not.

Janis Joplin is. Janis' Full-Tilt Boogie Band, by the way, did not include "pretty guitarist Sam Andrew", and was far from being "UN-together". It was the best band she worked with, and included such greats as Richard Bess and Nick Gravenities, and only appeared on Pearl, her last studio album, and part of the later-released double live album, not Kozmic Blues (note spelling).

Your general content would be quite laughable if it were not so tragic. I notice three column inches about the upcoming pinball tournament, approximately 1/8 column inch about the orchestra concert, and nothing at all about the orchestra's recent concert in Albany (the purpose of which was to justify the school's existence), or the mammoth problems attendant to the opening of Theater D which have recently come to light.

Your record reviewer managed to choose to review three of the most boring and pretentious albums released in recent memory, while systematically ignoring the new releases by such artists as Joni Mitchell, Yes, and our own Anthony Newman (whose name I have yet to see mentioned in your paper).

A campus newspaper should be involved in reporting and debating all of the problems that affect the students on this campus, as well as their achievements. Subjects I see that never quite make it into publication are things like the space problems of all the arts students resulting from the mass eviction from the Museum, the water outage in CCN that took three weeks to fix, the stolen packages that nobody in the mailroom or anywhere else wants to take responsibility for (did you know that absolutely nothing on this campus is insured except the students?), the atrocious misuse of funds by the food service who feed us shit so they can hire a drunk accordion player, or the disastrously dangerous propane tanks under the six-months-old-and-still-unfinished arcade. Also lacking are reports on things like concerts, productions, and exhibitions (reading The Load, one would never know whether the Messiah was ever actually performed), except for those which Scott Morrow, the scope of whose ego is matched only by an accompanying lack of intelligence, manages to get involved with.

I am, as you may have gathered by now, a music student. I find your lack of coverage of the arts on this campus even more appalling than your narcissistic editorial content. Because I am a musician, however, does not mean I lack the skills of verbal communication, which apparently the editors of The Load do. I am ashamed to call it my campus newspaper, and should it continue publication with the poor standards it has exhibited up till now, I can only assume that it is because the students at this school have no hope or desire of rising above what must be called, to be

EDITOR - Andrew Hugos
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 NEWS EDITOR - Adam Nagourney
 FEATURES EDITOR - Jeff Salkin
 ART EDITOR - Laura Lesser
 CULTURAL CRITIC - Scott Douglas Morrow
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 LITERARY EDITOR - Joel Bennett
 ART - Charles Alexander ('Chuck') Plunkett

STAFF

Editorial

THE BLEAKNESS OF THE SOCIAL ENVIRONMENT AT PURCHASE CHANGED FOR THE BETTER DURING THE PAST TWO WEEKS WHICH FEATURED DICK GREGORY, A TOM PAXTON CONCERT, AND A COMMUNITY EFFORT TO MOVE THE LIBRARY. THOUGH SPRING IS AROUND THE CORNER, THERE IS NO NEGATING THE FACT THAT DEPRESSION HAS BEEN AN EMOTION WIDELY EXPERIENCED HERE THIS WINTER. THE ENTIRE COMMUNITY OUGHT TO TAKE A GOOD LOOK AT WHY.

NO DOUBT THE MERE EXISTENCE OF THE OPINION THAT PURCHASE IS A DEPRESSING PLACE WITH NOTHING TO DO MADE THINGS WORSE. THE ATTITUDE SERVED NO PURPOSE OTHER THAN TO MAKE PEOPLE DO LESS. THE STUDENT SENATE ALLOCATED THE GPC AN UNPRECEDENTED \$15,000 FOR EVENTS AND INSTITUTED 'THE CARD' IN AN ATTEMPT TO REMEDY THE BOREDOM. ALREADY THE GPC HAS PRODUCED, AND WE HOPE THAT, IN LIGHT OF THE POSSIBILITY THAT SUCH THINGS AS CONCERTS WILL BECOME INCREASINGLY WELL-ATTENDED, PROVISIONS FOR ADVANCE TICKET SALES WILL BE WORKED OUT SO THAT STUDENTS WILL NEVER BE TURNED AWAY.

MUCH OF THE GENERAL DEPRESSION AND LACK OF COMMUNITY CAN BE ATTRIBUTED TO A FACULTY THAT IS COMMITTED TO BEING ON THE ROAD BY 5 P.M. THEIR PRESENCE IS CRITICALLY NEEDED BY A RELATIVELY YOUNG STUDENT BODY WHICH OFTEN HAS NO OLDER PEOPLE, STUDENTS, FACULTY OR OTHERWISE, TO TURN TO WHEN TROUBLE CROPS UP. THE FACULTY MUST TAKE RESPONSIBILITY FOR AND DEVOTE MORE ATTENTION TO THE PHILOSOPHICAL QUESTIONS AND EMOTIONAL PROBLEMS CREATED IN STUDENTS BY THE CONCEPTS TAUGHT TO THEM. A BEEFED-UP COUNSELING OFFICE WITH A HEAD COUNSELOR WAS NEEDED YESTERDAY.

MANY STUDENTS HAVE BEEN FRUSTRATED BY ATTEMPTS TO CREATE INTER-DISCIPLINARY MAJORS AND ARE NOW TOLD THAT A LIBERAL ARTS DEGREE MEANS NOTHING. THE COLLEGE MUST LIVE UP TO IDEAS IT SOLD IN THE PAST. ALAN GETTNER AND HIS INTER-DISCIPLINARY COMMITTEE SHOULD BE APPLAUDED FOR ADVOCATING THAT STUDENTS BE EXPOSED TO A BROADLY-BASED INTER-DISCIPLINARY PROGRAM IN THE FIRST TWO YEARS. STUDENTS MUST UTILIZE THE STUDENT SENATE TO MAKE THEMSELVES HEARD IN THIS AND EVERY REGARD.

PURCHASE IS STILL A FRONTIER, BUT THE TIME HAS COME TO START CULTIVATING IT.

kind, the status of shit.

Paul David Lehrman

P.S. It should be mentioned in passing that all the music students are anxiously awaiting the world premiere here of Ravel's Pirino Concerto, with Joanne Polk as the soloist. All of the orchestra members, especially Joanne, hope that it is not too different from Ravel's Piano Concerto, which Joanne plays very well and which the orchestra will have presented to the Purchase community by the time you read this.

LOAD REPLIES

Mr. Lehrman

The people on our staff were both hurt and offended by your letter. None us could write for the New York Times, but we do put in alot of work on The Load and can never leave Purchase on weekends because it goes to press on Monday. We are not professionals, but, as a music student, I'm sure you know that it takes amateurs many years of practice to become professionals. You show yourself by saying our "syntax and grammar would fail a sixth-grader" since it is an overstatement and any first-year journalism student knows that the understatement is the most powerful verbal weapon.

I do not know whether or not Mr. Hammond actually said that music students could actually survive for a semester without practice rooms, though he has said that he certainly did not mean to imply that. Whatever the case may be, this kind of 'misquoting' is not a problem peculiar to The Load, it is a problem inherent to almost all forms of communication. If you'll notice the front page, 2nd section of the New York Times, there is a box devoted specifically to corrections every day.

Touché to Bob Dylan for catching us flat-footed. Our editors simply don't have the time to check up on every scrap of information that is handed in.

Yes, Greg Allman does play the guitar; if you bought his latest album, LAID BACK, you'd see a picture of him with such an instrument in hand. I think their mother also fools around with the strings - that's two Allman guitar-pickers alive and kicking.

You are right, Full-Tilt Boogie was not on I GO! DEM OL' KOZMIC BLUES AGAIN (note title), but Sam Andrews was; I think he's pret-

ty, and in my opinion the band was UNtogether. I hope you realize that reviews are not news, but opinion. You are welcome to hold yours, and I will hold mine.

I realize we do not properly cover the Music Division. I have told Dean Hammond (whose office is across the hall from ours) and Marc Marder that we have no staff member who understands classical music, and would they please ask a music student to review Purchase Orchestra concerts for us or send us press releases concerning the Music Division. Neither reviews nor releases have come in. I told Marc last week that we would be happy to report that concerts were held, but we aren't knowledgeable enough to review them.

Mr. Morrow may have a large ego, but he produces articles - you do not. My apologies for not reviewing the Joni Mitchell album - I didn't have the gas to get it. We welcome your review. If you look in The Load (Vol. II, No's 8 & 10), you will see articles about the package-mail situation and the space problems of V.A. students. We are all aware of the problems with Theatre D and would like to get the facts before we print hearsay. No, nothing on the campus is insured because there is a State policy forbidding it. (What company would take the risk?) As for the "disastrously dangerous propane tanks under...the arcade," by law no one can pass through a campus area under construction - the State does not own it yet. To say 'Servo has "misused" funds, without facts to back up the statement is libel. We have also neglected to report that the Dorm has been illegally used as a stereo outlet. Our staff meetings, announced in the Calendar, are open to all students and their suggestions.

Your statement blaming students and The Load for not wanting to rise above "the status of shit" prods me to remark: You have no desire to be anything other than pretentious. As for your P.S.: I admire your condescending stance, and I apologize for the mistake. Though I am an Urban Studies major, I do not expect you to understand the concept of an 'SMSA' or a 'standard deviation.'

Bill Graham used to say to his hecklers, "You are an asshole," but I always considered Bill crude. And, of course, he's out of business.

Andrew Hugos
 Editor

MUSIC STUDENTS PERFORM

On Thursday, Feb. 14, Purchase students and the community at large were once again treated to an evening of music by the Purchase College Orchestra under the direction of Michael Hammond. From its modest size last year the orchestra has swelled to more than 50 members and now features student soloists at most of its concerts.

The recent program included a spirited performance of Shostakovich's *Symphony No. 1, Opus 10*, with its erratic and arresting fortes. First year student Arnold Burton, despite his deceptively wiry frame, overwhelmed the audience with a lyrical performance of 2 Mahler lieder in a rich and steady bass.

Intermission was followed by Varese's *Octandre* in 3 movements, ably performed by a wind and string octet. The concert closed with a bold performance of Rachmaninoff's



Photo by Laura Lesser

difficult *Piano Concerto No. 2 Opus 18*, by second year pianist David Rissenberg.

Committee Recommends 1 Cluster

BY PAT NEALE

The innovative Purchase cluster program might be in for some heavy changes. According to the recently completed cluster evaluation survey, 79.1% of respondents felt that one cluster was preferable over the present two-cluster system and 58.4% felt that major changes were needed in the program. This is particularly interesting in light of the fact that only 46% of those surveyed felt that only one cluster was needed last year. A study of the implications of these results is being done by the Cluster Committee, whose preliminary recommendations are to cut the cluster requirement from two to one.

The cluster as a course type aims to involve the student in interdisciplinary study and replaces the distribution requirements found at many other undergraduate colleges. However, the Cluster

Committee feels a two cluster program violates the advertised flexibility of the Purchase curriculum. The preliminary report cited this as especially true "for students planning a major in the natural sciences who presently, operating under extreme constraints imposed by their disciplines, cannot take enough science freshman year and have inadequate time for and choice of electives sophomore year." In order to preserve the interdisciplinary character of

Beyond Broadway: Introduction

BY SCOTT DOUGLAS MORROW

One is always seeking exciting theater; a theater that disturbs, challenges, provokes; a theater that arouses the hearts of man in our time. Today, in an era of conformity, new productions are usually far from experimental. Only as the leaders of our contemporary theater — writers, producers, directors, playwrights — show a real desire to create boldly, to experiment with new forms, can we hope for the emergence of a truly modern theater. This requires a genuinely responsive audience; one that can go beyond the established patterns of today's commercialized stage. Both the dramatist and the audience must be in quest of the novel in theatrical productions. The artist must also be technically expert through diligent practice of his art to successfully convey his new ideas. A pioneering spirit Beyond Broadway will indeed prove rewarding.

Between 1905-1963 Beyond Broadway introduced new forms of theater as well as new interpretive talents to America. Some of these new experimental forms have gradually been assimilated into the commercial Broadway theater. A lot of Broadway theater has developed its creative imagination through its association with Beyond Broadway.

The American playwright has revealed true growth in his dramatic presentations. Beyond Broadway — his plays have brought an indigen-

ous theater which reveals the true culture of our American way of life. The dramatist projects the ideals, quests, and needs of the people who make up his audience. The playwright may communicate to his audience with compassion and understanding.

In any theatrical experience of value the audience should be stimulated and an intellectual rapport established between playwright and audience which extends the limitations of ordinary dramatic presentation. The playwright must project values intelligible to his particular audience. Beyond Broadway is unique in that it has an understanding audience which comprehends (or at least tries to) new horizons of thought, (to whom the playwright is able to write to the utmost of his talents.)

Fine American interpretive talents have appeared on Beyond Broadway — actors, scenic artists, lighting designers. However, the true contribution to theater is the new drama written by American playwrights which developed off the Broadway limits: new drama and new ways in presenting it.

The real hope of any creative enterprise is to inspire its own artists to produce their individual contributions, which may transcend the established models and pioneer original forms. Beyond Broadway is a state of mind, a way of looking at theater at odds with Broadway patterns. It is defined by the variety of its uses. It is a showcase for new actors and directors, a place where new talent can be discovered. It provides the means of encouraging the growth of theaters that exist in time and so engage the loyalties of talented professionals that they can develop continuity of production and a consistent artistic policy.

Beyond Broadway theater presents the best of the dramatic works of our new playwrights, and with its ever broadening base will remain the most exciting of theater as long as young artists with courage continue to display and develop their talents in a theater which stimulates creativity and imagination.

The "Open Theater" represents the most outstanding example of a new type of theater that in its work and its approach is very stimulating in its creativity. After seeing one of its presentations entitled "Mutations", it so intrigued me I decided to look further into this type of non-verbal theater.

Announcements

RA APPLICATIONS

APPLICATION FOR '74-5 DORM RA POSITIONS WILL BE AVAILABLE IN THE HOUSING OFFICE BEGINNING WEDNESDAY, FEB 20. APPLICATIONS MUST BE RETURNED TO THE HOUSING OFFICE, TOP FLOOR OF THE DINING HALL BY 5 P.M.

DORM GOVERNMENT CHAIRPERSON

ANYONE INTERESTED IN RUNNING FOR DORM GOVERNMENT CHAIRPERSON MUST SUBMIT A PETITION WILL AT LEAST 5% OF DORM RESIDENTS' SIGNATURES BY WEDNESDAY TO ANY MEMBER OF THE DORM EXECUTIVE COUNCIL. QUESTIONS SHOULD BE DIRECTED TO ILANA SNYDER, MARIA BORTOLUZZI OR BILL "SAGE" SAROVEC.

GOSPEL

ANYONE INTERESTED IN COMING TO WEEKLY REHEARSALS AND LEARNING HOW TO PERFORM GOSPEL MUSIC SHOULD COME TO THE MEETING TUESDAY NIGHT AT 8:30 IN THE DINING HALL. ATTENDANCE AT THIS MEETING AND ALL OTHERS IS REQUIRED. THE PROGRAM, UNDER ED KEELER AND IS PREPARATION FOR AN APRIL 26 CONCERT OPEN TO ALL.

GYM POLICIES

THE HEALTH AND PHYSICAL EDUCATION BUILDING IS INTENDED FOR USE OF STUDENTS, FACULTY AND STAFF PRIMARILY DURING THE HOURS OF 9 AM - 9 PM MONDAY - FRIDAY AND 10 AM - 6 PM ON SATURDAY.

GUESTS OF STUDENTS, FACULTY AND STAFF WILL BE ADMITTED FOR A FEE OF \$1 FOR ANYONE OVER 12 YEARS OF AGE AND \$.50 FOR ANYONE UNDER 12 DURING THE HOURS STATED ABOVE.

DURING SCHOOL HOLIDAYS THE GYM WILL BE OPEN TO STUDENTS, FACULTY AND STAFF, BUT NOT TO GUESTS.

RESERVATIONS FOR ANY FACILITIES ARE LIMITED TO PURCHASE STUDENTS, FACULTY AND STAFF. COURTS MAY BE RESERVED BY COMING TO THE ACTION EDUCATION OFFICE (NO PHONE CALLS) AND FILLING OUT A COURT RESERVATION CARD AND POSTING IT ON THE COURT OF OUR CHOICE. FROM 9 PM, COURTS MAY BE RESERVED FOR ONE HOUR AND ENDING ON THE HOUR. ALL OTHER PEOPLE ARE ON A FIRST COME FIRST SERVE BASIS PURCHASE PEOPLE HAVING FIRST CHOICE.

CALENDAR DEADLINE

ALL NOTICES FOR THE MARCH CALENDAR MUST BE SUBMITTED TO DAVE ROBB, 0014, CCS, BY 5 PM FEBRUARY 21.

the lower division, without a spring cluster, 'Interdivisional Courses' would be formulated, taught by two faculty from two divisions or schools. The Committee points out that this plan permits a greater number of subjects and discipline combinations (with faculty less tied down), cuts down friction between divisional and interdivisional studies, and would extend the range of interdivisional studies to sophomores and students of the arts. To insure that interdivisional studies gains a foothold at Purchase the committee also urged the formation of a Committee of Interdivisional Studies until such time (hopefully soon) as a Dean of Interdivisional Studies is appointed.

Two Poems

*Child, pale and blue lip
You seem so silent in my womb,
Black womb.*

*Sad child
Still like a fly in my spider's web
For you can never be.*

*And I will not cry for you,
Instead I carry you like a sagging
load,
Till slowly you fall from me,
like so much waste.*

-Madelyn Ravotto

*the winter red
cheek of
child in snow
running
her
hair*

*through
the
falling
flake
that melts words in her palm.
-Song Cry Still*

MANLEY'S

TUESDAYS

**FREE PIZZA PIE
WITH EVERY
PITCHER**

FRIDAYS

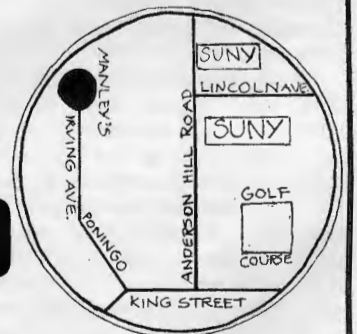
1 FREE DRINK SUNY ID CARD NEEDED

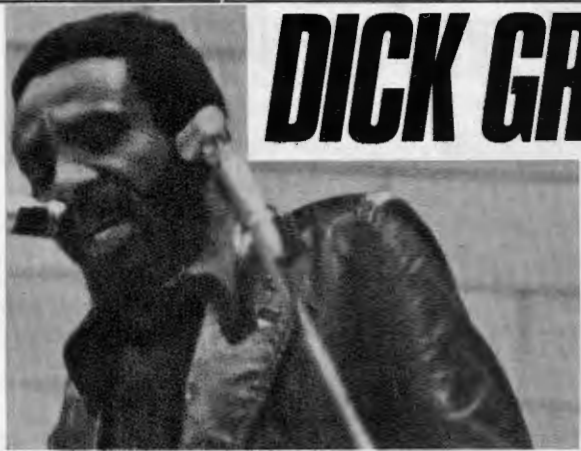
FRIDAYS AND SATURDAYS

**HAPPY HOUR-8:00-9:30
DRINKS 1/2 PRICE**

SUNDAYS

**ALL THE BEER AND PIZZA
YOU CAN EAT-5:30-7:30** \$2.00 ADMISSION





DICK GREGORY SPEAKS ON OUR TIMES

BY LENNY SHEAR AND MIKE FELDMAN

When Dick Gregory spoke at Columbia in 1970 the crowd was noisy and political, and a great sense of humor permeated the place. Students were still laughing at anyone who really thought their own power meant anything. Nixon was a joke, Vietnam was not. Kent State was only a college in Ohio.

He spoke then about the power of organizing. He criticized people who claimed they would die for a cause, but wouldn't march and go to jail for that cause. He spoke about the postmen who were striking at the time. He said that if we really wanted to disrupt the country, we could all give our postman 50¢ a day, and they could strike for life. He told the Columbia students that they were the first to organize, and demonstrate for their own needs. They were the first to tell the University that it existed to meet their demands, and to serve them and not the United States Military. The audience took his praise and walked out with a firm belief that they had and would continue to influence people in decision-making positions. There was anger at a clearly-defined enemy, and confidence in the inevitability of the Revolution.

Last spring at Nassau Community College, Gregory was speaking to a much different audience in much different times. Besides the Community College audience, there was a large percentage of people from the neighboring Black communities, many high school students and older teachers and administrators.

He changed the emphasis of his lecture. Now he was talking about nutrition and health and moral fortitude. There was a sense of guilt in the audience as people examined their lives and decided that he was talking to them, not just the older generation. Now his pessimism was depressing, and his speech was a foreboding prophecy.

Gregory devoted the conclusion of his lecture to Karma, the natural order of things and the balance of the universe. He talked about the involvement of the United States and the CIA in killing people all over the world and said, basically: It will all come back on us.

At Purchase, now almost a year since his warnings, he still talks of doom for the country. Four years since the Columbia speech, we are included in the demise of the system. There has been a loss of laughter. People take the impeachment of Richard Nixon seriously, as if it will change anything. But Gregory leaves us with no real issues or direction. I guess we should start with this college.

In driving Dick Gregory to the airport, by Zachar, Curtis Taylor, and Michael Feldman and Len Shear for the Load, had the opportunity to speak to him. Here are some of his more interesting comments.

The Movement -

Thanks to the civil rights movement we got a human rights movement. For the first time you got women, Chicanos, poor whites, Indians, old folks, black folks headed in the same direction....Best thing that ever happened. One at a time ol' gorilla could chop you up but when he got five thousand people headed from different directions he's in trouble.....(The leadership lies) in the masses where it should be in the first place. Long as you have leadership in the masses, no such thing as killing your leader.....

Gerald Ford -

It's like, Gerald Ford is an insignificant nothing. Then the Gallup polls saying he's the number one contender. Everybody walkin' around saying 'Gerald Ford's the man.'.....

Impeachment -

Don't make no difference. Makes no difference one way or the other.

Mature & Late Allman

BY ANDREW HUGOS

When the band pulled out of the Hourglass experiment in '69, Gregg was forced to stay, under contract, in L.A. He testifies to having written a letter to a friend explaining strong impulses to commit suicide - things were bad, though probably not that bad. Meanwhile, Duane was working at Muscle Shoals studios, meeting and playing with some fine musicians. He signaled Gregg to join him, and shortly thereafter the Allman Brothers Band resulted.

Their first album, *THE ALLMAN BROTHERS BAND*, though only a mild success, was in many ways Gregg's peak as a singer-songwriter. It was raw without being incoherent, sufficiently polished but not slick, soulful, but undeniably white music. The guitars fuzz on occasion and Gregg's voice, particularly on *Black-hearted Woman*, slips out of key at times, but instruments are hooked into the musicians' brains - the technique does not interfere with the expression. Gregg penned five tunes and begins a songwriting style characteristic of him since: each song starts with a central bar (riff) that is developed upon and recurrent throughout. Though this technique is limited, it proved catchy and successful.

It is apparent of this album that lyrics are not Gregg's forte, but, coupled with the inherent ability of his voice to speak to the white, down-and-out-male, they reach deep. *It's Not My Cross to Bear*, after evolving out of Spencer Davis' *Don't Want You No More*, begins with Gregg heaving "Yeah, Yeah, Yeah!" Such a pouring out of emotion, though barely literate and hardly poetic, embraced the agony of a man who has felt his love turn into a swamp of pain. The statement can neither be politiciz-

We're at the point now where any way we can't loose.....

Ronald Reagan -

Best thing that ever happened in California was Ronald Reagan. 'Cause as long as Pat Brown was governor everybody in America, including myself, looked at it like the sunshine state. Then when Ronald Reagan got in they could rally behind that and then we know Chicanos have problems out there.....want to hear something funny; Eldridge Cleaver, George Jackson, Bobby Seale, Huey Newton, right, all these cats went to jail under Pat Brown and got out under Ronald Reagan.....

McGovern -

Worst thing that could ever happened to this country would have been, McGovern won. Watergate would have been at ease and everybody would have been happy.....Ask those Indians to show you that letter that McGovern wrote where he called them animals and said all of them were outsiders and need to be crushed..... Brother anytime you got to deal with the lesser of two evils - you're in trouble.....

Running for President -

I might, as of now I'm not planning on it..... Tell you what: had Humphrey got that million and half votes that I got, he'd be president. Humphrey would have been worse than Nixon.....

Eugene McCarthy -

Never Trusted McCarthy..... He never came out for much on record when he was in the Senate..... Ain't it funny that Barry Goldwater goes out there and gets clobbered and hangs in there but we can't hear from Eugene McCarthy. Quits.....

White Liberals -

White liberals, well you see, I don't trust anybody that hangs a label on themselves. That scares me.....

The Best Newspapers -

The Miami Herald is number one, St. Louis Post-Dispatch, Los Angeles Times, Des Moines Register, then The New York Times, and Washington Post.....

Israel -

The Israelis did, man, what everybody overlooked. The Israelis took a desert and made a green wonderland out of it. Y'know how they did it - Plant trees - the first law of nature. They planted ten million trees, if anybody knew what they were doin' they would have bombed them. They would have wiped their ass out.....

College Dormitories -

As long as they could put them in dormitories like that, they ain't too worried about them.....

U.S.A. -

Well, there's going to be a food crises, that's why I'm not going back to eating alot, then nobody's going to go to work, and then it'll fall. About two, three years then the military dictatorship.



Photos by Joe Biber

ed nor rationalized nor critiqued in terms of technique or poetics - it merely speaks to those who have felt it.

Dreams I'll Never See builds on the theme of the man who needs help, and makes no bones about wanting it from a woman. Again, this is the reality, not the ideology of the time. It is one of the few 'spacey' pieces the Band has produced, and though it is well-arranged, shows that Gregg is only adequate as an organist. The album finishes with the classic *Whipping Post* which gives the guitars time to go.

In the subsequent three albums (excluding the live Fillmore East one) Gregg surrenders more and more song-writing and vocal time to Richard Betts. The latest, *BROTHERS AND SISTERS* features a whole side of Betts tunes and only two by Gregg. Much of the vocal time is Dicky's a la *Ramblin' Man*. Nevertheless Gregg contributes several and varied works in the three albums: *Melissa*, *Midnight Rider*, *Please Call Home*. Each demonstrates a different part of Gregg, each a different ability in his voice. His unique route to the white ethos is probably best demonstrated in his interpretation of Sonny Boy Williamson's *One Way Out*. The song pauses at the end for a wide-ranging, humming vocal riff that establishes the voice as the song's prime instrument before the guitars crash in with the finale. Gregg's version cannot be compared with Sonny Boy's no matter how much blues freaks want to say only a black man can sing it. Gregg sing's only from his point of view - that of a white man. At the Watkins Glen concert he got so caught up in the song that he didn't bother with the melody. Instead he stood silently for a moment, slightly hunched in his tattered army jacket. Then he squinted his eyes and put both hands to his head and roared, "I'm just not gonna take it no more, baby." Blown-out looks on faces in the crowd made Gregg's effectiveness a moot point.

Gregg's recent album, *Laid Back*, shows a marked change in orientation. Though he redoes *Please Call Home* and *Midnight Rider* with more and drawn-out instrumentation, he tends toward folkly stuff. In both the traditional *Will the Circle Be Unbroken?* and Jackson Browne's *These Days*, he cleverly converts his gutsy tones to earthy ones.

Gregg has become an old pro. We see by the dudish clothes he now wears that he is not only laid back but laid up in dough. Great as it is his creativity has gone the way of James Taylor, Paul McCartney, Good Ol' Eric, Joe Cocker, and Mickey Mantle.

PACKAGE GRAB BAG!

ALL packages in stock just \$5.00 this week. Come on down and get 'em before they get me.

PZT

Dear Lyle,
We love you.

Chump and especially Phil.

PAXTON CAPTURES PURCHASE AUDIENCE

By Elliot J. Galdy

Returning from the Humanities Building last Saturday night, I was struck with the feeling that I'd been overwhelmed by a performer whose realm I'd never heard before. Oh, I had heard some of Tom Paxton's songs before, but tonight, sitting up on stage, being close to him, I had the feeling throughout the concert that this man is one of the truly great performers of the past decade.

He does what very few solo performers, and, for that matter, groups are able to do: he transports you, via his songs, through the range of human feelings. For the few minutes he's singing a song about his wife, you're seeing the face of a loved one, or another one of his songs makes you think of any one of a million things. All of Tom Paxton's tunes recall some feeling or emotion, and that is why Paxton got three

encores when he played Purchase. That is why he has continued to be one of the popular forces in folk music. He has a particular universality that most performers cannot achieve.

This concert was, for me, a total experience. He took me to that one-time feeling of warm love. He showed me the comedy in lying around in bed with your woman, at 2:30 in the morning - you're wasted, and just too tired to get it up. It seemed like a sad thing at the time, but after listening to Paxton's version of the situation, you realize that it's pretty comical. And he especially made me aware of the time when you see someone, you don't know her name, you've never seen her before and you know you probably won't see her again, but still, you stare at her and say to yourself, "Whew, where've you been all my life?" It figures it would happen to me tonight and

when he played the tune about the guy-meets-girl-in-the-747. I had to laugh and nervously glance down into the audience at her. She might have glanced at me too.

Anyway, Tom Paxton has left an indelible mark on my mind and, I think, on the minds of everyone who saw him tonight. One good thing about sitting up on stage is that you can see the faces and reactions of the audience. The strange thing that I realize now is that I alone didn't undergo any unique experience, but that everyone there, from the little girl who ran up to the stage with a request (which he granted as his first encore) to the gentleman with the bald pate, smiled the same smiles, laughed at the same laughs, and had those same kinds of feelings. Maybe that universality, and maybe that time of peace that Tom Paxton was singing about, ... maybe one day we'll see it.



TOM PAXTON

Photo by Laura Lesser

THE BEAUTIFUL PIG:

OR AN ARTICLE ABOUT THE ART DEPT. BY AN ART STUDENT FOR A CHANGE

BY SHELLEY BARON

Allow us first these few moments of history. A meeting the very first day, and he doesn't look like an artist (these days having just followed high school where you KNEW who the artists were and these days being before our long acquaintance with the Yale artist who doesn't look like an artist either). Why, we ask, a museum with no painting, and in the true Dada spirit, a photography class with no darkrooms the first few weeks? What a rude awakening from dreams of studios with the SMELL of studios.

The first week of classes; utter disbelief as the teacher assigns the first project in three dimensional design to be built entirely out of soda straws. What about wood, clay, plaster, plastic, fiber, steel bronze? Remember Henry Moore, or at least John Chamberlain? And then the first meeting of the two dimensional design class where we were presented with our own personal battleground—a grid of black stripes on which we were to be acting for the next seven weeks.

It is now a year and a half since that terrible beginning and only half of the forty-five are left. I'm not sure how it happened but suddenly we have an art school here and a home, the garage, at least temporarily, and a short term when alot was accomplished, and our first student-run print show. All first steps, but important ones to be sure.

I will not speak here of failure or success for there are no absolutes in art or anything else. The same educational experience can be vital and thrilling to one student and totally worthless to another. There is an incredible amount in any art, visual art in particular, that can never be taught. Many of us came here with the Socratic vision of a Teacher—a personal guru, with whom we could sit, drinking sherry, and absorb the truths of many centuries of art. After a period of years we would emerge, perfectly formed Artists, have our first gallery show within months, be heralded by a slobbering public, and be instantly assured of a place in the annals of art for all time. How painful at first to see old dreams die. How hard it is to learn that what is most precious to an artist/teacher is usually that which is the hardest to transfer. J.D. Salinger wrote about this idea in his short story "Daisy Miller" Smith's Blue Period:

"...he was quite able to show a reasonably talented student how to draw a recognizable pig in a recognizable sty, or even a picturesque pig in a picturesque sty. But he couldn't for the life of him show anyone how to draw a beautiful pig in a beautiful sty (which of course was the one little technical bit his better students most greedily wanted). It was not, need I add, that he was consciously or unconsciously being frugal of his talent, or deliberately unprodigal of it, but that it simply wasn't his to give away..."

'If most of us are going to end up as waitresses and car mechanics anyway, why not teach fundamentals of Table Waiting?'

There is a strong case to be made for not teaching art at all. After all, some of the

greatest artists of all time were totally self-taught. An emphasis on technique can be stifling and all of the technique in the world does not an artist make. But there is much to be said for the school of hard knocks as a basic training for the artist. If most of us are going to end up as waitresses and car mechanics anyway, why not teach fundamentals of Table Waiting?

There is a reason for art school, and it goes beyond classes and teachers to a basic concept-community. Art is a damned lonely and frustrating business, and anytime you can share it with others is welcome. A sense of community is important as a supportive base for individual work, and as a surrogate family of sorts. It is not easy to make a bad drawing in class with fifteen other egotistical bastards. Many fellow artists have expressed their hatred of this competitive nature in themselves. It is something that everyone faces to a certain degree, and a studio class is a good place to deal with it.

There are great dangers to this community business also. In fact, when carried too far, as in many art schools, it creates a vacuum where artists are working only for other artists, detached from the world entirely. This disease exists all over the art work and serves to narrow the audience for art drastically. Artists begin to speak the art language and no other. Now, I can speak this language quite fluently and have to admit that it is quite an ego trip. While engrossed in endless artsy discussion one begins to feel part of a long line of notorious personages. Soon words like painterly, kinesthetic, and Richard Diebenkorn start falling from your lips like pearls. But to get a good idea of how obnoxious and exclusionary this all is, try sitting down at lunch with a group of rabid musicians or attend a dermatologists's convention. When language becomes exclusionary then it fails as a communicative tool.

Is there then, a happy medium between the clique and total isolation? I believe there is and am happy when dinner conversations turn sometimes past art to other things. Also, I am heartened to see some of my fellow students battling for interdisciplinary studies despite tremendous opposition. I think that interdisciplinary study is one of the more valid concepts that Purchase was supposedly founded on, even though it contradicts the "professional" aims of the School of the Arts. Art, as conceptual artists and the Dadaists before them, have shown us, refuses to be contained. It spills over into many other fields and the college should do everything it can to encourage forays into related and not-so-related fields when a student displays genuine interest.

Purchase is a strange place to be creating in. It lacks the vitality and juice of the city and the serenity of true country. It is a wonderful place to get lost in your work, but as I must state again, art does not come from a vacuum. Artists are not monks. When does the lack of distractions stop being secure and start to become stifling? The great dreams of Ed Barnes to make this place an urban environment in the country have failed. The result has been an uncertainty of place. The neutrality of the brick has overwhelmed us all at times. We must remember that is only a great backdrop, and hopefully well-planned environmental art will surface yet, perhaps funded by the Inter-Arts Council or other folks

with money. All patrons are welcome.

'The garage is old, and its walls ooze a welcome life... this gem of a building will be torn down this summer... Perhaps a well waged campaign will stay the executioner a few years.'

While we are on the subject of architecture, I must add that one of the most important reasons for our general good feelings this year as opposed to last is the acquisition of the garage. It has enabled us for the first time to have adequate studio space, though unfortunately there is not yet enough space to around. Fifteen or more artists have been accommodated; mostly sophomores and a few freshmen. These studios have saved those of us who with the masochism inherent in artists, insist on living in the dorm despite all reports that human life cannot exist there. A separation of workspace and living space is crucial, as I, who last year wove a 12 ft. wall hanging in a Maritime dorm room, know only too well. Besides all of this individual studio space, the garage has also provided us with a large communal studio space where some drawing and painting classes are held, a printmaking shop, presided over by our very own angel, Antonio Frascioni, another room soon to be a gallery, and a living room, complete with fireplace.

Many people are probably questioning how much difference a mere building makes. It makes all of the difference. The garage is old, and its walls ooze a welcome life. It has a sense of history to it, and unlike the museum, even has windows that open. At night it moans and groans as loudly as the people working on Leonard Stoke's color problems. You needn't worry if a little paint falls on the floor, or if you kick the walls in frustration. It is rather like an old likable whore of a building in contrast to our old headquarters where the studios had all the soul of a Howard Johnsons. Anyway, the reason that I am rambling on about all of this is that it seems that this gem of a building will be torn down this summer as soon as our new, pre-fab, "Butler" building is completed. Perhaps a well-waged campaign will stay the executioner a few years. Visual Arts Student's, Unite!

Thoughts spin into other thoughts, and as the old song goes, I could write a book, but have said more than enough for now. A brief word of thanks here to Abe, if he ever reads this, for taking our drawing class to heights none of us could have expected that first day, and to Mary Murphy, Dean Dane's secretary, whose loving care and happy memoes and great cake made all the difference. And finally, to Dean Danes, for refusing to rule with a heavy hand and allowing all of this to happen, adding some grace and style in a graceless place.

All we have made here is a beginning. That is alot. I fervently hope that those days of hostile meetings, of rocks through the Dean's window, and the feeling of senselessness are gone for good. Dreams died hard then, but other things took their place. And now, with the grace of old wrestlers after a good fight, hopefully we can leave the ring and get down to the important things like the beautiful pig in the beautiful sty.

CALENDAR

February 19 6:00 DORM GOVERNMENT MEETING; Dining Hall.
 7:00 RADIO STATION MEETING; Radio Room in Dining Hall.
 7:30 GENERAL PROGRAMMING COMMITTEE MEETING; 2nd Floor Lounge
 CCS.
 8:00 CONCERT: Donald Anderson, cellist; Robert Levin, pian-
 ist; Humanities Auditorium. Free.
 9:00 OPEN SESSION OF THE STUDENT SENATE; 2nd Floor Confer-
 ence Room.
 20 12:00 FILM: HELEN: QUEEN OF THE NAUTCH GIRLS, FIRST POSITION;
 Co-op College, 2nd Street & 8th Ave. Bldg, Rm. 25.
CCS NIGHT. Watch for Announcements.

21 7:30 FILMS: THE LETTER (1944) Bette Davis, Claude Rains; THE
 LADY FROM SHANGHAI, Rita Hayworth, Orson Welles; Human-
 ities Auditorium. Students 75¢.
 22 10:00 STUDENT VIDEO GROUP MEETING; 2nd Floor Lounge, CCS.
 9:00 COFFEE HOUSE; Dining Hall. Students 75¢.
 23 9:00 SPECIAL EVENT: Watch for announcements.
 24 7:30 FILMS: FAT CITY, USA (1972) and TARNISHED ANGELS; Hu-
 manities Aud. Students 75¢.
 25 6:00 COFFEE HOUSE COMMITTEE MEETING; 2nd Floor Confer-
 ence Room, CCS.
 8:00 LOAD STAFF MEETING for all interested students; 0028,
 CCS.
 8:00 CONVERSATIONS IN DANCE with Dame Alicia Markova, Human-
 ities Auditorium.

FILM SERIES BEGINS AGAIN

BY CURTICE TAYLOR

I must begin with a retraction OF SORTS. I do not take back the tone and purpose of last week's article on the Womens' Film Series, but I must say that the article's mixed metaphors, misplaced modifiers, and general poor form was as much a surprise to me as it must have been to you. It has to be the worst piece of writing in *The Load's* history. When I was informed by the editor that the article had to be shortened, I protested. He assured me that it was just my usual verbosity and bad spelling that was at the root, not the subject matter. However, what emerged was one long non-sequitor, containing such choice lines as, "Liv Ullman, who is 15 and recovering from a breakdown." Well, Liv Ullman must have been 15 once, but never in a Bergman film. I apologize for the article.

The Spring Film Series started with *EASTER PARADE*, *THE STRAWBERRY BLONDE* on Thursday night and *TRASH* on Sunday night.

Back to the subject of women this time in the Continuing Education Series with Thursday night "Films of the '40's." Because *MR. SKEFFINGTON* was not available, I substituted another Bette Davis film *THE LETTER*, where she is at her bitchiest and best. In the film Bette tries to play the role of an innocent murderer who is the victim, not the doer, despite the fact that all signs point to her. The film takes place in a colonial outpost somewhere in Southeast Asia, perhaps Saigon, where all the British are 'terribly clever; and all the natives are 'shiftless.' Hollywood in those days was rarely 'right on' when it came to racism. Women like Bette Davis had a strong impact for their day - not only could she choose her own films, but she could also knock off a director if she didn't like him. Unfortunately, few other women since Davis, Hepburn, and Garbo have had sock power. Monroe tried and got crushed in the process.

The co-feature is made by the Yank master himself, Orson Welles. In *THE LADY FROM SHANGHAI* we again have a woman on the war path 'cause someone did her dirt. This time the lady comes in the alluring form of the one-time sex kitten, now turned full-fledged cat, Rita Hayworth. Although the film is not on the same level as *CITIZEN KANE*, and *AMBERSONS*, it is still a lofty bit of film art.

On Sunday we will continue to bombard you with American films. In the last two weeks we have shown nine such films to the campus. This



IT IS RUMORED THAT MICHAEL BAIRD TOOK THIS PICTURE AT A WAR BONDS RALLY. NAME ANY FOUR OF THE PEOPLE IN THIS PICTURE AND WIN A FREE PASS TO THE CONT. ED. FILM SERIES. SEND ALL ENTRIES THROUGH CAMPUS MAIL. "WE JUDGE AS WE RECEIVE."

time we again present a work by one of Hollywood's old masters, John Huston. *FAT CITY* was universally praised when released last year and bombed rather badly despite the fine performances by Stacey Keach and Susan Terrel. Its failure may have been due to poor timing, though Huston is famous for his 'sleepers'; among them are *BEAT THE DEVIL*, *THE RED BADGE OF COURAGE* and *THE MISFITS*. Perhaps *FAT CITY* will rise up from its poor beginning. The film is based on a 1960's best-seller and follows the attempted come-back of a boxer hitting the skids in Texas. In Huston films men are often on the skids, trying to make it again. They don't try for reasons of wealth and position, but more for their own self-respect.

On the same bill we have a film with a similar theme, though the leading man is a stunt pilot. *TARNISHED ANGELS*, by Douglas Sirk, is based on a Faulkner story about a husband-wife team who fly in an aeronautic circus: Robert Stack flies the plane and Dorothy Malone jumps from it. A triangle is neatly formed when Rock Hudson enters the scene as a city reporter out to write a human-interest story. The cast of Stack, Malone, and Hudson is about as '50's as you can get, but don't hold it against them - they made this film before they sold their talents out to television. At least six Faulkner works have made it to the screen, and, in the author's mind, this was the best. I con-
 curre.

The Card will be honored at the Film Series.

CONCERT REVIEW:

JONI MITCHELL

BY AMY EISENBERG

Joni Mitchell walked onto the stage of Avery Fisher Hall the night of Feb. 5th, "finely tuned" and dressed "like fancy women in 30's evening gowns." She opened with "This Flight Tonight", swaying her guitar with the ease that comes from a lot of playing, and a lot of playing around.

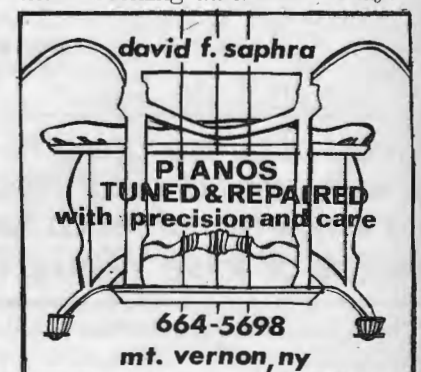
At first, perhaps from a trace of the days when "the lights go down and it's just you up there", her voice was somewhat small and tightened. But the days of lonely stages and empty spotlights seem to be over for Joni Mitchell, replaced by such extensive back-up as the L.A. Express (a dominating but proficient jazz-rock band) and a ten piece orchestra, not to mention the waist-high bouquet of long stemmed roses.

Throughout the evening, most of the energy, electrical as well as personal, was spent introducing songs from her new album, though old favorites were not totally neglected. The traditional beauty of such songs as "Cactus Tree" or "Both Sides Now" took on added definition in the light of less familiar and more abstract new tunes like "Trouble Child" and "Down to You". "Woodstock", updated from its haunting presence as an almost tribal-spirited documentation of that event, was

now a fast-paced rock number. Once again I found myself saying, "sorry, but I liked it better the way Joni Mitchell did it."

After a gown change to purple, Joni came back for the second set, ready to oblige the audience with an increased level of sound. Her voice unwound from around her throat to weave through the melodies of a screaming sax and a moaning electric guitar, leaving her body webbed in the intricately arranged spectacle of hot red lights and songs like "Raised on Robbery" or "Twisted".

And throughout the fervent applause I wondered if Joni Mitchell's "spark" could have held enough light, without the support of such an illustrious "court", to reach the seemingly insatiable levels of stimulation sought by the listening audiences today.



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