KSU + M4TF

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BOOKING/CONTACT INFO:
voicemail: 415.508.5805
MC_TRANSLATION@YAHOO.COM
www.mctranslation.net

www.myspace.com/mctranslation
Dear Kent State May 4th Task Force:

I am looking forward to being a part of this year's May 4th commemoration. I have already begun to prepare a high-energy hip-hop set with a conscious and progressive feel. I think that it should fit quite well at the end of the commemoration and the beginning of the demo. Local Kent Dj Damo will most likely work with me to back me up on stage, to maintain the sequence of my set and to add to the overall energy.

I have also been in contact with many progressive KSU students and alumni in order to encourage their attendance at the event. Please let me know if there is anything else that I can do "remotely" from California to help promote the event or to gain additional publicity. Since May 4th is on a Sunday this year I thinking we should expect an outstanding turnout.

I am including a stack of promotional flyers that you can feel free to use in conjunction with any other promotion that you already have. I always look for opportunities to politicize music fans, college students, and youth through good hip-hop music.

Feel free to contact me anytime by telephone or email. Thanks for your time. I hope you enjoy the music!

Sincerely,

Daniel "Translation" Cohen
MC TRANSLATION

BIO

Translation, born Daniel J Cohen, grew up in central Ohio in the 1980’s during the golden age of Rap Music. His father was a local Dj at Country Music radio station WWWJ in Columbus. When the format changed to Urban Contemporary it became known as Z103.1 or WZZT, which had a profound impact in the life of young Translation. He immediately fell in love with the fresh new sounds of emerging Rap Music groups such as RUN DMC, The Fat Boys, and Public Enemy.

Fast Forward to the late 1990’s when Translation, then known as the multi-lingual MC Lyon, began performing at house parties and clubs in the Kent State and Cleveland area with Dj’s such as Dj KnowOne, Kut Nyce, Dj Damo and Cleveland’s own Mick Boogie of Z107.9. His sharp skills and his ability to rap in several languages, including Spanish and French, earned him a reputation as one of Northeast Ohio’s most unique and talented MC’s.

His love for music and languages has brought him to places around the globe, performing in front of audiences in several states and several countries. In 2003 he moved to San Francisco California, where he currently resides and where he acquired the name MC Translation or simply “Translation.” In 2005 he founded the Word Of Mouth crew, which featured musicians from 5 different ethnic backgrounds. He spearheaded the 2006 release of “Voice of Reason,” which has been sold independently in several countries in Asia, Europe, and North America.

His solo debut came at the end of 2007 with the release of Translation – Worldwide, which features some of his greatest work yet. Working in several studios including Big Chris’ MoodSwing Studio in Los Angeles, John Flores’ SnopyQuop studio in San Francisco, and Tony Espinoza’s SF Soundworks has enabled Translation to work with a variety of producers and musicians. Worldwide, as one listener stated, “is a combination of East Coast meets West Coast with an uplifting message and hints of Rock n Roll, Dancehall Reggae, and RnB.” It sets the stage for future work, which continues to reach new levels as Translation’s skill and his ability to connect with talented artists and producers grow.

Translation is committed to the principles of providing a solid message for today's youth in the form of Hip-Hop and maintaining the integrity of Rap Music. His music features lyrics in English, Spanish, French, Japanese, Hebrew and even a touch of Arabic. His sound has proven to appeal to a variety of listeners and fans of diverse backgrounds, spanning cultural boundaries and multiple generations.
Performances
Translation is currently performing at clubs, lounges, concert halls, youth centers, and community events throughout Northern California, the West Coast, and occasionally in his home state of Ohio. His ability to speak six languages and his public speaking skills acquired during years of teaching and rapping enable him to adapt to diverse audiences and speak to various types of listeners.

He has performed extensively in and around the Cleveland, OH area including the Cleveland Public Theatre, Kent State University, and various locations in the “Flats” nightclub district.

In California Translation has rapped in locations throughout the Bay Area, Santa Rosa, Mendocino and Los Angeles. In San Francisco he has graced the stage at such venues as The Boom Boom Room, Ireland’s 32, Club 222, CellSpace, and 7 Mile Club. He has opened up for groups at the well-known Caspar Inn on the Mendocino Coast and within the summer festival scene.

Translation has shared the stage with performers and groups such as Dead Prez, Tre Hardson, Blitz, The Human Revolution, Beatropolis, Amae, SkyRise, Radioactive and LP to name a few.

Internationally, Translation has traveled in over a dozen countries in five continents. He has flexed his skills in Bangkok, Thailand at the famous Lava Club on Khaosan Rd, in Tokyo, Japan at Club Vuenos in the Shibuya District, and even in the tourist district of Tijuana, Mexico. He is looking forward to breaking into the Canadian & European scene including France, Belgium, and Germany.

Contact/Booking Info
Translation can be reached:

by telephone @ 415.786.1114
via email: mc_translation@yahoo.com
on the web at www.mctranslation.net
on myspace: www.myspace.com/mctranslation

D Cohen
627 Judah St.
San Francisco, CA 94122
February 20, 2008

May 4 Task Force
Box 49 Campus Life
Kent State University
Kent, Ohio 44242

To Whom It May Concern

I am writing, as a composer, to seek permission to use the poem *Where Does it End?* by Jeffrey Glenn Miller as the text of an art song for tenor voice and piano. The piece is to be written for a concert to be held at First Unitarian Church in Houston Texas on May 4, 2008. I assume that the May 4 Task Force owns the copyright to the aforementioned poem, as it appears on the organization’s website. If that is not the case, I would appreciate it if you could direct me to the correct owner. Please inform me if any additional information would be helpful in processing this request.

Sincerely,

Daniel Adams
Dear Ms. Vincent,

Enclosed is a copy of the program of the performance for which I requested permission to use the Jeffrey Glenn Miller poem. As agreed, the performance was presented on behalf of a non-profit agency as part of a church program and all donations collected will benefit the Lord of the Streets Ministry for the homeless. Although originally scheduled for the May 4th Anniversary, the concert was postponed until May 18 due to a scheduling conflict at the church. Nevertheless, the piece and the performance were very well received. An audio/video recording was made for archival purposes and I will forward a copy to you as soon as it is available. Should the performers grant permission (and I know of no reason why they would not) you could consider placing the recording on the Task Force website.

Again, I thank you for granting me permission to set the poem and I know that many people were touched by the performance. Should any additional opportunities for the performance of the work arise I will contact you for the necessary permissions and I will, if necessary, arrange to pay the appropriate compensation to the copyright holder should permission be granted.

Incidentally, an article about Mary Vecchio(sp?) appeared in the May 4 edition of the Miami Herald, my hometown newspaper. I was 13 years old and growing up in Miami on May 4, 1970 and I vividly remember when Mary’s parents discovered that she was pictured over Jeffrey’s body.

I hope that this year’s May 4 memorial was well attended and that I have properly fulfilled the terms of our agreement.

Sincerely,

Daniel Adams
ABOUT THE ARTISTS

Jason Oby is associate professor of music at Texas Southern University and choral director at First Unitarian Universalist Church. Oby has performed extensively in opera, oratorio, and art song venues throughout the United States and beyond. Educated at the Manhattan School of Music (B.M. and M.M.) and Florida State University (D.M.), Dr. Oby's work has been praised by audiences and critics alike. “Special praise is in order for Jason Oby's golden-toned solo work . . . first rate sound: sweet, accurate, and flexible, a real pleasure to listen to.” (The Washington Post)

Robert Fazakerly is music director and keyboardist at First Unitarian Universalist Church. Educated at the University of Southern California, the University of Houston (B.M.), and Rice University (M.M.), Robert has performed in many venues as organist, pianist, and accompanist. His honors include the San Fernando Valley Symphony Association Competition, the California Young Artists Guild Competition, the UH Concerto Competition, and Rice University’s Perkins Prize. Mayor Bill White proclaimed March 12, 2006 “Bob Fazakerly Day” in the city of Houston in honor of Bob's dedication and service to the church, his students, and the community.

Program

Franz Schubert
(1797-1828)

Gesänge des Harfner, Op. 12

Wer sich der Einsamkeit

Wer nie sein Brot

An die Türen

Francis Poulenc
(1899-1963)

“Bleuet”

Lune d’Avril from La courte paille

Daniel C. Adams

Where does it end?

Songs of Travel
(on poems by Robert Louis Stevenson)

Ralph Vaughan Williams
(1872-1958)

1. The vagabond
2. Let beauty awake
3. The roadside fire
4. Youth and love
5. In dreams
6. The infinite shining heavens
7. Whither must I wander?
8. Bright is the ring of words
9. I have trod the upward and the downward slope

R. H. Burleigh (1866-1949)

Sometimes I feel like a motherless child

Hall Johnson (1888-1970)

Jesus lay your head in de winder

Roland Hayes (1887-1977)

Roun’ about de mountain

H. T. Burleigh

Heav’n heav’n

John L. Cornetius

Didn’t my Lord Deliver Daniel?

Proceeds from this afternoon’s recital will be donated to The Lord of the Streets ministry to the homeless.

“Blessed are the merciful, for they shall obtain mercy.”

Matthew 5:7
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Sunday Afternoon
May 18, 2008
4:00 PM
First Unitarian Universalist Church
Houston, Texas

Jason Oby, tenor
with Robert Fazakerly, piano

Presents
About the concert

About a year ago I became the song leader for The Lord of The Streets Ministry. Each Sunday morning I get up, rain or shine, to meet the men as they come to the service held at Trinity Episcopal Church at 7:00am. Whereas one might like to think that these men come to be spiritually fed, I have no doubt that, to a person, the greatest motivating factor is the full meal that they receive after the service. I must admit that at first, I was not prepared to see the large number of mostly men who come regularly. Some are older people, some are families with children some have obvious disabilities. They are from different ethnic groups. Father Murray Powell, the Vicar, has them participate in the service by having a couple of them do the readings each service. At first, I was surprised at how articulate many of them are; most read so beautifully. Some are handsome. I don’t know what I expected. I couldn’t help but wonder what had brought them to such a sorry pass in their lives. I imagine that some are plagued with drug addictions and disease or mental difficulties. But no doubt, some just probably had some bad turn or two, or made a poor choice which had terrible consequences.

When I was asked some months ago to give this recital I thought, “Great!” I immediately began to think of what music I could program. I would do the Liszt Petrarch Sonnets or I would tackle some new song cycle that I had been contemplating. I was deeply honored by the invitation. Then it occurred to me to try to do something with some greater, more practical purpose. It was in that spirit that I prepared tonight’s program. Each grouping is a poetic and musical reflection on the problems of homelessness, human suffering, and war.

I must thank Bob Fazakerly, First Unitarian Universalist Church, and all those associated with The Channing Concert Series because when I suggested that I do this program as a benefit for Lord of the Streets, Bob agreed without hesitation. It is costly to keep a concert series going; the gesture was more than generous, it was an expression of the kind of church community that thrives here at FUU.

Thank you for being here tonight and supporting this worthy cause.

Jason Oby

Program notes

Gesänge des Harfners

Franz Schubert had long been attracted to the poetry of Goethe. He had set other poems, notably Gretchen am Spinnrade from Faust. Wilhelm Meister’s story had preoccupied Goethe for many years. A collection of nearly twenty short stories, the travels of Wilhelm Meister, take us through a rich range of the life experiences of the main character. The following is an episode drawn directly from the novel. “It came into [Wilhelm’s] head to go and see the old Harper, hoping by his music to scare away the evil spirits that tormented him. He heard the old Harper singing in sad dry tones. The heart-sick plaintive sound of this lament pierced deep into the soul of the hearer. It seemed to him as if the old man was often stopped from proceeding by his tears; his harp would alone be heard for a time, till his voice again joined it in low broken tones. Wilhelm stood by the door; he was much moved; the mourning of this stranger had again opened the avenues of his heart; he could not resist the claim of sympathy, or restrain the tears which this woe-begone complaint at last called forth. All the pains that pressed upon his soul seemed now at once to loosen from their hold; he abandoned himself without reserve to the feelings of the moment. “What feelings hast thou not awakened in me, good old man!” he exclaimed. “All that was lying frozen at my heart thou hast melted, and put in motion. Let me not disturb thee, but continue, in solacing thy own sorrows, to confer happiness upon a friend.”
**Poulenc Songs**

Francis Poulenc is among the finest French composers of art songs, carrying on the tradition of Fauré and Debussy. In his book chronicling his activity in this genre of classical music, *Journal de mes melodies*, Poulenc repeatedly states a belief that his songs do not come from intellect, but from the heart, and have to be performed -- and indeed, received by the listener -- in that mode.

*Bleuet* is such a song. Poulenc wrote it in October 1939, one month after Hitler initiated World War II by invading Poland. French soldiers were mobilized, rushed to their formations, placed behind their defensive lines, and there was great patriotic sentiment. There was little loss at this point; Hitler held off turning west until late spring of 1940. Yet Poulenc responded to the fact that the hundreds of thousands of young men were prepared to sacrifice themselves, and anticipated that many of them would. He turned to a poem written by Guillaume Apollinaire in 1917, at the height of France's prior war. The poet wrote it after being returned from the front after suffering a head wound. The poem addresses a "Young man of twenty," and is essentially a lament of lost innocence as the soldier watches his fellow soldiers fall around him.

Because of the color of their uniforms, French soldiers were often called "Blues" (Bleues) and "Bleuet", a diminutive is also the name of the light blue cornflowers, so abundant in France which are similar in color to those uniforms. The cornflower of France is also a commemorative symbol of the First World War. The poet addresses his soldier thusly.

Poulenc's own discussion of this song in the *Journal* is one of his best. It is clear that he was concerned to avoid many of the traditional trappings of music regarding soldiers and death in battle: There is no martial music, and no heroics. There is no religious solemnity. Poulenc explained: "I was quite simply moved to the depths of my being by the intensely human overtones of Apollinaire's poem. Humility, whether it concerns prayer or the sacrifice of a life, is what touches me most.

*Lune d'Avril* is the final number in the cycle *La courte paille* [The short straw] and like the others in the cycle this song is whimsical. The poet dreams of a country in which all the rifles have been destroyed. The music is slow and quiet, eerie really, as though the subject is still half dazed as though just waking from a dream. A soft heartbeat of a drone is heard throughout.

*Where Does It End?* was composed for tenor Jason Obv in conjunction with this concert (originally scheduled for May 4, 2008) as a commemoration of the 38th Anniversary of the shooting deaths of four students at Kent State University on May 4, 1970. The text is a setting of the eponymous anti-Vietnam War poem by Jeffrey Glenn Miller, one of the four students killed in the Kent State shootings. Jeff's image was immortalized in a Pulitzer Prize winning photo by fellow Kent State University student John Filo. The poem was written in 1966, when Jeffrey was a high school student and had not yet been to Ohio. The voice and piano parts are interdependent and often display imitative gestures that are alternately affirming and mocking, as appropriate to various passages in the text. The accompaniment is based on several one or two measure recurring passages derived from harmonic and contrapuntal variations of motives in the voice part. Each passage is associated with a subtext of the poem, including but not limited to questioning, outrage, apprehension, and sadness. My setting of "Where Does It End?" is not intended per se as an anti-war statement; rather it is a tribute to the untainted perspicacity of youth in the recognition of war's dubious justification and consequent human suffering.

Note on *Where Does it End?* Written by Daniel C. Adams

*Songs of Travel* was written between 1901 and 1904 and the cycle represents Vaughan Williams' first major foray into song-writing. The texts were drawn from a volume of Robert Louis Stevenson poems of the same name. When presented in their entirety they offer a quintessentially British take on the "wayfarer cycle." A world-weary yet resolute individual, Stevenson's traveler is neither naive as is the character in Schubert's *Die Schöne Müllerin* nor is he destructive such as the heroes of *Winterreise*
and Mahler’s *Lieder eines fahrenden Gesellen*. Rather he is resigned to his fate and resolves to continue his journey through his unhappy life pausing occasionally to reflect on what he has lost.

Musically, *The Vagabond* introduces the traveler to us with heavy "trudging" chords in the piano perhaps depicting a rough journey through the English countryside. The vocal line in *Let Beauty Awake* unfolds over piano arpeggios, lending a French mood to the song, although Vaughan Williams did not study in France until 1908. The mood shifts again in *The Roadside Fire*, with a lively accompaniment in the piano leading to a playful atmosphere for the first part of the song. The latter half of the song turns more serious as the traveler recalls private moments with his love, until the sunny music of the opening returns.

*Youth and Love* depicts a determined youth leaving his beloved as he ventures into the world; particularly notable is the exotic accompaniment of the second stanza, revealing bird songs, waterfalls, and trumpet fanfares. The fifth song *In Dreams* delivers the darkest moments of the cycle. It is highly chromatic with a syncopated drone bell sound throughout. The sound is anguished, tormented and awkward in its modulations. The mood brightens in the succeeding song, *The Infinite Shining Heavens*, it is ethereal, offering yet another view of the immutability of nature.

*Whither must I wander* one of Vaughan Williams’ most well-known songs is essentially strophic and recalls happy days of the past reminding us all that while the world will be renewed when Spring comes again, our traveler cannot relive his past. However, consolation is offered in *Bright is the ring of words*: we are reminded that although we all eventually die, the beauty of our works remain as a testament to those who come after us. Finally, *I have trod the upward and the downward slope*, which was discovered among Vaughan Williams’ papers after his death was added to the cycle only in 1960. In it the entire cycle is recapitulated in just four phrases—a miniature scene of recitative and arioso, quoting four of the previous songs in the cycle before ending with the opening chords, suggesting that the traveler’s journey continues on.

**Spirituals**

Soon after H. T. Burleigh’s death a memorial tribute in St George’s bulletin read “He seemed aware of deeper tones of brotherhood and throbbing harmonies of humanity which others did not hear.” This was no doubt because of his contribution to the preservation of Negro Spirituals. Burleigh was the first to record these melodies which had previously been passed on aurally and were not seriously considered until he was encouraged to record and arrange these songs. Along with the music of Native Americans, Spirituals are considered the first indigenous American music and concert arrangements of Spirituals even in Burleigh’s day fast became expected features on the recitals of classical concert singers. Burleigh had been a student of Antonin Dvóřák who strongly encouraged the exploration of the Spirituals which he saw as fodder for a real American musical identity. Hall Johnson who came along later was a violinist, choral conductor, fluent in French and German. Overall his arrangements reflect a somewhat more inventive use of rhythm, and harmony than many of Burleigh’s arrangements. He also wrote a number of articles about the history and performance practice of Spirituals. Roland Hayes was primarily known in his time and now as a singer. In fact *Jesus lay yo’ head in de winder* also heard in tonight’s program was written for Hayes by Hall Johnson. None-the-less, he was a successful arranger and collector of melodies, not only the folk music of African Americans, but also that of other Americans including the so called “White” Spirituals of Tennessee, Kentucky and the Appalachian mountains. “Roun’ about the mountain” is such a melody. John Cornelius II is a native of Jackson, MS. His arrangements and compositions are often tinged with the rhythmic and harmonic influence of generations which formed his consciousness. *Didn’t my Lord Deliver Daniel* in particular, Dr. Cornelius suggests, has an accompaniment inspired by the dance music of the 1960’s. The well-known spiritual’s text is hopeful. Chosen as the final thought of this recital, it suggests that despite harsh realities, with help, we can all be delivered.
Translations and song texts

The Harper’s Songs I (Goethe)
He who yields himself to solitude
Ah, he is soon alone;
Other men live, other men love
And leave him to his pain.
Yes, leave me to my anguish!
And if I can be but once
Be truly solitary,
Then I am not alone.
A lover softly creeps and listens
To hear whether his lover is alone,
So I am dogged by day and night,
In my solitude by pain,
In my solitude by anguish.
Ah if only I were once and for all,
Solitary in my grave,
Then anguish would leave me alone!

The Harper’s Songs II
Who never ate his bread with tears
Who never spent the sad night
Weeping on his bed
He knows not the heavenly powers!
You create us,
You give us, wretched as we are, guilt to contend with
And then you leave us alone to suffer.
For all guilt pays its price on earth.

The Harper’s Songs III
To the doors I will creep
Still and humble will I stand;
A pious hand will stretch out food to me,
And I will go on my way.
Everyone will think himself fortunate
When they see me, and they will cry.
I will think to myself “Why should he be the one crying?”

Cornflower (Apollinaire)
Young man of twenty
Who has seen such awful things
What do you think of men of your youth?
You are brave and cunning,
You have stared death in the face
More than a hundred times
You do not know life yet.
Pass on your fearlessness
To those who will follow.
Young man you are happy
Your memory is bloodied,
Your soul is red too---with joy.
You have absorbed life from those
Who died at your side,
You have a decision.
It is 5 o’clock and you too will die
If not better than your elders
At least then more piously,
Because you know death better than life.
O sweetness of times past
Inmemorial slowness.

April Moon (Carême)
Moon, beautiful moon, moon of April,
Make me see in my dreams
The peach tree with a heart of saffron,
The fish that laughs at sleet,
The bird that, far away, like a horn,
Sweetly wakens the dead
And above all, above all, the country
Where there is joy, where it is bright,
Where under a springtime sun
They have broken all of their shotguns
Moon, beautiful moon, moon of April,
Moon.

Where Does it End? (Jeffrey Glenn Miller)
The strife and the fighting continue into the night.
Mechanical birds sound of death as they buzz over head,
spitting fire into the doomed towns
where the women and children run and hide in the bushes and ask why?
Why are we not left to live our own lives?
In the pastures converted into battle fields
The small metal pellets speed through the air
Pausing occasionally
To claim another victim.
A teenager from a small Ohio farm clutches his side in pain
And as he feels his life ebbing away,
He too asks why.
Why is he dying here, thousands of miles from home,
Giving his life for those who did not even ask his help?
The War Without a Purpose marches on relentlessly, not stopping to
mourn for its dead,
Content to wait for its end.
But all the frightened parents who still have their sons
Fear that the end is not in sight.

© 1966 Jeffery Glenn Miller, Used by permission of the May 4th Task Force, Kent State University
From the desk of
Carol J. Meyer, Jr.

I don't have to write my usual
impassioned letter this year. See
enclosed letter to Beatrice, whom
reads it at a meeting (Karen) should
read it to yourself a couple of times
because the emotions involved made
my terrible handwriting unusually
horrible. Please tell everybody to get
extra sleep before May 4 because we
will be missing our 2 strongest vigil
raptors. Sleep can be stored up like
food or money. I will hopefully be more
helpful and less catatonic than I
was last year. Please do not hesitate
at call or me for help—361-239-2632

call me for help—361-239-2632

all my best love,

Carol J. Meyer
Dearest Lentiya — I found this recent picture of you out performing your holiday duties (see other side) so I thought I would send a couple of me so you don’t forget what I look like. It was most kind, considerate and generous of you to let me know that the clan will not be at least this year so far in advance. Now, I have 5 months to be depressed. S.O.D. H. E. N. D. 

Seriously, it was really kind of you because it’s going to take that long for me to adjust to the concept. If you had just not showed up the sadness would have been just about unbearable at what is always a very sad time every year. You are an excellent percipient of human emotions and needs. You would make a great mom (sibling) and grandma. All good things must come to an end sooner or later and, i am certain that i speak for many, many good people when i say that you will be greatly missed. I have had dreams about the whole thing falling apart on you and your perfect little band of hippie gypsies. I concentrate on the fact that the next phase in the Lentiya legacy is growing bigger and stronger. Every single day and i send my biggest & bestest blessings to welcome this little stranger in a strange land as your spirit travels back forth to San Francisco. Now I know that seems like a very long way from you, but there is no possible better place for the quintessential hippie’s child to bring the next generation into being. There are no coincidences in these matters and i wish you good luck.

This, I can picture you sitting in a sacred, holy quiet spot, sending her your help and energy to guide her through; just as i have seen you do at least so very many times.

Now i will never understand how a guy lovely, depressing and selfish person like myself fell into the good graces of you your family. Even though i will never understand this, your love and trust are greatly appreciated and will never be forgotten. The lessons i have learned through your courage, your pride, your love and compassion are too vast to count, so i will just mention that i am sure you remember the year that we had the mean hours. The air was thick with vitriol and ripe for vengeance and violence. Offering the guy some of my cookies, that small, little act of kindness blew him mind and he staggered over the hill and down into the darkness, never to harass us again.

Perhaps you can see the necessity to represent your clan. I would be most honored to welcome and host this person or group. I always have room near by and can supply everything except the beer. What do you get the giant snudge stick? Who will hold me when i travel back in time.

Season’s Greetings
to the time of the murders and the fear & terror are overflowering?
Who will be the lion to lead us, the woman of steel to keep proper
respect and passion flowing when all is dark and freezing
Cold? Who will find that perfect millisecond when a cookie
can end what seems to be an inevitable progression to a fight?
Maybe we have all learned enough from you to all do
a little better, a little more
No other option.

My deepest respect and love,

Carol J. Meyer Sr.
Carol Meyer
15201 17th Rd. North
Loxahatchee, FL 33470

May 4 Task Force
Box 49, Student Life
Kent State University
Kent, OH

44240+0001 8001 44242
Scott Ritter has sent the May 4th Task Force a short list of his beliefs that correspond to the thoughts held by all four of the student killed on May 4, 1970.

On 3/25/08 3:33 AM, "wsritter@aol.com" <wsriter@aol.com> wrote:

You’re catching me at a very inopportune time, as I am currently in the middle of the Arabian Sea, heading for Dubai, with limited internet access. I would like to have more time to hammer out a thorough answer, but my window on internet access is limited. I thought of a few ties to May 4th:

Intellectual curiosity, moral courage, and an absolute adherence to integrity and shared values that unite our nation. An embrace of citizenship, and all the values inherent in being a good citizen, versus the past and current trends of consumerism and selfish partisanship. Society breaks down when the fabric that unites us is torn by influences alien to the above mentioned attributes. Our nation has been challenged in the past (May 4th serves as a stark reminder of the consequences of our failure to meet that challenge adequately). Today we are drifting down a similar course, and unless that course is corrected, the sacrifices made on May 4th mean nothing, and will be joined by more suffering for future generations.

I'll expand on this, but use this as the central theme.

Scott

Scott Ritter has experienced events in his life that closely mirror that of the students killed at Kent State University. Like Allison Krause and Jeff Miller, Scott is an activist in the cause of peace and has sometimes had to suffer criticism for those beliefs. And like Bill Schroeder, Scott was a member of the military stationed in Iraq during the Gulf War who wondered about the true purposes of the war he was witnessing. Bill was the second-ranking cadet in his ROTC class at Kent State University, yet was beginning to have doubts about the Vietnam War and attended the May 4, 1970 rally out of curiosity with tragic results. Scott left his position in the military and became a weapons inspector to discover the truth about Iraqi weapons of mass destruction.

Ritter also has support for speaking at Kent State on May 4, 2008 by Vietnam veteran Ron Kovic. Kovic, a paralyzed veteran, is planning to attend the Commemoration this year but does not feel up to giving a full keynote address due to his fragile health. He does, however endorse Ritter as “a great choice for a speaker who will motivate and inspire the crowd the way they were inspired on May 4, 1970.”
May 4th Task Force
BOX 49, CSI
Kent State University
Kent, oh 44242
Dear Stephanie Vincent,

Thank you so much for taking your time and giving me this information. The information was very useful to my project. Good luck on the future May 4th task force. Again thank you it was very useful to my project.

Sincerely,
Seeara Dickens
Student at Newton D. Baker
May 12, 2008

Dear May 4 Task force program,

I am one of the students at Newton D. Baker in Ms. Meyers class. I just want to say thank you for all the stuff you sented in the mail. I read the big article and got lots of information. I am going to use all the stuff you sented and put it on my posterboard. Thank you for taking your time in sending the May 4 stuff out. Thank you for making me more educated on May 4, 1970.

Sincerely,

Arlene Yamamoto