

*The
Stony
Brook*

PRESS

Vol IV No 18 • University Community's Weekly Paper • Friday March 11, 1983

Statesman vs Polity vs Admin



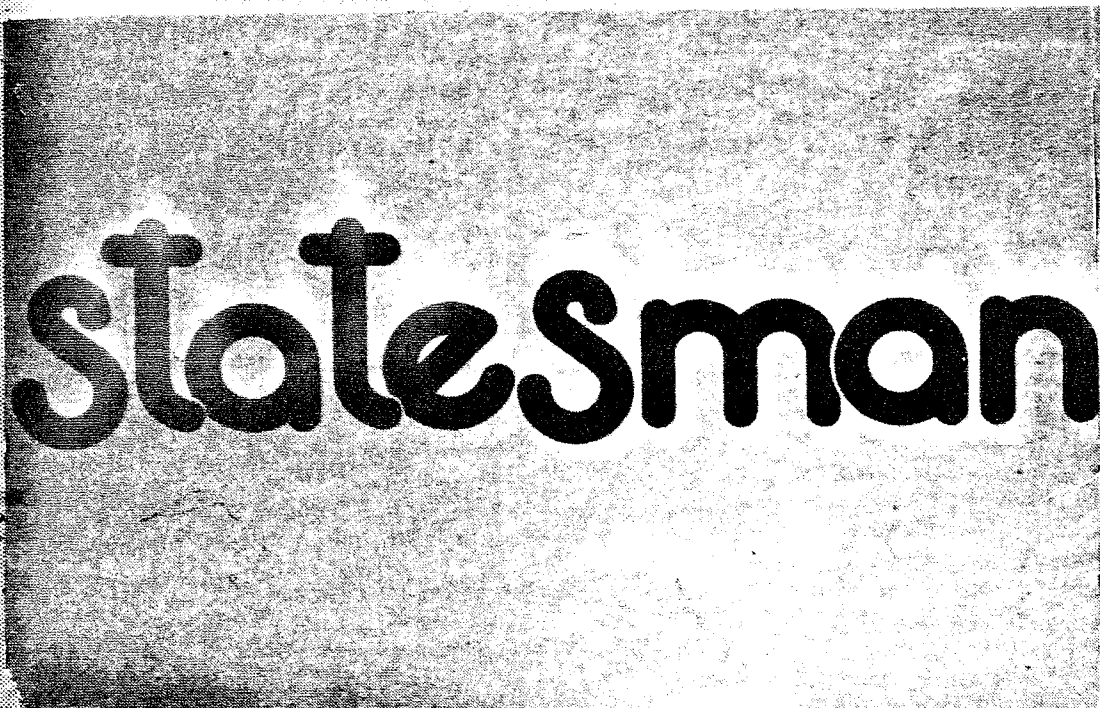
The hot,

*Polity cuts off Statesman's
funds*



the cool,

V.P. office is currently moderating the dispute



***and
the frozen***

*Statesman loses \$1,550 a week
in ad money*

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The Fourth Estate: Editorial Responsibility

The catchword in the current Statesman-Polity dispute is "lawlessness." Not the breaking of laws but the lack of them. The Press has uncovered in its investigation of the controversy, that Statesman, unlike every other student organization on this campus, can apparently legally operate without the hinderance of SUNY guidelines.

The essential question here is whether or not any student corporation should indeed be able to operate as independently as any outside corporation. Unlike outside corporations, student run associations experience rapid turn over of officers, making it impossible for these corporations to operate as smoothly as needed. Some constant element must be present.

This constant element is provided for Polity clubs and businesses by the executive director, firstly, the Vice President of Student Affairs, secondly, and the President of the University, thirdly. When the goal of independence at all costs outweighs corporate responsibility, as in Statesman's case, crisis like those of last year and now are bound to occur. But by no means can Statesman be held solely responsible for the current situation. There's plenty of blame to go around.

Let's start with the basics...contracts. Polity and Statesman currently do not have one and have not since August '81. On this firm ground of agreement, based on mutual admiration and respect these Brook superpowers transferred \$100,000 of student activity fee money in 18 months. Each side is now considering suing the other for not fulfilling the spirit of their non-contractual agreement.

The two people responsible for insuring the welfare of student organizations were Ex Vice President for Student Affairs, Elizabeth Wadsworth, and Polity Executive Director Levy. They did nothing while the contract between two largest student corporations lapsed. Blame also rests with former Statesman editor Howard Saltz, Polity Treasurer Chris Fairhall, and Polity President Jim Fuccio, who were responsible for drawing up the agreement. Their summer 1981 contract was a masterpiece of detail which even F. Lee Baily would love. But when it ran out, there was not another to put in its place.

As time went on, these three males were replaced by three females who proved to be just as incompetent at this task. Laura Craven, Tracy Edwards and Adina Finkelstein allowed the situation to grow well out of hand, until the current clash occurred between Craven's and Edward's successors.

An attempt to rectify the situation is now underway. If one would guess that it would not take long to draw up a new contract, they would be wrong, because the negotiations are not attempting to solve these problems. According to Emile Adams, arbitrator for the negotiations, such a discussion between our once-happy couple would end in litigation. In a desperate attempt to avoid this, much of the preliminary discussions centered around the corporate status of Statesman and the date of Statesman's independence from Polity.

Through its investigations the Press has come up with six possible dates, one is in the future. These dates are: 1975, when the Statesman was incorporated as an independent not-for-profit corporation, 1977, when Statesman and SUNY signed the revocable permit (A document issued only to independent corporations), 1981, when the last Polity-Statesman contract elapsed, 1982, when Statesman stopped using its signature card, March 1983, when the Polity Council declared them independent and May 1983, when Statesman may cease to be a line budget item.

The actual date is very important, because, according to Polity's financial policy and procedure, a document Statesman once agreed to, Polity is entitled to all equipment purchased by Statesman prior to that date.

All these important negotiations, which are debating the avenue which large sums of money shall and have passed through are not nearly as important as the ramifications that the speedy decisions will have on the future of Stony Brook. We are primarily addressing ourselves to the issue of whether or not independent student corporations that deal in any way with activity fee money should be bound to the Chancellor's guidelines. Student Affairs, through its comments, seems to be leaning toward the opinion of Statesman that they are not responsible to anyone but their own board of directors. This board is composed of individuals in the age

range of 18-22, who are now receiving their first experience in the business world, directing a quarter of a million dollar a year operation for which they are totally, legally, responsible. Corporate responsibility in terms of law can mean personal lawsuits against corporation directors and jail sentences. Documents obtained by the Press prove that last year some of Statesman's top officials came dangerously close to this fate. It was only because, as students, Polity did not wish to prosecute other students that charges were not filed.

Any corporation should have a financial director who will be around longer than one year. This would ensure the stable business practices of the corporation and keep its directors out of jail.

This editorial also serves as an Introduction to the Polity-Statesman dispute story.

EDITOR'S NOTE: Due to the complexities of interpreting legal documents and filling in areas where these documents were missing in the lead story, the Press was forced to come out a day late

The Stony Brook Press

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Letter

TO THE EDITOR:

As the Administrative Supervisor of the Volunteer Resident Dorm Patrol, I would like to respond to the recent article which was printed concerning the University Police Dept. I have no objections to any individual stating his/her opinion. But if that person is going to make the kind of waves that Mr. Goldreyer was trying to make in Thursday's issue of the Press, then he should first become educated about what he is addressing.

The point in question is that of the Department of Public Safety taking on the title of the University Police Dept. The fact stands that this campus no longer has a security agency patrolling the areas. Every officer that you see out in the public has been trained for the purpose of being a police officer for the State of New York. Every officer in the department has the same rights, responsibilities, and power as any police

officer that you may encounter.

One difference between the officers of this campus and those of Suffolk County is that the police officers of our campus are not allowed to carry sidearms. The other difference is that many of the police officers that work for the campus community were once members of the campus community. In addition to that, they have also received special training in dealing with a community such as ours. This type of training is not routine for the officers of the Suffolk County Police Department. Now the question is posed: who would you rather have patrolling our campus, University Police or the Suffolk County Police Department?

Many times I hear people talking about the University Police Department. Most of the time what I hear is negative. I would like to state at this point that no matter what police department you deal with, you are going to find that

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Frozen

Admin moderates student dispute

By Joe Caponi and
Paul DiLorenzo

A continuing controversy between the Polity Student government and Statesman was rekindled at the beginning of this semester, when, in a routine check of Polity's files, assistant Treasurer Brian Kohn discovered that Statesman did not have a standard signature card on file. The signature card is used to guard against forgery in the Polity vouchering system. It is the only check in the accounting system which insures that the proper money reaches the proper organizations.

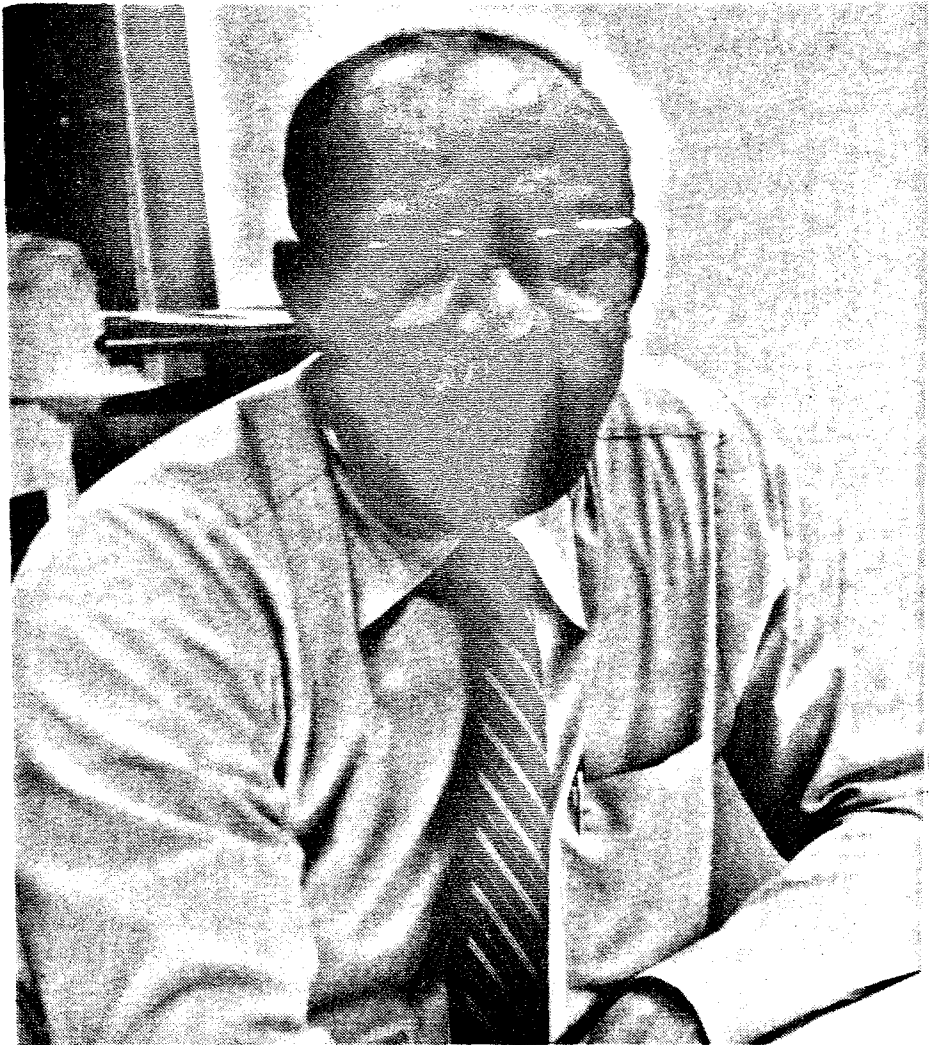
Kohn reported the missing card to acting Treasurer Belina Anderson who, in accordance with Polity bylaws, automatically froze Statesman's budget until a card was filed with the signatures of editor Glen Taverna and Business Manager Nancy Damsky. Statesman refused and hence has not received its \$1,550 per week checks since. However, Statesman continued to run Polity's ad pages for over a month, ceasing only at the beginning of this week.

Upon request of Statesman the Office of Student Affairs entered into the negotiations in the capacity of mediator. Associate V. P. Emile Adams was named moderator for these negotiations by Vice

President Fred Preston

The role of Emile Adams as moderator has also come under dispute because of charges made by anonymous members of the Polity Council that he has not been impartial. "We believe that the Office of Student Affairs is on Statesman's side," said one source. The Press has also learned that prior to the negotiations members of Statesman had at least one meeting with Student Affairs personnel, in which the current dispute was discussed. Council members in a meeting last Thursday also pointed to a proposal they received from Adams entitled "Proposal for resolving the differences that have existed between Polity and Statesman." This proposal states in its opening paragraph: "At a meeting on Thursday, March 3rd, representatives from Polity and Statesman tentatively accepted the following proposal pending approval of their governing bodies and the Vice President of Student Affairs. Polity president Adina Finkelstein claims, 'the negotiating team never accepted the proposals.'" All five of the proposals are an attempt to clarify the contractual relationship between the two entities which currently do not have a formal contract and

(Continued to page 6)



Press Photo by Jeff Zoldan

A Night At The Vigil

It's cold, clear, starry; a gibbous moon hangs, glowing, overhead. There are eight of us out on the side of Rte 25A, standing mostly, sipping tea from covered, styrofoam cups. Puffs of steam mark each breath. This first Friday night in March, surely there must be something else to do, something fun, a party or a rock and roll band in the city.

Something.

Peter is from Rocky Point. With his thick black beard and eyebrows, red-checkered coat and cap pulled down low on his forehead he could be a Mediterranean fisherman out to check his nets. He's got five kids, five good reasons, he says, to be standing out here in the middle of the night.

Standing on property that doesn't belong to him; property that belongs to the Long Island Lighting Company. Property that houses the nearly completed Shoreham Nuclear Power Station.

For almost the past two weeks, Peter or someone else, or several people, have been standing on this property that doesn't belong to them. They've been keeping a lantern lit over that period of time,

a Coleman lantern that hangs from a pole which looks strangely like a shepherd's crook. The Flame of Life, they call it.

"No," Peter says. "There's really nothing else I'd want to be doing tonight." He has his dog with him, a huge sheepdog with enough fur to stuff a bean bag chair. "Fluffy," he says, when asked the dog's name. Everybody laughs. "My kids," he explains, and suddenly there is the image of Christmas, five kids running down stairs and a little grey and white puppy with a red bow tied around its neck underneath a flashing tree.

The image is dissipated by a car horn, in fact by several car horns. Most of the traffic just drives by. Maybe three cars in ten blow their horns. Less than one in twenty shouts some unintelligible, but clearly negative, comment. Get a job, perhaps, or go home, or fuck you. The first two elicit the response we have jobs, or we are home. The last is generally ignored. Maybe one car in fifty will stop. "I pass you guys every day," says one driver. "I've read about you in the paper. I just wanted to thank you for what you're doing."

There is a blank sign behind the lantern. It's just been painted

white in preparation of some slo-ganeering tomorrow. There's a lean-to, covered with 10 mil polyethylene for shelter from the rain. Two tables, one near the roadside covered with literature, a second up against a snow fence some twenty-five feet from the road. That one has food, instant coffee, tea bags, and two somewhat unusual conversation pieces. The first is a jar of sprouts, and the conversation it engenders goes "How in the world do you get alfalfa to sprout in thirty-five degree weather?" "I don't know, it was here when I got here." The other is a box of Nestle hot chocolate envelopes, and people are debating what to do with it. "It's already been paid for and donated; I don't see anything wrong with drinking the stuff." "Well, I do. I think we should send it back to Nestle with a note telling them why." This debate is not resolved on this occasion.

There are other folks standing around too. Jim, Patty, and Connie are all Stony Brook students. Dave is from Setauket; he teaches at an alternative school on the South Shore. Two people, a married couple from Shoreham, had been standing outside, sharing

hot chocolate. Now they're sitting in their car, after some brief and awkward attempts at conversation. Dave's Toyota has the trunk and doors open, the Thompson Twins blasting on the tape deck. Betelgeuse, the bright red star in Orion's shoulder, is just above the horizon. Orion setting around midnight is a sure sign that spring is almost here. This prompts a spontaneous astronomy lesson, and Taurus, Gemini, Cancer, Leo, and Scorpio are soon identified. The lesson is broken up by the arrival of a large green step-van. The driver's name is Frank. "I deliver bagels," he says, "I've got a few extra. I thought you might like to have 'em." A round of introductions, and general assent, and Frank walks back to his truck, disappears for an instant, and returns with a four foot tall bag of bagels.

Half a minute later the stove, with its donated container of propane, is boiling a large pot of water. "Tea and bagels, yeah. Makes it all worthwhile when someone stops to do something like this, y'know?" "Well," says Frank, "ya just gotta do what ya can. I'd like to be out here with you guys, I really would, but I got my job. Ya just gotta do what ya can."



CWC

China Weekend Committee

We welcome you to join the China Weekend Committee. We are going to have a "China Weekend" in April. It's a Chinese special day, which includes: workshop games, selling pastries, Chinese calligraphy, fashion show, Chinese art, Chinese paperwork and a 2 hour variety show.

If you are interested, come to the meeting.
Meeting time: Every Wed., 10:30 p.m.
Meeting place: Union Room 231.

PRE-NURSING SOCIETY MEETING

Tues., March 15, 1983
Union Rm. 237 at 8 p.m.

Guest Speakers:

Rose Myers, R.N., M.A.
Assistant Dean of Student Affairs
and Continuing Education
Stony Brook Nursing School

* PLEASE PICK UP SWEATSHIRTS *

Come to Mount Colleges 2nd Annual BEER BLAST

in celebration of
St. Patrick's Day
Friday, March 18th 10 p.m.
Megadraft Beers 3/\$1

Wine / Soda / Munchies / Video
at Mr. Bills!

FOR ONCE IN YOUR LIFE: JUMP!

The **Parachute Club** meets tonight at 7 p.m. in the O'Neill Fireside Lounge to discuss our upcoming jump on the weekend of March 18th. \$70 pays for your training, equipment rental and one way plane ride. **Don't miss your chance to be considered unstable.** Call Ray at 6-5423.

ONCE AGAIN O'NEILL PRESENTS

MINI SKIRT MADNESS

COME EARLY — STAY LATE

O'NEILL FIRESIDE LOUNGE
\$2.00/person
ALL YOU CAN DRINK

BEER
WINE
PUNCH

10 p.m. - 2 p.m.

The Haitian Student Organization will be holding a Soccer Tournament for Haitian Weekend, April 22nd and 23rd. Teams should consist of 9 players. Anyone interested please contact Pierre Blot at 246-4307 after 6 p.m.

Trophies will be awarded to 1st, 2nd and 3rd place teams.

Sponsored by Polity

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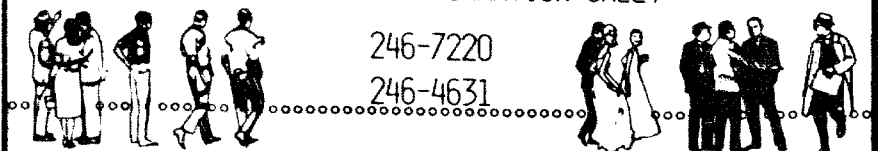
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Farmer's Market

Project Will Benefit Farmers, Consumers

by Julie Fleisher,
Laurie Rowinski, and
Stephen Kester

NYPIRG, in association with Long Island Cares, Inc., is working to establish a farmers' market at or nearby the Stony Brook campus. By inviting farmers to sell their fresh fruit and vegetables directly to consumers, this project hopes to help preserve farmland and lower the cost of food to consumers.

Long Island Cares, Inc., is a regional anti-hunger organization founded by the late Harry Chapin. One of its programs is the formation of an ad-hoc committee of farmers, consumers, and public-interest organizations which are uniting to plan a regional food policy that has as its goals the preservation of farmland, the alleviation of hunger and malnutrition, and the deterrence of groundwater contamination. The farmers' market project is an outgrowth of the discussions of this committee.

Suffolk County is the largest agricultural county in New York State, and yet, farming on Long

Island is becoming increasingly unprofitable and environmentally unsafe. This is mostly due to the dependence on the potato as the key agricultural mainstay. Potatoes comprise about forty percent of the agricultural land in use on Long Island. Cultivated primarily as a monoculture (planting in the same acreage year after year), potatoes demand an increasing amount of inputs (i.e. chemical fertilizers and chemical herbicides and pesticides) to maintain yields. As production prices rise and there is no comparable increase in the price of potatoes, there is a greater tendency for farmers to sell out to developers. By increasing the marketing outlets for farmers (especially direct marketing to consumers), this project hopes to keep current fruit and vegetable farmers in production as well as add a push towards the diversification of Long Island farmland.

Currently, New York State imports eighty percent of the vegetables it consumes. Long Island is no different. Most supermarkets now contract year-round with

growers from the west and south to supply their produce sections. Although local agriculture cannot supply consumers with produce all year, the viability of local agriculture can be maintained through an increased share of the market during the local harvest season.

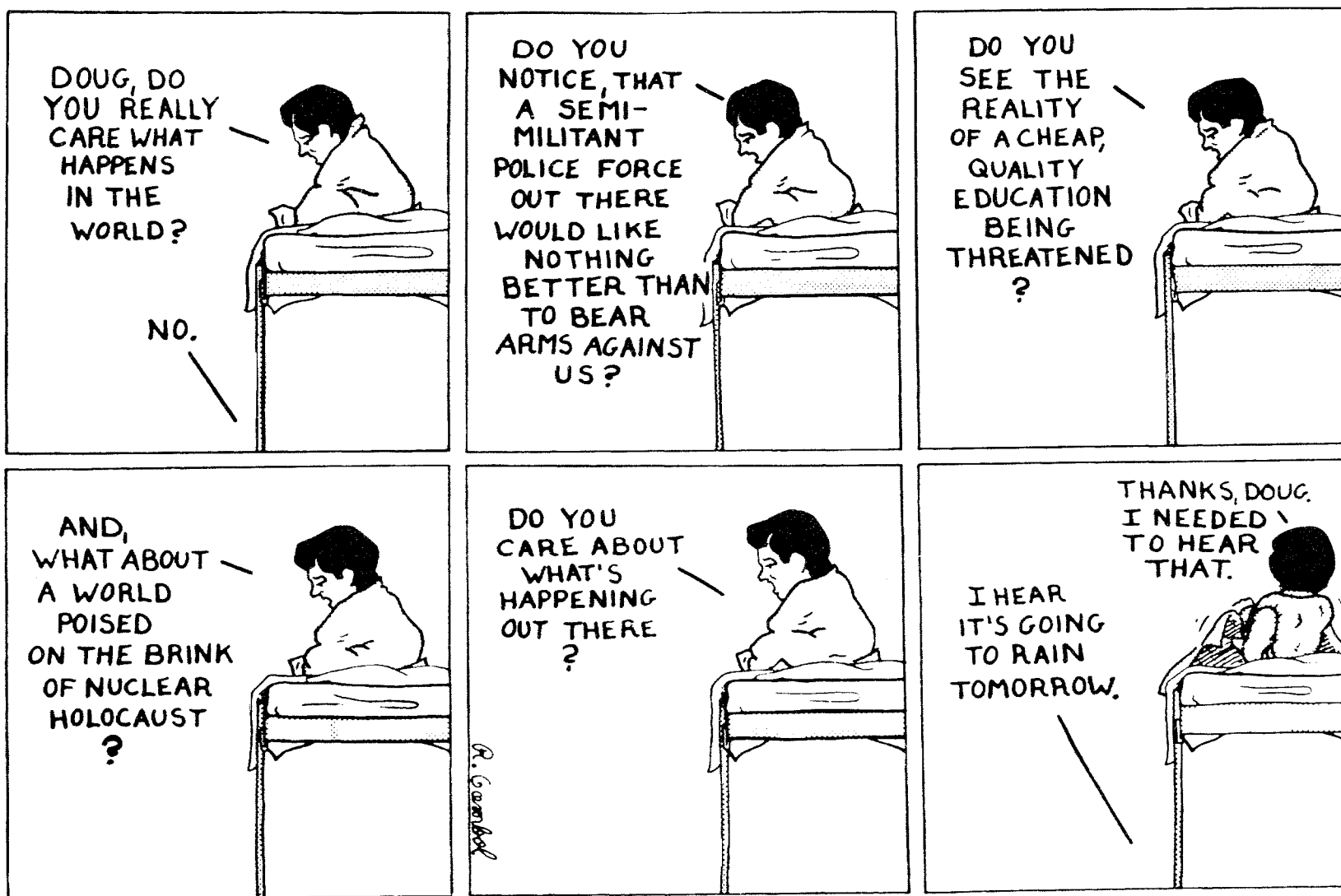
For Long Island consumers, the dependence on distant suppliers to meet daily food needs will mean increases in food prices and less savory items for local consumption. Compare a California tomato to a New York one. California tomatoes are specially bred to withstand long distance transport. Thus, the California tomato is hard, picked a week before it's ripe, and chemically ripened on its way to your table. A tomato grown by a local farmer is vine-ripened and bred for your palate. Through dependence on remote farmers, the island will also be increasingly susceptible to trucker strikes, crop epidemics, and natural catastrophes, all of which have occurred frequently in major growing regions.

Farmers' markets are old fas-

hioned. Recently, however, different regions in the east have been using this vehicle to support local agriculture and ease the burden of high food bills to consumers. Farmers' markets, which have a long history on Long Island, are currently being revitalized. Last year markets were established with great success at the State Office Building in Hauppauge and at Brookhaven National Laboratory. Besides this project, the New York City Council on the Environment is planning to establish farmers' markets at three other locations on Long Island through the greenmarketing program.

Before setting up the market at Stony Brook, NYPIRG is trying to determine public interest in the project. This is done through surveys, distribution of questionnaires, and tabling. The next step is to inform and encourage local farmers' involvement. Anyone who would like to help is welcome to contact NYPIRG at 246-7702 or Long Island Cares, Inc. at 435-0579.

Up The Brook



"No Signature No

The lack of a signature on a card or a contract nets

(Continued from page 3)

read as follows:

- 1) Both parties agreed that complete independence is necessary and that this will be achieved prior to the 83/84 academic year.
- 2) Polity and Statesman agreed to sign a revised contract similar to the contract signed in the summer of 1981 to cover their relationship to the end of the academic year 1982/83
- 3) Polity will provide payment for all past due services received and services received through Friday, March 4th at the rate of \$1,550 per week
- 4) Statesman will turn over to Polity a copy of its most recent financial report
- 5) Polity, upon written notice, may review the financial records of Statesman. Polity may not freeze the Statesman budget (income as agreed) without invoking the following steps:
 - a. Polity must provide Statesman with a written notice of its desire to freeze Statesman income, and the notice must state the reasons for such a freeze.
 - b. At a time to be determined by both parties involved, a meeting is to be held with the Vice President for Student Affairs or his representative to examine and discuss Polity's reasons for a freeze and Statesman's counter arguments.

One key section of this proposal illuminates major difficulties in the current debate. It is section 2, calling for a new contract based on the summer '81 contract, the last

agreement signed. It is this document that Statesman believes Polity has to honor by virtue of the spirit of contract tradition. This practice is usually used when a contract expires and service and payment for said service continues until another contract is negotiated. "Even though a contract wasn't signed an unspoken agreement was in place, that we would continue to run their ad pages and they would continue to fund us," Statesman editor-in-chief Glen Taverna commented.

The '81 contract is quite standard except for clause 12, which states: "Statesman agrees to provide Polity with financial statements for the summer operations. In addition, quarterly reports must be prepared. Copies of the above statements shall be filed with the Polity bookkeeper and the Polity Secretary. All financial records will be open to Polity review."

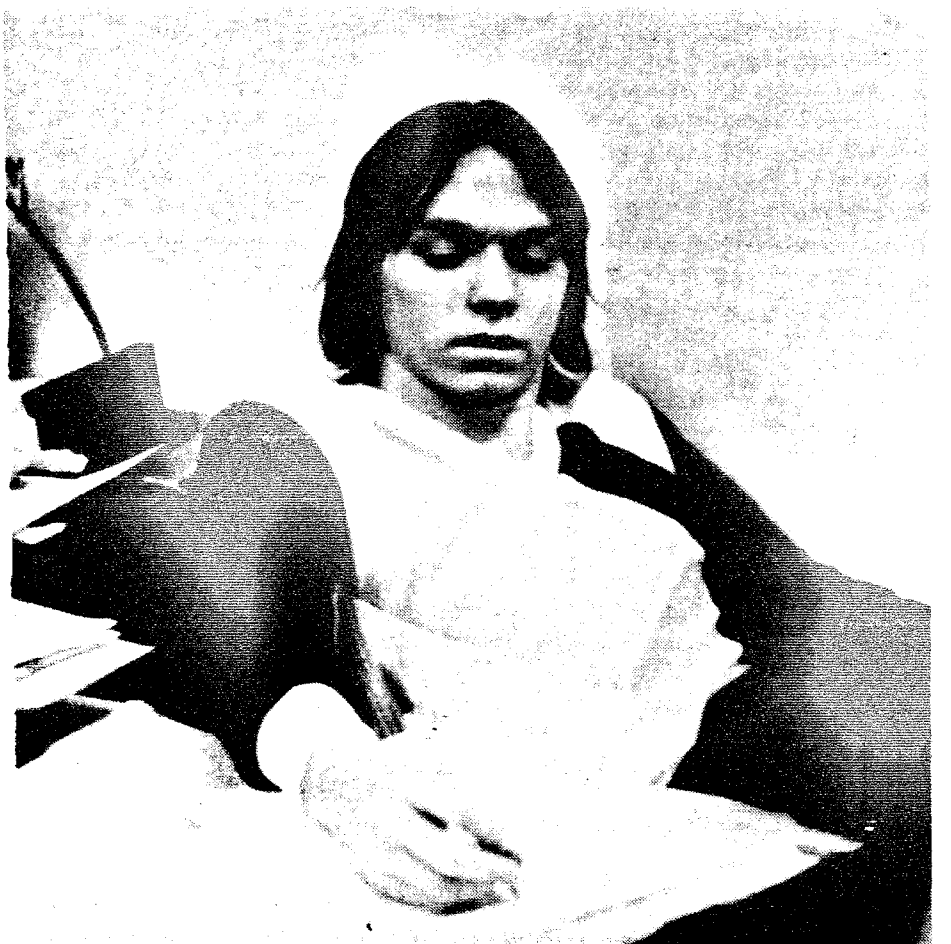
Review is a key word when one is dealing with Statesman. Statesman is very uptight over how their books can be reviewed and by whom. It is for this reason that they would not sign the signature card that set off the current stalemate. Signing the signature card would force the newspaper to follow Polity's Financial Policy and Procedures Guidelines (FP&P). Under Section VII subsection G states: "Polity reserves the right to recall and inspect the books of any organization it funds."

When it did last year, Polity reported \$450 in illegal loans made by the Statesman Corporation President and editor-in-chief Howard Saltz to himself, and \$1200 in missing classified ad

revenue that has never been officially accounted for. That conflict led to the early retirement of Statesman business managers Cory Goloub and Alan Federbush. According to Editor Taverna, Polity's "method of investigation used last year was very poor," and, to quote his editorial of March 9th, "when the books were inspected in such a manner a few years ago, the parties doing the inspecting yielded inaccurate charges which were irresponsibly blown out of proportion by many parties." "I'm not here to take the money and run," Taverna told the Press, "there are no unvouchered expenses, the receipts are there, everything has been accounted for."

itorial, Statesman answered these charges by stating, "As far as stipends are concerned, it is a shame that they charged last years stipends were not justified according to Statesman's bylaws. If these people would have seen updated bylaws, they would have seen the appropriate changes allowing for stipends."

During the course of this investigation the Press tried repeatedly to see the alledged new bylaws and got a run around from Statesman executive to Statesman executive. Due to these documents' inaccessibility, the stipend issue at this date can not be determined as clear. one thing that is perfectly clear is that Statesman did not seize



Chris Fairhall negotiated the last contract with Statesman

However, when asked for a copy of the latest quarterly financial report, Mr. Taverna replied that he did not know where they were on file.

Other key Statesman documents whose location Mr. Taverna claims not to know include the Statesman Bylaws. These documents are the laws and regulations by which the Statesman Corporation is governed. Due to its independent corporate status, these and the New York State Not-for-Profit Corporation Laws are the only laws that govern Statesman. Statesman has been accused of breaking its bylaws by awarding the members of its editorial board stipends last semester in far higher amounts than the bylaws on file in Polity allow. The old bylaws contain a ceiling amount of \$225 per semester; during the Fall 82 semester some stipends reached as high as \$600. In the afore mentioned ed-

the opportunity to back up the statements made in their editorial.

Lost bylaws and nonexistent contracts, though, pale in the face of ignored SUNY Chancellor Guidelines. These guidelines are used to govern every student involved organization in SUNY. In the revokable permit which is a contract between Statesman and SUNY granting the Newspaper its office space inside the Union building there is a clause stating: "Statesman shall restrict its activities to the purposes set forth in its Certificate of Incorporation and all corporate expenditures shall be made in accordance with 'Chancellors Guidelines for student Activity Fees.' Statesman may not enter into agreements or contracts with other agencies without the expressed written approval of the University Center."

The Chancellor's Guidelines,



Howard Saltz

Check''

Statesman \$1,550 week loss



Tracy Edwards the Polity Treasurer who didn't negotiate a contract

which, according to Business Manager Nancy Damsky, Statesman did not even have until Thursday, require that every organization have a Custodial and Disbursing Agent (C&D Agent), in charge of its money flow. An example of such an agency is the Polity office of executive director, and all C&D agents must be approved by the University President or his designee (at Stony Brook this is Fred Preston).

Since 1977, when Statesman signed the revocable permit, it has never had a C&D agent. During negotiations, Polity Executive Director, Robin Rabii, asked Emile Adams why Statesman doesn't have a C&D agent. Adams replied, "Independent corporations like Statesman do not need one." Later Adams told the Press the reason why clause 6 was in the permit was that "at that time, Statesman was a line item in the Polity budget. Under these conditions you have to spend that money in accordance with Chancellor's guidelines."

There are problems with Adam's position on Statesman. Statesman has been an independent corporation since 1975; this status has never changed. Consequently, stipulations put into the revocable contract were entered regardless of Statesman's corporate status, and

SUNY meant for Statesman to follow all of the Chancellor's guidelines, including the requirement for a C&D agent, who is integrally involved in all guideline expenditure clauses. In addition, Statesman has continued to be a line item in the Polity Budget every year since. Polity defines a line item organization as one that receives over \$750 a year. Last year, Statesman received \$62,000 from Polity, and has received over a quarter of a million dollars in student activity fees since the revocable permit was signed.

The importance of a C&D agent to a student run corporation is best summed up by Howard Saltz, who said, "Had I been told by an expert in the area (corporate law) that it was wrong to take out the loan, I wouldn't have done it." A C&D agent would have been that expert.

This instance is a clear example of why student run operations are in definite need of a C&D agent or to be affiliated with an organization, like Polity, who has a C&D agent. The reasons are based on the transitory nature of student officials and the need for stability in a corporation. Student corporate officials are legally responsible for their corporation just as their counterparts in the outside world are. It would be a cruel hoax for them not to be given every available assistance.

Cops

continued from page 2

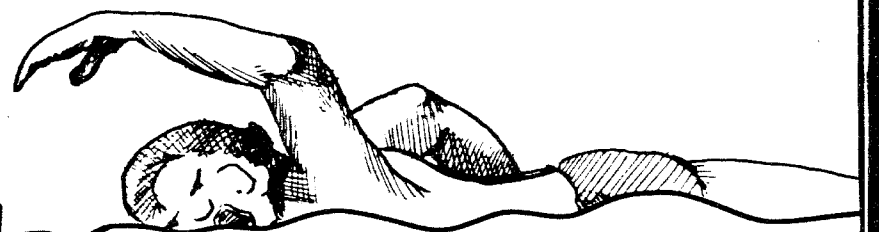
there are some bad apples in the bunch. The University Police Department is probably no better. Being involved with the Volunteer Dorm Patrol, I have been given an opportunity to see the University Police Department work. I have worked with them and had an opportunity to get to know many of the members of the department. I can truthfully state at this time that the members of the University Police Department, as a unit, are there because they care. The Volunteer Resident Dorm Patrol would not be in existence today if it were not for the help of people like Gary (U.S.) Barnes, Doug (Mr. Big) Little, Chuck Lever, and Dr. Bob Francis. These people not only help us, but they also help us help ourselves. Without the support of these people and all the other officers and administrators in the university, our organization could not and would not exist.

As far as some officers coming off like they have an attitude, which Mr. Goldreyer's cartoon insinuated, he's right. Some officers do come off with a macho man attitude. Do you think that Suffolk

County is an exception to the rule? Many times officers come off with an attitude which is justly deserved. If you have ever done any kind of a task which is similar to that of a police officer, whether it be directing traffic or making a citizen's arrest, you would know the kind of abuse that a police officer takes at times. The point that I'm trying to get at is that we have, in my opinion, one of the most appropriate police agencies for our type of environment. They care a lot about what happens on this campus. But please remember that they are also human and make mistakes like any other human being. They also have emotions. And finally and just as important, in order for them to be able to serve us better, they need our support. That doesn't mean that everyone has to agree with them, but everyone should give them the respect that they deserve. And I for one feel that they deserve a lot of respect for the type of work they do.

Philip V. Ginsberg
Administrative Supervisor
V.R.D.P.

Compete for a Good Cause! Swim-Along Fundraiser



Swim-Along on March 21st

(help raise money for specially equipped van
for the disabled on campus.)

Have friends pledge for each lap you complete
on Monday, March 21 (8-11 p.m.)

Swimmers of All Levels; pick up your pledge
sheet at Office of Disabled (Humanities 135)
or call 246-6051

These Times Demand
The Press



and speakers present

Robert Fripp

In a Lecture and Demonstration on FRIPPATRONICS
Mar. 11, Union Auditorium, 9 & 11 p.m. Tickets: students \$5.00, public \$7.00



March 22 — TOKYO JOES
BERLIN — SEX I'm a ...

In Concert: Dickie Betts, Butch Trucks, Chuck Leavell, Jimmy Hall (formerly of the Allman Brothers) & special guest Southern Cross.

Mar. 19, Saturday, Gym—9:00 p.m., tickets \$6-\$8

Southside Johnny & The Asbury Dukes

Mar. 12, Gym, 9:00 p.m.

Ambassador Donald McHenry, Mar. 8th, Fine Arts Main Stage, 4:00 p.m., co-sponsored by the University Lecture Series Program.

ALL STAR WRESTLING

March 17—St. Patrick's Day, 8:00 p.m. in the Gym

Tony Garea vs. Johnny Rods

Special Delivery Jones vs. Sweede Hansen

An Inter-Continental Bout featuring

MAGNIFICENT MORACO vs. JULES STRONGBOW

Chief Jay Strongbow vs. Big John Stud

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Art And The Networks

Last MASH Defended Against Pree Attack

by Jeff Zoldan

There are many things wrong with network TV programming as any educated TV viewer will attest. But after sitting through the debris of what is known as prime time broadcasting, an occasional diamond in the rough can be found. One of these gems has been MASH, which for 11 years has given viewers an intelligent, comical look at a little slice of life during the Korean War. After a lucrative run which reaped great fortune, fame, and Emmies for the elements that made up this number one show, an only befitting MASH movie became the farewell episode for a series that has given so much to so many for so long.

It's only after I put all these things in perspective that I became very disturbed by Daniel Hank's view on MASH's final episode in last week's issue of the Press. Hank allowed his distaste for network programming to overcome his ability to clearly evaluate MASH's final episode. His opinions on the episode (story line, direction, et al) can be literally thrown right out the window.

At the start of Hank's article, he states that "the final show had no story" causing me to wonder whether Hank and I saw the same show. The 2-1/2 hour show I saw not only had a story but several plots entwined MASH-style. Hank continues to debate what he considered to be a lack of an adequate storyline by casually eliminating segments of the episode as rehashes of prior episodes. Certainly Hawkeye went a little crazy in eleven years worth of plots but he was never institutionalized. And perhaps Charles had been in contention before for a position as a chief surgeon at home but going home was always a far off dream that eluded him and everyone else

at the 4077. Also "the countless old jokes and antique lines of dialogue" that Hank referred to eluded me. Maybe it's the conditioning I've undergone from watching MASH so long that I no longer react with horror when Hawkeye constantly borrows shtick from Groucho Marx. But even if the dialogue was a little strained for originality, it must be kept in mind that the show was coming to an end for that reason alone — the difficulty of creating new and interesting ideas for the show and its characters.

To castigate the writers for giving extremely well developed characters lines that correspond to them and labeling it "antique dialogue" would be foolish because it was precisely this kind of writing that made MASH a success for 11 years. For Charles to have been anything but concerned about his pompous, stuffy New England hospital position or for B.J. to be anything but a bleeding heart family man would be a slap in the face of years of solid writing and the strong character development. MASH's transition from Marx Brothers cynicism to a more serious portrait on the cruelties of war was a reflection of the writing staff's desire to open up new areas of the show's development. The ideas that sustained the show's high caliber of writing finally became exhausted and so we have witnessed its end.

Hank becomes even more insulting when he describes the segment where the camp is forced to evacuate because of a spreading brush fire as "a ploy by the production crew to capitalize on actual film footage of a fire that accidentally destroyed the MASH set in Malibu Canyon last year." It is not for one to question where, when, or how an idea is born; whether an idea is conjured in the back seat of a '67

Volvo or in a board room of 20th Century is irrelevant. The only importance is its effectiveness in the medium it's presented. The "bug-out" scene which utilized shots from an episode long ago and the footage of the fire that did indeed destroy the set that the MASH crew lived and worked on for eleven years did nothing to detract from the episode's overall effectiveness or emotionality. In fact the destroyed set served as a reminder of the show's fragility and humanity that was not beyond the effects of everyday tragedy. To have taken the destroyed set and placing it in the context of the farewell episode was not a "ploy" but rather the idea of a creative producer or director. Some of Hollywood's greatest moments have resulted from directors like Howard Hawkes and Leo McCarey's abilities to capture ad lib situations involving Bogart, Bacall, and the Marx Brothers on film. Condemning the producers of MASH for capturing a real life event that did effect the dramatized performance is outrightly absurd.

Furthermore, it appears that Mr. Hank, in his self righteous uproar about MASH's final episode and the network's role in bringing it to the screen, fails to recognize what the television business is really all about and how it works. I don't want to come off sounding like some rabid Republican who starts foaming at the mouth every time Reaganomics is discussed, but prime time television costs a lot of money. When you say goodbye to a show that's been as popular as MASH, you're going to have an audience as large as 60.3% of the nation's TV owners tuned in (not to mention the millions of VCR owners who recorded the episode for future posterity). And the audience didn't tune in because of

all the hoopla surrounding the episode as Hank would like people to believe. People turned on their sets because MASH has always been a great show and it was going off prime time television. Since such a large audience share guarantees exposure and visibility to almost 3/4 of the country's population, the network that is presenting the show can command a ghastly sum of money for a minute's worth of air time. Or in the words of a great President, "whatever the free market will bear." \$900,000 a minute is more money than most Americans will ever get to see so it should come as no shock that Chevys or Hondas came roaring into our living rooms because those are the only kinds of corporations that can blow a wad as large as that for 30 seconds of commercial time. On any other night of the week when MASH isn't bidding farewell or there isn't a wedding for the British royal family, advertising rates are exorbitant. Had Hank's point in this area been made in the course of discussing network procedures and economics it would've been well taken. But using network overzealousness in cashing in on a cultural event to pan a show that was more meritorious than not is merely looking for a chest to pin a medal on where there is no chest.

MASH's final episode did serve "as a reminder of what MASH once was," a brilliant, gallant show that proved that TV situation comedy could be at once thoughtful, irreverent, and sensitive. Maybe it's a little sad that one of the biggest cultural events of this newborn decade is the finale of a television program. Nevertheless, for all it was worth, Hank's article on the "failure" of MASH's final episode is obscured by his inability to see where the show began and the network programming ended.

Inklings BY KEN COPEL



Club Calendar

NEW YORK

AVERY FISHER HALL Broadway & 65th 212-874-2424
Randy Newman 4/3 @ 7:30 15, 10, 8

BEACON THEATRE Broadway & 74th 212-874-1717
Leo Kottke 3/11 @ 8:00 13.50, 10.50
Weather Report 3/19 @ 8:00 14.50, 12.50

BOTTOM LINE 15 W4th 212-228-7880
Firefall 3/10 7.50
Bryan Adams 3/16, 17 7.50
Stuff 3/23, 24 8.00

BRADLEY'S 70 University Place 212-228-6440

BROOKLYN ZOO 1414 Sheepshead Bay Road, 212-646-0053
Members 3/11
Ramones 3/18, 19
Iggy Pop 3/26

CITY CENTER THEATRE 212-246-8989
Styx 3/31-4/3 @ 8:00 17.50, 15

LEFT BANK 20 E 1st St. Mt Vernon 914-699-6618
Plasmatics 3/12 GA
Polyrock 3/18

MALIBU BEACH CLUB Lido Beach 516-889-1122
Lene Lovich 3/23 @ 9:30 10.00

MY FATHER'S PLACE 19 Bryant Av, Roslyn, LI 621-8700
Pure Prairie League 3/11 @ 8:30, 12 10.50
NRBQ 3/18 @ 8:30, 12 9.50
Carolyn Mas 3/20 @ 9:00 6.50
Commander Cody 3/26 @ 8:30, 12 9.50
Iggy Pop 3/27 @ 9:00 11.50
Paul Barrere 4/1 @ 8:30, 12 9.50
David Johansen 4/2 @ 9:00 9.50

NASSAU COLISEUM Uniondale, LI 516-889-1122
Kinks 3/23 @ 8:00 13.50
Billy Squier 3/25 @ 8:00 12.50, 10.50
Tom Petty/Hearbreakers 3/31 @ 8:00 12.50
Alabama/Juice Newton 4/23 @ 7:30 15.50

OTHER END CABARET 147 Bleeker St. 212-673-7030
Etta James 3/11, 12
Badfinger 3/17-19

PALLADIUM 14th between 3rd & 4th 212-977-9020
Return to Forever 4/1, 2 @ 8:00 15.50, 13.50

RADIO CITY 212-757-3100
Prince 3/21 @ 8:00 18, 16, 14

RITZ 11th between 3rd 4th 212-228-8888
Thompson Twins 3/12 @ 11:30
Lene Lovich 3/20 @ 11:30 12.00
English Beat 3/23 @ 11:30 12.50
Depeche Mode 3/24 @ 11:30 12.50
Wall of Voodoo 3/25, 26 @ 11:30

SAVOY 141 W 44 ST 212-398-0662
Angela Bofill 3/10-13 @ 8:00 15.00
Berlin 3/19 @ 9:00 12.50

STONY BROOK SUNY at Stony Brook
Robert Fripp/
Frippertronics 3/11 @ 9:00 5, 7
Southside Johnny 3/12 @ 9:00 6, 8, 10
Dickey Betts 3/19 @ 9:00 6, 8, 10

TUEY'S 3 Village Shopping Ctr 516-751-3737
Vandenberg 4/7 @ 11:00 9.00

VILLAGE VANGUARD 7th Ave. 212-AL5-4037
Paquito D'Rivera
Quintet 3/18-3/13

WESTBURY MUSIC FAIR Westbury, L.I. 516-333-0533
Earl Klugh 3/24 @ 8:30 12.75 GA
George Carlin 3/25 @ 8:30
3/26 @ 6:30, 10:30 14.75 GA
Gordon Lightfoot 5/12, 13 @ 8:30 13.75
Rodney Dangerfield 6/9 - 6/12 15.75
Chuck Mangione 6/22 @ 8:30 13.75

NEW JERSEY

BRENDAN BYRNE E Rutherford, NJ
Billy Squier 3/27 @ 7:30 12.50
Kinks 3/28, 29 @ 7:30 13.50

FOUNTAIN CASINO Aberdeen, NJ
Thompson Twins 3/10 @ 10:00 5.00
Dickey Betts 3/17 @ 10:00 7.00
English Beat 4/24 @ 10:00 8.00

MCCARTER THEATER Princeton University
Arlo Guthrie 5/6 @ 8:00 11.00
Keith Jarrett 5/7 @ 8:00 12.00
Roches 5/14 @ 8:00 9.50

NEWARK SYMPHONY HALL 1020 Broad St. Newark, NJ
Count Basie & Friends 4/24 @ 3:00 15, 12.50, 10

ROYAL MANOR 1500 Rte. 1 North Brunswick, NJ
The Romantics 3/24 @ 10:00 7.00

UPSTATE NEW YORK

MID HUDSON CIVIC CENTER Hair Mall, Poughkeepsie
Ozzy Osbourne 4/16 @ 8:00 12.50, 10.00

NEW ENGLAND

CENTRUM IN WORCESTER Worcester, MA
Kinks 3/30 @ 7:30 11.50
Ozzy the Madman 4/1 @ 8:00 11.50

HARTFORD CC Hartford, CT 203-727-8080
Hall & Oates 3/15 @ 7:30 11.50, 9.50
Kinks 3/24 @ 7:30 11.50
Rush 4/1 @ 7:30 11.50, 10.50
Alabama/Juice Newton 4/22 @ 7:30 15, 12.50

NEW HAVEN South Orange St. New Haven 203-972-4330
Billy Squier 3/22 @ 7:30 11.50
Tom Petty 3/26 @ 8:00 11.50

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4/? Virginia - tix on sale
4/12 Binghamton
4/15 Rochester - tix on sale
4/20 Providence
4/22, 23 New Haven
4/25, 26 Spectrum (Phila.)
tix on sale Sat. 3/12

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Too-Rye-Ay

Dexy's Midnight Runners Swing High

by Bob Goldsmith

I feel sorry for eight of the songs on *Too-Rye-Ay*. Some of them are quite good but they're all doomed to languish in the shadow of the mighty "Come On Eileen". "Eileen" is to the rest of Dexy's second LP what Wayne Gretzky is to his linemates, what Herschel Walker is to the rest of the New Jersey Generals, yea, what Jesus was to the twelve fullbacks, er... disciples.

Beginning to get the idea? "Eileen" is as good as pop music gets. From the first bass note, a feeling too exuberant and overwhelming for mere words to describe bounds off the vinyl and lights up the sky: joyful strings, and over-the-top vocals ride on a sublime rhythm to a land few songs ever reach — the land of *swing*. "Eileen" is so bouncy, happy, and alive that nothing can control it; there is no malaise it can't overcome. If "Eileen" can't cheer you up, call the undertaker. In fact, why not bestow the highest praise possible for a pop song? "Eileen" is as good as any Motown classic. I would give all my Grandmaster Flash and Clash singles for a chance to meet the woman who inspired it. Things can't be as bad in the American music "scene" as I usually think — "Eileen" is in the top 20. Why, even Imus plays it along with Culture Club and the Stray Cats. Dig it — WNBC — New York's New Wave.

There's nowhere to go but down for the rest of *Too Rye Ay*. "Let's Make This Precious" is the best of



the lot and it's really pretty good but I just can't judge it in its own context. It's a blast of high stepping 60's style soul much like the marvelous stuff on Dexy's debut album *Searching for the Young Soul Rebels* which was released in total secrecy in America about a year and a half ago, about a year after anyone who was interested had already bought the import. "Plan B" is a remnant of the earlier Dexy's too but it sounded a lot more gutsy as a single when it had a full blown horn arrangement. On the new LP, some of the horns are replaced by strings and the song appears as half of the "Plan B/I'll

Show You" medley in which two good songs combined are somehow less than the sum of their parts.

"The Celtic Soul Brothers" is the most lively new style Dexys; here the violins really bustle and shout but, unfortunately, up-tempo string soul sounds too much like revved-up Horslips to me.

Actually, all this won't matter if you can't get past Kevin Rowland's voice. Dexy's enigmatic leader's pipes are as abrasive as porcupine needles on a baby's bottom but his music makes them worth getting used to. Certainly, there's no doubting his fervor and com-

mitment. In "Plan B", he says, "I'll never sell you anything," and it's true, Dexy's music is as honest as the Flint, Michigan unemployment line is long.

Why Rowland traded in his long coat, woolen cap, and horn charts for suspenders, a female chorus, and a string section is a mystery. And it would probably take a psychiatry convention to explain his sacking most of the original Dexy's members and refusing to speak to the English press for a year between the first and second albums. Not all of Rowland's moves have paid off. *Too Rye Ay*'s slow songs are as eloquent as Elvis Costello's ballads but at times they sound like Procol Harum with a steel wool singer. Rowland always strives for intense emotion, but sometimes he misses nuances which make emotion valid and thus ends up coming off like a ham actor, all bravado but little feeling. To get really picky, 4 of 9 *Too Rye Ay* tunes were previously released as singles, albeit some in different versions. However, the splendor of "Eileen" makes most of this trivial. Besides, the best thing about Rowland is that he takes chances. Few people other than Costello and Bowie have been as successful with transitions as that from *Searching* to *Too Rye Ay*. It's too early to put him in their category, but already I anticipate the next Dexy's record as much as anyone's. And the most exciting thing about great pop musicians is seeing what they're going to do next.

"Another Show" And Its Challenges

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territory. The reasons behind Zero's suicide become clearly overshadowed by the needs of those he left behind. The fact that these needs are not always benevolent contributes to the novel circumstances of the play. Zero's parents, for example, never really grieve over the loss of their son but instead seek to ease their own consciences by prodding Booger, Bobbie, and Nick for information about Zero. Already divorced, Constance and Alexander hope to put more distance between each other by finding a solid reason to cast the blame for their son's untimely death. Hovering above the constant bickering between Constance and Alexander is the voice of Zero who undermines his parents' self-righteous facade. It was in these interchanges that the play slid smoothly from mere drama into reality.

As quickly as the first act commanded my attention and curi-

osity, the second act became muddled by awkward plot contrivances. When Bobbie announces she is carrying Zero's baby, I could not help but imagine hearing the somber chords of some soap opera organist. After Stash gets arrested on drug charges, Booger just happens to find enough money to raise bail in a hat. Worst of all, however, was the manner in which Zero escapes from limbo. Throughout the play Zero desperately tries to communicate with his parents and friends. Each time he fails until miraculously, towards the end of the play, he breaks through the barrier and speaks with Booger. Booger somehow knows the magic prayer and as she chants it in unison with Zero, he is set free. While Peterson exhibited expertise when interweaving alcoholism, divorce, and lechery into the first act, his treatment of similar issues was both awkward and implausible in Act II. For the most part, however, the dialogue remained interesting and,

in the case of Nick, chock full of clever witticisms.

In addition to Louis Peterson's innovative approach to readers' theatre, high praise must be extended to the director, Tom Neumiller, and the cast. Together they compensated for any rough spots in the script with precise character portrayals. John Bavaro and Elana A. Tasso were extremely persuasive despite the added burden of playing middle aged characters while in their twenties. Matt Ellis delivered an honest moving performance however, at times his quick pace detracted from the emotional content of his lines. Although a secondary character, Mark Bridges was outstanding as the cannoli munching stuffed shirt Dean Palotti. Karen Varro turned out a convincing portrayal as the perceptive warm hearted Booger, a young woman wise beyond her years. Her boyfriend Stash, Tim Roepe, however, fell short of the potential his role offered. Stash is

a character that exudes more bravado than Tim Roepe displayed. The performances of Janet Goldstein and Alex Morrison troubled me for two separate reasons. Although Bobby is not a fully fleshed character, Goldstein failed to make the most of what she had. Her love for Zero appeared superficial as did her tears. My problem with Alex Morrison's performance focused on his choppy delivery. While he conveyed sincere emotion, his syncopated rhythm became monotonous.

Louis Peterson's play, quite eloquently, pinpoints the nexus where pathos and humor merge, capturing an important aspect of the human experience. As a readers' theatre production, the script withstood the emphasis placed upon it by the absence of action and props. Although it stumbled late into the second act, the plot was rescued from a fall by outstanding performances. What more could you ask from just *Another Show*?

Dizzy Gillespie Live

The Most Entertaining 65 Year-Old In The World

by Arthur Rothschild

When the bebop sound was first introduced to the jazz world just after the second World War, critics were skeptical. Not only was it a far cry from then-popular swing, it was so difficult a musical and rhythmic style, that most jazzists couldn't make the transition even if they cared to.

Dizzy Gillespie helped create bebop back in the 40's and he hasn't stopped playing it since. Saturday night he brought his quartet to the main stage of the Stony Brook Fine Arts Center and presented the sold-out auditorium with a sampling that represented much — though by no means all — of his five-decade career. From the brilliant fast bop of Thelonius Monk's "Straight-Note Chaser" to the strong rhythms of Gillespie's own "A Night in Tunesia" the band performed some of the finest jazz that can be heard today.

Gillespie's band consisted of a stunning rhythm section in Michael Howell (bass) and Ignacio Berroa (drums). But it was the piano work of Bobby Enriquez that nearly stole

Saturday night's show. Enriquez's spectacular improvisations were a welcome compliment to Gillespie's leads, and an eight minute piano accapello tribute to Eubie Blake (Blake's "Memories of You") was greeted with a standing ovation.

Assisted by the Ward Melville High School Jazz Ensemble, Gillespie's "Mantecca" came off just fine. The 20-odd 16 and 17 year-olds were a pleasure to watch under the direction of one of the world's most famous Big Band leaders. Gillespie's long-time friend and associate Hale Smith arranged the number for the high school band and it was Smith who helped close the evening with Gillespie's standard "Copapada". Together, the two jazz old-timers charmed the audience right out of their seats with dazzling vocal improvs.

Gillespie is as charming on stage as he is talented, and his humorous asides, plus Enriquez's acrobatic keyboard assault added up to a delightful evening. Besides his claim to the ranks of jazz genius, Gillespie is, perhaps, the most entertaining 65 year-old in the world.



Dizzy Gillespie at the Fine Arts Center

Press Photo by Eric A. Westman

Another Show

Provocative Play At Fine Arts Center



The cast of 'ANOTHER SHOW'

by Gregory J. Scandaglia

Would you call a play that covered alcoholism, abortion, drug abuse, homosexuality, divorce, and suicide just another show? Well, Louis Peterson, Stony Brook's resident playwright did just that with his most recent work. *Another Show*, despite its lackluster title, was a provocative play well suited to the cozy atmosphere of the Fine Arts Center's Theatre II.

Another Show was performed as a readers' theatre production. This means that each performer remained seated throughout the entire show. While this format eliminates the need for props and stage blocking, it creates a need for scripts on stage, a narrator, and a relatively small audience. More importantly, however, readers' theatre focuses the emphasis of a play on its two most basic components: the script and vocal

characterization. As a result, each line becomes crucial both in its meaning and delivery. In this way readers' theatre represents a greater challenge to the playwright and the performers. During Friday night's performance this challenge was met on both accounts, but not without a few shortcomings.

The plot revolves around Zero Oliver (Matt Ellis), a college student who has recently committed suicide by jumping off the Empire State

Building. His suicide, however, did not provide the escape he had so desperately hoped for. Visible only to the audience, Zero is trapped in a state of limbo. His role becomes that of an observer and commentator forced to witness the consequences of his deed as they affect his friends and family. The action surrounds the day on which Zero's parents, Alexander and Constance Oliver (John Bavaro and Elana A. Tasso), arrived at their son's dormitory room to collect his belongings. While performing this task they meet Dean Palotti (Mark Bridges), Zero's two roommates Stash (Tim Roepe) and Nick (Alex Morrison), Stash's girlfriend Booger (Karen Varro) and Zero's girlfriend Bobbie (Janet Goldstein). The cast remains on stage throughout the show, even when not present in the scene, along with the narrator (Alan Inkles).

While many playwrights have been rightfully accused of employing suicide as a last ditch effort to resolve the fate of a difficult character, Louis Peterson cannot be counted amongst them. He has given new life to a hackneyed theme by beginning his play where too many plays end.

By way of this innovative premise, the action of the play gracefully proceeds into uncharted

continued on pg. 11

Press Photo by Eric A. Westman