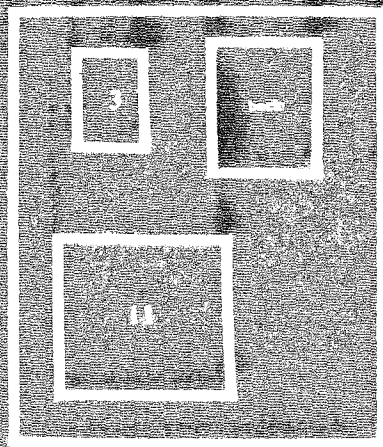


THE
STONY
BROOK

PRESS

Vol. 10, No. 10 • University Community's Feature Paper • Mar. 9, 1989



NO STRINGS ATTACHED

I know, I know, everybody: one of the Patriot media sites and now The Press has jumped on the bandwagon. Well, yes and no. In all the hubbub that's been going back and forth in the pages of Statesman and in a lesser degree, Blackworld, a few points have been brought up that simply need addressing.

The Patriot makes the proud claim that it's the only truly independent newspaper on campus because it refuses to purchase Polity funds. Maybe this was true, but the paper's recent attempt to present Polity with a contribution and join the club of Students Activity Fund Leagues sort of discounts that stance.

In any event, neither Statesman nor The Press is in any way beholden to Polity. The Stony Brook Press is an independent, not-for-profit corporation that has chosen to join the Student Polity Association as a means of obtaining funds. Polity has no jurisdiction over editorial content, advertising, or publishing schedules. Facts for Statesman, except it

isn't even a Polity member. Polity buys advertising from them—it doesn't give them money. If Polity decided to insert all its filthy money into newspapers, could that make sales and still continue to publish. Neither, however, pretends to do so, and as non-partisan institutions of journalism offered free of charge to the university community, each has earned a chunk of the student activity fee. Blackworld, too, falls into this category. The same, however, can not be said of The Patriot.

With the publication of its second issue, the function of The Patriot seems clear: to offer conservative (or, rather, "patriotic") opinions on socio-political issues. If the front page article on NYPIRG is any indication, illogical innuendo is a special added bonus. With its link to the College Republicans so patently obvious, though, no remotely intelligent person could possibly view The Patriot as an "independent" source of information. Independence means following no party line and making informed

decisions based on a careful analysis of facts. Hearty-eyed beatings with grown-up Republicans and repeat readings of Ayn Rand do not qualify. That's why United States citizens can register to vote as independents. That's why the two-party system wallows in stagnation. That's why we publish The Stony Brook Press.

Every newspaper is subject to some kind of control from its advertisers, its readers, and its surrounding community. Directly or indirectly, outside forces dictate editorial policy, at least to a certain degree. Polity is a broker for the money of USB students. Specific, reasonable guidelines have been set up to ensure the fair distribution of that money, and all three Polity-supported papers have followed those rules. If The Press and its brethren are puppets of Polity, then they are also puppets of the student population of Stony Brook. And that's the way it should be. These are your newspapers. Use them.

The next issue of THE PRESS
will be out March 30, 1989.
Following that, we will resume our
bi-weekly schedule. Honest.

COVER PHOTOS:

Ron: Public Domain

Dice & Six:

Rachel Elkind

The Stony Brook Press

Editor-in-Chief Kyle Silfer
Managing Editor Karin Falcone
Business Manager John Dunn
Editor Emeritus Craig Goldsmith

News and Feature: David Alistair, Robert V. Gilheary, Lee Gundel, Diane Schutz

Arts: Quentin Busterkeys, Robert Rothenberg

Graphics: Allain Atienza, Ed Bridges, Arlene Donnelly, Rachel Elkind, Sanford Lee, Joseph Sterinbach, Aaron Zimmerman

Typesetting: Donna Greene

Proofing: Alexandra Odulak

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The opinions expressed in letters and viewpoints do not necessarily reflect those of our staff.

Phone: 632-6451

Office:

Suite 020 Central Hall

S.U.N.Y. at Stony Brook

Stony Brook, NY 11794-2790

Letters

Rada's Rebuke

To the Editor:

I am responding to Mr. Eduardo Rada Bortolucci's letter printed in The Stony Brook Press issue of 14 February 1989. Lamentations of that letter he makes, the Department of English has many avenues of recourse for a student who neither excels nor he has not seen fairly treated, including the course instructor, the program director, the departmental program committee, the department Chair, and in this case a grievance committee consisting of an equal number of faculty and graduate students. Mr. Rada is dissatisfied that none of these levels of appeal have found merit in his complaint. There are still further means of appeal at the Graduate School level which Mr. Rada quite properly may pursue.

The letters and opinion pages of a newspaper are not the best place for discussing an individual student's academic performance, which a detailed response to Mr. Rada's letter would require, and I hope there will be understanding

for my unwillingness to do so.

David Sheehan
Chair
Department of English

Newspeak

To the Editor:

Once again, one of my colleagues has introduced legislation which would designate English as the official state language. This bill is Assembly 2894, and, as before, I question the necessity for this bill.

The people of New York State and of this entire country have never questioned the fact that English is the national language of the people of the United States. We have, also, never denied the great cultural diversification of all the people that have merged to make up the "American" nation of today. Inherent in this cultural diversification has been a great multitude of languages—many of which have contributed new words to the English language itself.

This rich cultural diversity and

its variety of different languages has never hindered America's social, economic or cultural development. In fact, our development has only been enriched and we will continue to be enriched as America benefits from the arrival of "new" Americans from around the world.

This unnecessary legislation will not benefit the people of New York. In fact, with a state population as heterogeneous as ours, it will only serve to divide us from each other. It will effectively discriminate against those who speak a foreign language and who have not yet fully mastered English. Clearly, there is already too much inherent discrimination in our society as it is.

This legislation will not provide the people of New York with any tangible benefit. For all Americans—including the new immigrants as well as those who have been here for generations—English is our national language. As Lincoln stated one hundred years ago, we must never forget the "spirit which prized liberty as the heritage of all men"—regardless of their cultural, ethnic or linguistic differences.

Homer L. Diaz
74th Assembly District

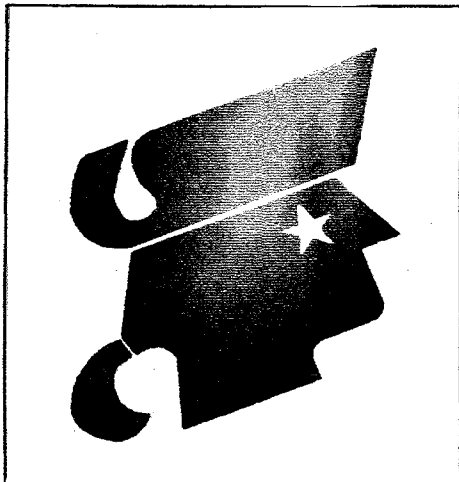
Patriotic Fervor

CC Gets Too Enthusiastic

by Robert V. Gilheany

Commuter College is in hot water for inserting copies of *The Patriot*'s first issue in their bulk newsletter mailings. Because *The Patriot* is a "student media outlet" associated with the College Republicans, Commuter College is in violation of both Polity and SUNY guidelines specifically forbidding the use of the student activity fee to promote partisan politics. As a result, the budget of the Polity-funded organization has been frozen, pending further investigation.

An article on the back page of the issue in question urged Republican legislator Ed Romaine to run against Democratic congressman George Hochbrueckner. Michael Lutas, publisher of *The Patriot*, claimed



the article was an advertisement. "We had arguments," Lutas said, "but we decided to put the article on the ad page."

Commuter College vice president (and newsletter editor-in-chief) William Grosso explained that campus groups are invited to insert their publications for distribution in the CC newsletter. "It was my decision to mail *The Patriot*," he said. "I quickly read through it to find anything offensive, but I didn't see my role as their editor." Those who received *The Patriot*, he thought, would be perfectly free to throw it out unread. Grosso added, "I thought it would be under the category of junk mail."

In the future, a review board will be established, and groups with mailings in the CC newsletter will be required to have a

disclaimer clarifying that their views are not necessarily the views of the Commuter College. Approximately 1200 to 1300 *Patriots* were sent out in the mailing.

Assistant Polity treasurer Esther Lastique expressed her disappointment in the Commuter College: "I feel it was highly irresponsible for the Commuter College leadership to blatantly ignore Polity and SUNY guidelines... We're all students, we all have to have the open mindedness to consider that what one student wouldn't find offensive, many others would." In general, she said, "we at Polity have more faith in the leadership of student organizations than that."

New Polity Constitution

Rosenfeld Talks It Up

The Press recently spoke with Steve Rosenfeld, FSA president, about the proposed new Polity constitution. A comprehensive reworking of the existing document, Rosenfeld's present draft offers, among other things, a "more focused" governmental structure and a less obscure name for Polity. Details and distribution plans were covered in the following discussion.

Interview by Diane Schutz

How did this come about?

I've been working on it for about the past year and a half. The original conception came out of class representatives, and what they do. According to the current Polity constitution, they don't do much, yet they get paid. When I was a class rep for my freshman and sophomore years, I got paid about \$45 a week. You're supposed to do something for that \$45, and there's a committee of the senate that checks up on that: the IAC [Internal Affairs Committee]. Now, the class reps get something like \$60 a week and the president and treasurer get something like \$75 a week.

It's very unclear as to what the class reps are actually supposed to be doing. The president's and treasurer's specific duties are outlined in the current Polity constitution. The only specific duties outlined for the class reps are to coordinate class functions. This is kind of ambiguous, since classes aren't really separated. Out of all this ambiguity sprang the idea to have a bunch of vice presidents with specific delegated duties on the executive branch of the student government. There would be a vice president of academics (dealing with issues like P/NC, withdrawing, registrar) since before this we hadn't concentrated on any academic reforms. Last year, when Dan Rubin ran for Polity president, he brought up the idea of a teacher evaluation book, but this never came about. Last year, when the University Senate voted not to allow the P/NC option for courses for the core requirement, where were the student voices? The point is, we've got to focus more on academics.

Then there's athletics. About one-third of the student activity fee goes to NCAA teams and intramurals. The vice president for athletics would work on those policies and things that affected funding of athletic teams.

We also ran into trouble some years. Sometimes the Polity senate or the council would get too involved in, say, SAB, rather than working on any curriculum, like the ROLMphone or any of those other things that students are getting screwed on. They would concentrate mainly on activities, which is no good. You need a student government that's going to let administration know what's going on, that we like or don't like a particular policy. So I saw the need to create another vice president, of activities, so that the focus of what the executive branch would be doing would be only a part of activities. Even though we're the major funding source for activities, we still needed to get focused.

There was also a problem with the treasurer. The treasurer is becoming almost autonomous, like Lisa Miller a few years ago. She ruled with an iron fist; she came up with her own policies and procedures, and the council and senate couldn't do anything about it. So there's a need to make the treasurer a lesser function. By just naming it something different we were hoping to do that, so we'll call it the vice president of finance.

So you see how it's shaping up so far: there's the president and the executive vice president, both like the current ones; there's the VPs of academics, athletics, activities (I refer to them as "The Three Amigos"); and the vice president of finance. These people would be much more focused, their responsibilities would be much more delineated, rather than this ambiguous thing where the class reps work on whatever they think they're supposed to be working on. We need consistency from year to year.

I noticed that the heading of the proposed constitution reads "Undergraduate Student Government Association, Inc." Why the

name change?

What "polity" basically stands for is a governing body. A lot of people go through Stony Brook in 4 or 5 years and they still don't know what the hell "polity" stands for, so we want to call it what it is. So we're trying to change the name to USGA, Undergraduate Student Government Association.

This constitution is basically going to supersede the old one, proposing an amendment. In order to get this passed, we have to get at least 24% of the undergraduates paying the student activity fee to vote



Image: Aaron Zimmerman

for it. We want to get a copy of the proposed constitution out to all 9000 undergraduates, by mailing it to the commuters and putting it in the mailboxes or under the doors of residents. We know most of them aren't going to read it, but that's not the point. The point is to provide it so that every undergraduate who wanted to vote on it would have a copy. We'd also put a cover sheet with it, explaining what we're trying to do and how the process works.

Any other major changes?

We want to pull in the Residence Hall

Association, make it a part of the student government so that it will be the official representative of the residence halls. Currently, in each college legislature, there is a Polity senator and an RHA rep. What the constitution proposes is a combination of the two, so that there's only one person at each leg. There won't be two conflicting voices, as there has been in the past.

Another thing to be graduated will be the Inter Fraternity/Sorority Council (IFSC). At Binghamton and other schools, that council is a part of the student government. They would be pretty much the same as they are now, but they'll kind of become a part of the student government so that everyone will be well informed as to what's going on, policy-wise. The IFSC president would become an ex officio (non-voting) member of the assembly, just like the RHA and Commuter College presidents. We wouldn't recognize specific fraternities and sororities; that would be left up to the IFSC.

So this is your doing, all these changes?

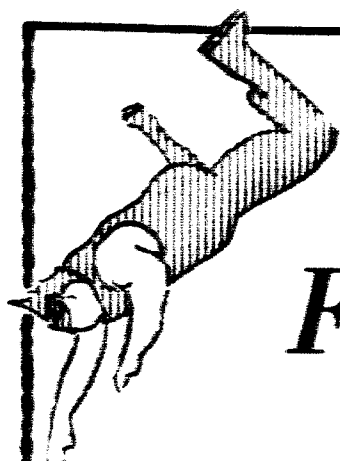
Well, I drafted it and put all the major ideas down, but there's a culmination of other people involved: Chris Mauro, RHA president; Esther Lastique, junior class rep; and others. In the past year I've researched other SUNY schools, as well as schools across the nation, and looked at their student government constitutions to see what worked.

Overall, how will this change things for students?

We'll have a consistent, complex undergraduate voice. Instead of having RHA, IFSC, Polity, etcetera as all separate voices, we'd have one overall student government that would have different branches within it. Those different branches would function as they have, focusing on their individual responsibilities, but they'd all be part of the student government.

Hopefully, after Spring Break everyone will have a copy. On April 4, when people vote on their Polity reps, they could vote for or against this.

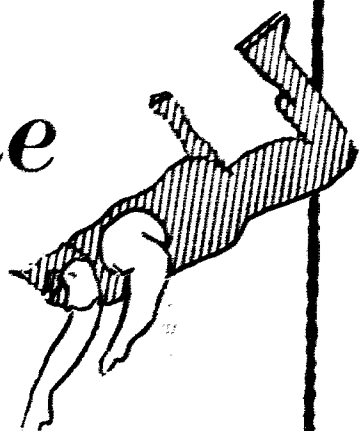
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SKYDIVING

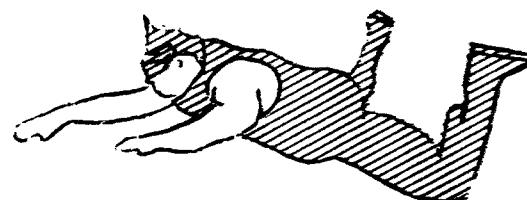
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Be a voice of the students. Come and join the Student Assistance and Research Program, a new organization run by **YOU**, the students. If interested, contact the Polity Office, 2nd floor in the Union, or call 2-6460

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Speech Criteria:

- Approximately 5 minutes or 8-10 pages
- Typed Double Spaced
- Demonstrate creativity, eloquence, and appropriateness for commencement.

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All entries must be submitted to :

Carl Cohen, Assistant Director for Student Activities,
by Monday March 27th, Stony Brook Union Rm. 266.

Raising the Tuition Issue

SUNY Trustees Call for Hike

by Lee Gundel

Heated controversy began in Albany recently over a call by Chancellor Bruce Johnstone and three members of the SUNY Board of Trustees to raise tuition at all SUNY schools. As a result of this action, many student organizations, including SASU (the Student Association of the State University of New York) have been rallying to seek more constructive solutions to the SUNY budget problem.

At the February 22 meeting of the SUNY Board of Trustees, chair Donald Blinken and members Arnold Gardens and Darwin Wales joined Chancellor Johnstone in recommending a tuition increase after studying the Trustees' impact statement on the tentative 1989-1990 SUNY budget. The statement, which was the focus of the meeting, states that the SUNY system will face severe financial and economic consequences if the state legislature carries out Governor Mario Cuomo's \$74 million bud-

get cutback, the consequences of which would include: the loss of 900-1100 faculty and staff members state wide, the reduction of enrollment by approximately 2000 students, and the elimination of about 2000 courses.

ications director, said the trustees made general statements about how much money a hike would bring into the university system: "They [the trustees] said that a \$100 tuition increase would bring in 10 million dollars, a \$200 increase would bring in 20

state legislature will restore funds to the SUNY system.

According to SASU, the State Legislature will be reviewing the Governor's budget up until April 1, by which date it will have had time to determine the detrimental effects the budget cuts would have on the SUNY system.

"It is during this legislative process that we hope SUNY will have its funding restored," Obach said. "It is impossible to say where the legislature is going to go right now, but being as we don't know where it's going, it would be absurd to talk about raising tuition."

At a February 13 student rally in Albany, SASU president Arlette Slachmuylder also spoke out strongly against the idea of a tuition increase: "It is totally inappropriate to talk about tuition now...Until we know how much funding the legislature is going to allocate to SUNY, it is pointless to even raise the tuition issue..."

"Until we know how much funding the legislature is going to allocate to SUNY, it is pointless to even raise the tuition issue."

These severe potential repercussions have led four key SUNY administrators to make a strong recommendation for higher tuition.

When asked about the Board of Trustees' assessment, Brian Obach, SASU commu-

million, and so on...It is their position that the budget cuts will necessitate a tuition increase."

Student leaders, however, have strongly criticized the idea of a tuition increase because there is still the possibility that the

Sport

The Young Person's Guide to Lacrosse

by John Dunn

Stony Brook's lacrosse team is making a move to the big time this spring with a jump to the creme-de-la-creme of sports: Division I. While this may mean a lot to the lacrosse aficionados out there, those of you with no knowledge of the game may not be impressed. Thus, *The Press* presents all the basics you need to watch and enjoy Patriot lacrosse this spring.

Lacrosse is a quick physical game which dates back to the American Indians, with whom it was a traditional sport for centuries. It started to get organized in Canada (where it's the national sport) and the US in the 1860s. Traditionally, it had a small appeal, mainly in Eastern and Southern colleges, but it has really picked up in recent years, both on a high school and collegiate level. Major games attract thousands of spectators (last weekend's Syracuse-Johns Hopkins game had a crowd of 10,000) and a professional indoor league is enjoying success. Games, both collegiate and pro, are occasionally shown on ESPN, and Syracuse games are broadcast on WYNE 91.5 FM. Top Division I teams include Syracuse, Johns Hopkins, North Carolina, Virginia, Cornell, and Penn.

Let's start with the basics. The field is 60 yards wide by 110 yards long, with the goals 80 yards apart. Goals are 6' by 6' within a circle 9' in radius known as the "crease." The field is marked in half by a centerline which determines whether or not players are on-side. At the center of the centerline is an "X" surrounded by a circle where face-offs are held.

There are ten players to a side: 3 attackers, 3 mid-fielders, 3 defensemen and a goalkeeper. At all times there must be 4 players on the defensive side of the field and 3 on the attack side, although they can be of any position. If there are too many (or

too few) on a side, the team is offside. Substitutions may be made whenever play is stopped or one at a time from a special substitution area at the centerline.

The object of the game is simple: get the ball into the goal. The ball (about the size of a baseball) can be moved along by any means except direct contact with a player's hand. A "crosse," a 4 to 6 foot long stick with a woven net at the end, is used to cradle and

throw the ball. The length of the crosse and size of the net depends upon a player's position. It can be shot straight, bounced, or hit along the ground into the goal, but you cannot score by deflecting it off the foot or leg of an attacker. Games run 60 minutes with four 15 minute quarters. There's a 2 minute rest between periods and a 10 minute break between halves. Should the game end in a tie, there's a break and then a 4

minute sudden-death overtime period, with the first team to score being the winner. Should the overtime end in a tie, the process is repeated until someone scores. Teams get 2 time-outs of up to 2 minutes each half. Time-outs can only be called when the ball is dead or when the team is in possession of the ball and in the opponent's half of the field.

Other things you should know: only defenders are allowed in the crease; attackers may only reach in to catch or play a loose ball. If this is violated, the ball goes to the defenders. No one, including the goalkeeper, is allowed to keep the ball in the crease for more than 4 seconds.

If the ball goes out of bounds while being moved on the field, the offender is the last person to touch the ball, and possession goes to the other team. If the ball goes over the end line on a missed or deflected shot, it is awarded to the player of the team closest to the ball to gain or regain possession. If players are equidistant from the ball when it goes out, a face-off is held at the 20 yard line.

Like any sport, there are penalties. Common fouls are of the pushing, holding, and checking variety. Penalties for rules infractions range from loss of possession to 30 second penalties for technical or minor fouls. Personal fouls are more serious and can be from 1 to 3 minutes. Any player committing 5 personal fouls is expelled from the game, and any deliberate foul can also lead to expulsion.

There's a lot more that could be covered, but you'll pick it up as you watch. So trot on out to the football field and watch Division I sports in its first season at Stony Brook. (WUSB 90.1FM will be broadcasting all home games for those of you unable to make it to the games.)

Spring '89 Lacrosse Schedule

NOTRE DAME, Mar. 9
Sun Coast Tournament, March 20 and 22
FAIRFIELD, March 25
SOUTHAMPTON, March 30
COLGATE, April 1
at Holy Cross, April 5
MARIST, April 12
ROCHESTER, April 15
vs. Maritime, April 17
at the University at Albany, April 22
vs. Georgetown at St John's, April 29
DREW, May 3
PROVIDENCE, May 6
at Pennsylvania, May 11

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WARNING!

Don't Let This Man Buy You Dinner

by S. R. Zeeve

I am compelled to respond to Roy U. Schenk's article, entitled "Sign Here, Please," which appeared in your "Viewpoints" column on 2/16/89. This was one of the most offensive pieces of misogynistic trash that I have ever seen, and I was amazed to find it printed in the same edition which featured an account about the violent assault called date rape. It is especially distressing that its author was described as a Ph.D. who specializes in men's issues. Pity his poor clients and their dates, folks—under the guise of professionalism, this Neanderthal advocates attitudes which any self-respecting, semi-enlightened man or woman rejected long ago with other notions of inequality and exploitation.

My first reaction to the column was disbelief—was it a joke? It seems impossible that any member of modern civilization could be serious in saying that a man's buying a meal or otherwise paying for a date deserves to be sexually compensated (what does he want when he treats his mother to lunch?). Dating these days doesn't follow any strict protocol. Some men (perhaps acknowledging that men still control most of the wealth) think they look cheap if they let their dates pick up the tab and are sincerely offended by offers to "go dutch." Since men and women face confusing signals from each other, why not err on the side of mutual respectfulness?

Going on a date does not automatically presuppose that intimacy will result. Dates merely provide an arena whereby two people can decide whether or not they like each other enough to develop their relationship at all. How can a Big Mac and movie ticket equate with the risks and complexity of sexual encounters? Is a sliding scale

proposed, where a slice of pizza gets a man a kiss (add a soda to get the tongue involved), a column B Chinese dinner gets him fellatio, and the works at Lutece gets him a sexual slave for a week??

Schenk has a peculiar preoccupation with attributing an attitude of moral superiority to women. Just who has the gender superiority complex here? In our society, women are

"[Schenk] isn't getting any because the women he dates find out right away that he's an insensitive jerk who just wants to get into their pants."

still struggling with pervasive condescension and oppression from patriarchal individuals and institutions. My personal impression is that this man must be quite obnoxious and unattractive (not necessarily in a physical sense); he isn't getting any because the women he dates find out right away that he's an insensitive jerk who just wants to get into their pants. He may personally equate sex with

money, but it is sheer audacity or stupidity to assume that we all do too. By convincing himself that he deserves sex from any woman who agrees to go out with him, he exonerates himself of his sleaziness. He obviously can't or won't see that *he* is objectionable and in order to protect his fragile ego shifts the blame onto the women who won't put out.

Unfortunately, this is an extremely common type of defense used by misogynists, racists, and other sorts of victim-blamers. More tragically, women are still bombarded by messages that they are powerless objects, and not entitled to their dignity; they often unknowingly internalize those societal signals. This conditioning predisposes women to be uncertain of whether or not they have the right to advocate for themselves. This sets the stage for date rape and explains why so many rape victims feel too confused and shamed to report the attack. This in turn gives the unconfronted rapist the impression that he hasn't done anything wrong.

I hope that the young women and men reading your paper can see through Schenk's rationalizations. His article was full of terms such as "honesty" and "equality" which attempted to pass off his real message as worthy. Instead, it's dangerous to anyone learning to establish relationships and a sense of self. It's a message worthy of Louie De Palma and his ilk, including the unscrupulous professionals who take advantage of young patients, students, and employees with appalling frequency. Don't be taken in by Schenk's insidious use of buzz words. His position is pure subterfuge, and we all deserve better than that.

(The writer is a feminist and Ph.D. candidate in Comparative Biopsychology.)

Footnotes

ON CAMPUS

Copy Me

Sarah Jackson, "internationally known copy artist," will be displaying her photocopy works on March 13-17 in the Student Union Art Gallery (located on the 2nd floor) as part of the "Artist in Residence" program. Besides hanging out in the Union, Jackson will deliver a lecture (noon, Staller Center Gallery, March 13), hold a "copier festival" (10AM to 4PM, Union Fireside Lounge, March 15), and consume quantities of wine and cheese at her reception (noon, Union Gallery, March 16). The public is invited to witness the wonder of it all.

Poetic Prose

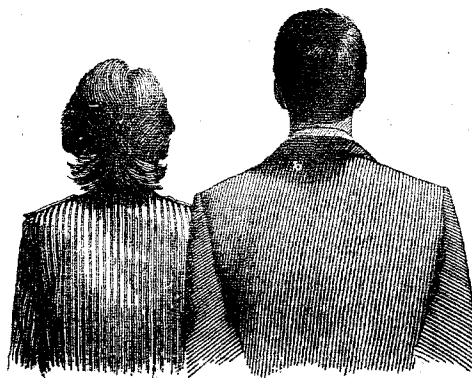
The Poetry Center is deviating from its namesake literary format to present a fiction reading by author Larry Heinemann. To experience this cross-over event, be at the Poetry Center (Humanities 239) at 7:30PM on Wednesday, March 29. We'd tell you more, but at this point specifics are scarce. (Use your imagination.)

Post-Colonial Intertextuality

If you aren't getting enough consciousness-expanding lectures in the course of your day-to-day existence at Stony Brook, the Humanities Institute has a couple of humdingers lined up: "Post-Coloniality as a Field of Value" (with Gayatri Chakravorty Spivak, "one of the leading scholars in contemporary literary theory") on March 14 and "Moses and Intertextuality: Sigmund Freud, Neale Hurston, and the Bible" (with Barbara Johnson, "a renowned literary theorist") on March 28. Both start at 4PM in Harriman 137. More precise information is available from E. Ann Kaplan, 632-7765/7767.

More Forced Sex

Acquaintance rape, this semester's hot topic, will be raked over the coals again in a one-day conference entitled: "Power and Violence in Relationships." Sponsored by the Campus Women's Safety Committee, the March 29 event—"designed to explore power and victimization"—will include two workshop sessions, a lunch break, a keynote address by author Robin Warshaw, and a concluding symposium. Registration fees (including lunch) are \$12 for non-students, \$2 for students with a shiny DAKA meal card, and \$6 for students who generally prefer to eat actual food. For details, call 632-6705.



nineteen year age group." If you can't avoid travelling to this disease-ridden community, however, check up on your immunization status, or you might be bringing back a different kind of souvenir to Stony Brook. More complete precautions are available from the NYS Department of Health: (518) 474-7354.

How Not To Kill Your Planet

Sure, we're all worried about toxic contamination of the environment, but what can the average Long Islander do about it? Well, besides demanding hard-ass legislation to punish industrial polluters with financial sanctions, you might try reading the Greenpeace booklet "Stepping Lightly on the Earth." It recommends alternatives to the nasty, toxic, non-biodegradable products we consumer culture zombies unthinkingly dump down the drain every day—like laundry detergents, tub and tile cleaners, and floor polishes. If you want to avoid drinking this stuff in a couple of years, maybe you'd like to send for a free copy. Write to Greenpeace, 1436 U Street NW, Washington, DC 20009. When producers fail to take responsibility for their products, it falls to the consumer to take action. It sucks, but right now that's life.

L Ron Returns

You think maybe those crazy Scientologists would learn when to quit, but no. Not only is there the L. Ron Hubbard Writers of the Future contest and the L. Ron Hubbard mega-bestselling *Mission: Earth* series, but now there's the L. Ron Hubbard *Illustrators of the Future* contest for aspiring SF/fantasy artists. Never have so few plugged so little to so many. Finalist judges include such luminaries as Frank Frazetta, Jack Kirby, and Will Eisner (Who would believe a dead hack writer who founded his own religion could have so much pull?). The Second-Quarter deadline is March 31, so if you want that warm Dianetic feeling, act fast. Send SASE to L. Ron Hubbard's *Illustrators of the Future* Contest, 2210 Wilshire Blvd., Suite 343, Santa Monica, CA 90403 for complete rules. And remember: the Hubbard Electrometer has no known medical application.

OFF CAMPUS

Avoid Like The Plague

If you're planning on visiting Montreal this Spring Break, you might want to think again. An ongoing outbreak of measles (127 cases identified as of February 1st) has plagued the city since December 18, 1988. "Approximately 80 percent of the cases have been in the five through

CLUB CALENDAR

Friday, Mar. 10

Duran, Duran
at Radio City

Joe Ely
at Stephen Talkhouse

Johnny Winter
Buddy Guy
Junior Wells
Dr. John
at the Beacon Theatre

Sun Ra
at Sweet Basil
—and Mar. 11

Manowar
Fury
Discipline
at Sundance

Ron Carter
at Fat Tuesday's
—and Mar. 11

Roomful of Blues
at Lone Star Cafe
—and Mar. 11

Toots and the Maytals
at the Puck Building

Saturday, Mar. 11

Al Stewart
at the Bottom Line
—and Mar. 12

Bruce Cockburn
at the Beacon Theatre

Hot Tuna
at Showcase

Paul Stanley
Warrant
at the Ritz

Sunday, Mar. 12

Gregory Isaacs
at the Ritz

Monday, Mar. 13

Nighthawks
at the Bottom Line

Tuesday, Mar. 14

Sister Carol
Judy Mowatt
at SOB's
—and Mar. 15

Friday, Mar. 17

Bonnie Koloc
Turtle Island String Quartet
at the Bottom Line

David Bromberg
at the Metropolitan

Freddy Hubbard
at the Blue Note
—and Mar. 18

Hal Roach
John McNally
at Westbury Music Fair

Ludichrist
at Sundance

Michele Shocked
at Baystreet

Special EFX
at Fat Tuesday's
—and Mar. 18

Saturday, Mar. 18

Clancy Brothers
at Westbury Music Fair

Cronos
at Sundance

David Bromberg
at Stephen Talkhouse

Dead Milkmen
at Baystreet

Flaming Lips
at Maxwell's

Johnny Rivers
at Downtown

World Saxophone Quartet
at Town Hall

Sunday, Mar. 19

Jamnesty
(featuring the Cucumbers
and others)
at the Ritz

Lou Reed
The Feelies
at the St James Theatre
—through Mar. 25

Friday, Mar. 24

Bangles
at the Palladium

Joe Ely
at the Lone Star Roadhouse
—and Mar. 25

Kevin Eubanks
at the Metropolitan

Southside Johnny & the
Asbury Jukes
at the Ritz

Compiled by WUSB 90.1 FM

Information

□ Bay Street (516) 725-2297
Long Wharf, Sag Harbor

□ Beacon Theatre (212) 496-7070
74th & Broadway

□ The Blue Note (212) 475-8592
181 W. 3rd Street

□ The Bottom Line (212) 228-7880
15 W. 4th & Mercer

□ Bradley's (212) 473-9700
70 University Pl.

□ Carnegie Hall (212) 247-7800
57 St. & 7th Ave.

□ Cat Club (212) 505-0090
76 E. 13th St.

□ CBGB's (212) 982-4052
315 Bowery & Bleecker

□ Eagle Tavern (212) 924-0275
355 W. 14th St.

□ Fat Tuesday's (212) 533-7902
190 3rd Ave.

□ Felt Forum (212) 563-8300
@ Penn Station

□ IMAC (516) 549-9666
370 New York Ave.

□ Irving Plaza (212) 279-1984
17 Irving Plaza @ E. 15th St.

□ Knitting Factory (212) 219-3055
47 E. Houston

□ Lone Star Cafe (212) 242-1664
5th Ave. & 13th St.

□ Lone Star Roadhouse (212) 245-2950
240 W. 52nd St.

□ The Meadowlands (201) 778-2888
East Rutherford, NJ

□ The Palladium (212) 307-7171
126 E. 14th St.

□ The Puck Building (212) 431-0987
299 Lafayette

□ The Ritz (212) 529-5295
11th St. between 3rd & 4th Ave.

□ Radio City Music Hall (212) 757-3100

□ Rock-n-Roll Cafe (212) 677-7630
149 Bleecker St.

□ Roseland (212) 247-0200
239 W. 52nd St.

□ SOB's (212) 243-4940
204 Varick St.

□ Sundance (516) 665-2121
217 E. Main St., Bayshore

□ Sweet Basil (212) 242-1785
88 7th Ave. South

□ Town Hall (212) 840-2824
217 E. Main St., Bayshore

□ Tramps (212) 777-5077
125 E. 15th St.

□ U.S. Blues (212) 777-5000
666 Broadway

□ Village Gate (212) 982-9292
Bleecker & Thompson

□ Village Vanguard (212) 349-8400
7th Ave. South

□ Westbury Music Fair (516) 333-0533
Brush Hollow Road, Westbury

West End (212) 666-9160
2911 Broadway

WUSB 90.1 FM

TOP 35

AS OF MAR. 6

1. Robyn Hitchcock
2. De La Soul
3. Elvis Costello
4. Love Tractor
5. Proclaimers
6. Bevis Frond
7. Alien Sex Fiend
8. Masters of Reality
9. Blood Circus
10. Elvis Hitler
11. Brood
12. The Fall
13. Hypnotovewheel
14. Death of Samantha
15. Fugazi
16. Ciccone Youth
17. Bambi Siam
18. Fine Young Cannibals
19. Dead Milkmen
20. Hugo Largo
21. Lou Reed
22. Arsenal
23. Cowpokes
24. Les Thugs
25. Sub Pop 200
26. Brian Ritchie
27. Murphy's Law
28. Melting Pot
29. Parachute Men
30. XTC
31. Pailhead
32. Our Boys Steel Drum Orchestra
33. Ambassadors of Funk
34. Mighty Quinn (soundtrack)
35. Black Sun Ensemble

Dear EROS

Dear EROS,

I'm thinking about using the sponge as my method of birth control, but I'm not sure about whether or not it will interfere with urination.

—Unsure

Dear Unsure,

You can be sure that using the sponge will not interfere with urination (neither will the diaphragm or the cervical cap). This is due to the fact that your urinary opening is a separate opening located just above the vaginal opening. That is also why there is no interference with urination when wearing a tampon. If you do use the sponge, be sure to use it along with a condom. At EROS we recommend the condom and sponge as a dual method. Neither method is sufficient when used alone.

Dear EROS,

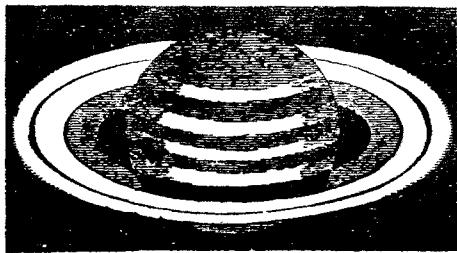
I am on the pill, but I wish my partner would use a condom. How can I explain this to him?

—Reluctant

Dear Reluctant,

As you can see from the media, sexually transmitted diseases are on the rise. Condoms are not only a form of birth control, they are a way of reducing the risks of sexually transmitted diseases. Explain this to your partner and be sure to explain that wearing a condom is for his protection as well as yours.

For more information, contact EROS. EROS is a confidential peer counseling organization located in room 119 Infirmary (632-6450). Letters to DEAR EROS can be dropped off or sent through infirmary mail to 119 Infirmary, or placed in our mail box in the Policy Suite in the Union.



Sun Ra and his Arkestra Love in Outer Space

Leo Records

A supernova of a performance, captured live for your living room. Sun Ra and the Arkestra strut their cosmic stuff on this album, recorded live in Utrecht, December 11, 1983, nuances of spontaneous combustion intact. The extended composition "Love in Outer Space/Space Is the Place" is a fully developed mood swing through a universe of musical influences—ancient, traditional, and timeless. (The polite applause of the French audience makes for dramatic understatement.) Big band jazz, shining with that omniversal feel.

Available from: New Music Distribution Service, 500 Broadway, New York, NY 10012. Phone: (212) 925-2121.

—Karin Falcone



Enya Watermark

Geffen

Combining smooth, delicate, slow rhythm with her own soothing, airy voice, Enya's music is perhaps the most relaxing I

have ever heard. The single release, "Sail Away" (also called "Orinoco Flow"), is very different from the rest of the album, so it shouldn't be considered a representative sample. Though similar in some ways to Sinead O'Connor—on whose album *The Lion and the Cobra* she made a cameo appearance (singing Gaelic background vocals in "Never Get Old")—the important difference between the two is that Sinead's music speaks through bold passion and Enya's tempers its emotion with subtlety. Some of the songs have Gaelic lyrics, others have none. (The first piece is only piano.) This album is not for those who insist on hearing a powerful, basic percussion at all times—"Orinoco Flow" is the only song suitable for dancing—but by the same token I recommend it highly to those who seek and appreciate soft sounds.

—Aaron Zimmerman



The Meatmen We're the Meatmen ...and You Still Suck!!

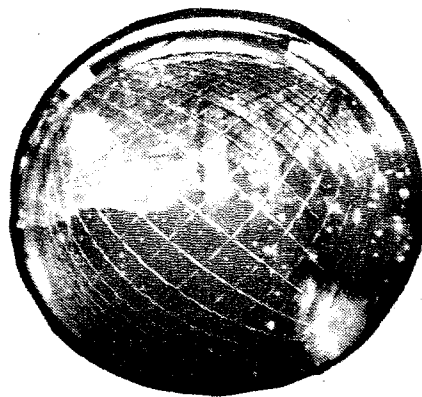
Caroline

A live farewell album. Basically the same old sexist, racist raunch-rock you expect from these vile and venomous white guys.

As a live recording, the album doesn't capture any particularly exceptional spontaneity—crowd participation is mixed way down and Tesco Vee's canny monologues are too well rehearsed. And it doesn't matter if they really mean it or not—whether parody or pulpit, it's still *pointlessly* offensive. Choke on "Lesbian Death Dirge" and "One Down, Three to Go." But men will be Meatmen no longer.

Caroline Records, 114 West 26th St, New York, NY 10016.

—K.F.



Philip Glass 1000 Airplanes on the Roof

Virgin Records

A soundtrack for a "science fiction music drama" by David Henry Hwang, Philip Glass's latest exercise in repetitive triads suffers from acute seventies schlock syndrome. With influences as period-specific as Tangerine Dream (love those cheesy synthesizers), the *Star Trek* theme song (cf. Linda Ronstadt's ethereal, operatic vocals), and disco (believe it or not), *1000 Airplanes on the Roof* definitely needs something going on in front of it as a distraction. Even though I ended up humming some of the catchier numbers, it's pretty disappointing as a stand-alone work.

—David Alistair

The Toll The Price of Progression

Geffen

This stuff is amazingly putrid. I spent a long night drive in the fog listening to these pretentious goofballs and laughing my fool head off. The Toll's main selling point (besides their crassly commercial U2/REM guitar synthesis) is lead singer Brad Circone's rambling, improvisational monologues. They're supposed to be deep, impressive, and wracked with pain, but actually (don't tell Brad) they're stupid as hell. Songs swell into ten-minute-plus epics whenever this guy opens his mouth ("Anna-41-Box" is my personal favorite). The Toll has been called "a band infused with a rage for creative freedom," but all they seem to be infused with is bullshit.

—D.A.



Sure, the mandatory seatbelt law is unnec- essary, paternalistic legislation, but, hey...



Buckle Up For Spring Break '89

A CALL TO ACTION: ONE MILLION LETTERS FOR PEACE

National Day of Concern for Sudan Sunday, March 12, 1989

FOOD IS BEING USED AS A DEADLY WEAPON in the Sudanese civil war. In a land where there have been rains and a good harvest, *thousands of people are starving to death every week*. In the past year, 260,000 people in southern Sudan have died because of blocked food deliveries. Food has been destroyed or diverted to military use by both the Sudan government and the Sudan People's Liberation Army (SPLA).

Oxfam America is calling for a National Day of Concern for the People of Sudan. The plan is to generate *one million letters for peace to President Bush—one letter for every Sudanese person who has died since 1983 due to the war or famine*. The goal of this campaign is to bring world-wide pressure to bear on the leaders in Sudan who have it in their powers to negotiate a peace settlement.

Please help bring the message to President Bush to put pressure on the Sudanese government and the SPLA to *stop the killing* by sending the message below today.

Please date, sign and clip the message below and send to:
The President, The White House, Washington, DC 20500

Dear President Bush:

I ask that you please direct immediate attention to the tragedy of starvation in the Sudan. I commend your administration's recent efforts—the U.S.A.I.D. shipment into southern Sudan and the meeting with rebel leaders. However, I feel much more must be done to save the thousands of people whose lives hang in the balance.

I ask that you prevail upon Sudan's government and the Sudan People's Liberation Army (SPLA) to stop the killing in Sudan, nego-

tiate a peace settlement, and guarantee the safe passage of humanitarian aid within the country.

One million people have died in Sudan since 1983 from war and famine. Our country must exert its best diplomatic efforts to bring about peace and to relieve the suffering of the Sudanese people. I ask you to make every effort to bring a change to this tragic situation.

Sincerely,

So we can keep count, please clip this coupon and return it to us. Please mark the envelope: SUDAN CAMPAIGN.

- ☐ I have sent a message to President George Bush asking him to work toward peace and safe passage of humanitarian aid in Sudan.
- ☐ Please send me more information about Oxfam America's Sudan Campaign.

Name _____
Address _____
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Oxfam America is an international agency that funds self-help development and disaster relief in poor countries in Africa, Asia, Latin America and the Caribbean.

Oxfam America
115 Broadway
New York, NY 10038

Terrible Secrets

by Kyle Silfer

The February 26 performance of *Talley's Folly* offered nothing out of the ordinary to USB theatre-goers: Lanford Wilson's two-character drama was effectively unfolded against a well-crafted background by actors of superior to above-average skill. No one had much to complain about.

The play is a document of the final moments of a World War II courtship rite. Rejected by the US draft board, Jewish-Lithuanian immigrant Matt Friedman spends a summer vacation near Lebanon, Missouri, chasing after Sally, the hicktown Talley family's college-educated black sheep. When, after returning to St. Louis, Matt's letter-writing spree goes largely unanswered, he decides to make another pilgrimage to Lebanon—this time, to present himself as Sally's suitor. At this point, *Talley's Folly* begins, with Matt and Sally holed up in the ridiculous, gazebo-like boathouse (built by an eccentric Talley ancestor and ignored by the family ever since: the "folly" of the title) and negotiating for either—in Matt's case—marriage or—in Sally's case—permanent separation. The exploration and resolution of their differing desires and fears makes up the body of the play.

It's an interesting, if perfunctory, work. When Matt first steps on stage, he's Matt-as-omniscient narrator, speaking directly to the audience of the drama to come, and he describes it, quite accurately, as a waltz—"One-two-three, one-two-three..." The situation is utterly conventional, completely formulaic, but that seems to be Wilson's point: this is the sort of thing that happens all the time. The tension lies not in wondering if these characters will ever get together, but in wondering how these characters will eventually get together. As such, the play lives or dies by the writer's delineation of the characters themselves, and, on a more immediate level, by how well the actors portray them. Luckily, Wilson knows how to create convincing, complex lovers, and the Department of Theatre Arts production doesn't do half badly in bringing them to life.

Director Tom Neumiller makes good use of the evocative boathouse set, framing the negotiations of Matt and Sally in appro-



Anticipation and Revelation Image: Ed Bridges

priate parts of the Theatre I stage. Sandra Rhodes, as Sally Talley, has a good handle on her idiosyncratic character, and Andrew Steiner's Matt Friedman, though often blowing the timing of some of Wilson's better dialogue, offers a unified, coherent performance.

The main dramatic hook of *Talley's Folly* is the anticipation and subsequent revelation of each character's Terrible Secret.

The courtship rite, Wilson implies, cannot be complete without the exchange of trust and the baring of the innermost soul. The play is structured so completely on this theme, in fact, that when the final disclosure of forbidden information is made, *Talley's Folly* is abruptly over. The couple has coupled, and the lights go up. If you can swallow that, the thing works. If you can't, you're out of luck.

The Rubber Room

When Gary Stuart was appointed Comedy/Speaker Chairman of SAB, he asked himself a question: "What kind of comedy would work at Stony Brook?" After doing a little research in comedy clubs, he came up with two answers: either a big name, big venue act like Andrew Dice Clay, or less well-known performers operating in a club setting.

After trying the first option with some success, Stuart now plans on turning the End of the Bridge—temporarily—into a comedy club called The Rubber Room. Originally planned as a bi-weekly event, The Rubber Room will occupy the Bridge three times this semester, beginning Wednesday, March 15.

Stuart's goal is to provide a pleasurable on-campus comedy venue: "You're with your friends, you're drinking, you're talking, and up on the stage you have comedy."

The first scheduled act is an improv group called Interplay, owners and operators of a national improvisational theatre who specialize in audience participation. Easily \$10 to see on their own turf, Stuart has brought them to USB for less than \$5 a pop (for students, that is: \$2 standing room, \$3 tables, and \$5 for all non-students). Though Stuart anticipates some trouble with the alcohol and Union guest policy aspects, both he and Dave Conway, EOB manager, are committed to the project.

With a maximum capacity of only 225 people, the Bridge isn't exactly the place to reap box office profits from low-priced comedy, but Stuart isn't concerned. "Most likely I won't be breaking even," he said, but, as he pointed out, SAB is in the business of providing entertainment for students, not maximizing loot.

—David Alistair

DICE

continued from back page

Andrew Dice Clay would make big bucks for SAB (at least, that's what I thought). Gary Stuart, Comedy/Speaker chairman of SAB, however, informed me otherwise: "He was expensive. His price was \$10,500. That didn't include all the security we hired. But we knew he was hot, so we jumped on the deal. We lost some money, but came close to breaking even." Since they had only three weeks to prepare, SAB was unable to get either the Gym or the Staller Center, both of which would have enabled greater ticket sales.

I thought the \$10 ticket price was worth the 45 minutes of entertainment. Stuart informed me that he was planning a series of comedy nights at the End of the Bridge for the rest of the semester (see related story, same page). I agree that the Diceman was a good start in providing Stony Brook with a few good laughs.

page 10 The Stony Brook Press



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Legal Violence

SAB Ballroom Blitz

by Joe DiStefano

Friday, February 24, outside the Stony Brook Union lay a serene snowy night. Inside, however, all hell was breaking loose as a diverse crowd waited for an event promising more violence and debauchery than Sodom and Gomorrah and the decline of the Roman Empire combined. Indeed, any self-respecting Bible-thumper would have described the evening's bands—the Six and Violence and Murphy's Law—as blasphemous filth and a direct threat to the already hazy morals of our nation's youth. The evil magnetism of both bands caused a sizable number of leather-clad ruffians (including yours truly) to brave weather conditions which only a few hours earlier sent a majority of students fleeing to the infamous 4:18 train.

As I entered the ballroom, I noticed a small troop of elite Tokyo Joe's black-shirts, some paramedics, and a handful of Public Safety officers. A total of twenty-five security guards were present to take action in the event of a human sacrifice or other catastrophe.

After a cataclysmic intro, Six and Violence lead singer Kurt Stenzel welcomed the unruly mob (members of which sported hairdos that would send Jack Marburger screaming into the night). He echoed the realization of many an upperclassman by bellowing, "Welcome to Hell!" The band then proceeded to abuse and amuse the audience, pelting it with random debris as they pounded their instruments.

Although the Six and Violence include a



Vaporizing the Fourth Wall

Image: Rachel Elkind

kazooist and a tuba man and the band members appeared in priestly garb, it would be difficult to mistake them for a Salvation Army band. During "Theological Guns," the Violents played at being killer priests while dark nuns gyrated obscenely and bombarded the slam pit with bread. Bewildered concert-goers were threatened with a boot ("Kicked in the Head") and forced to dodge a rain of golf balls

("Golf").

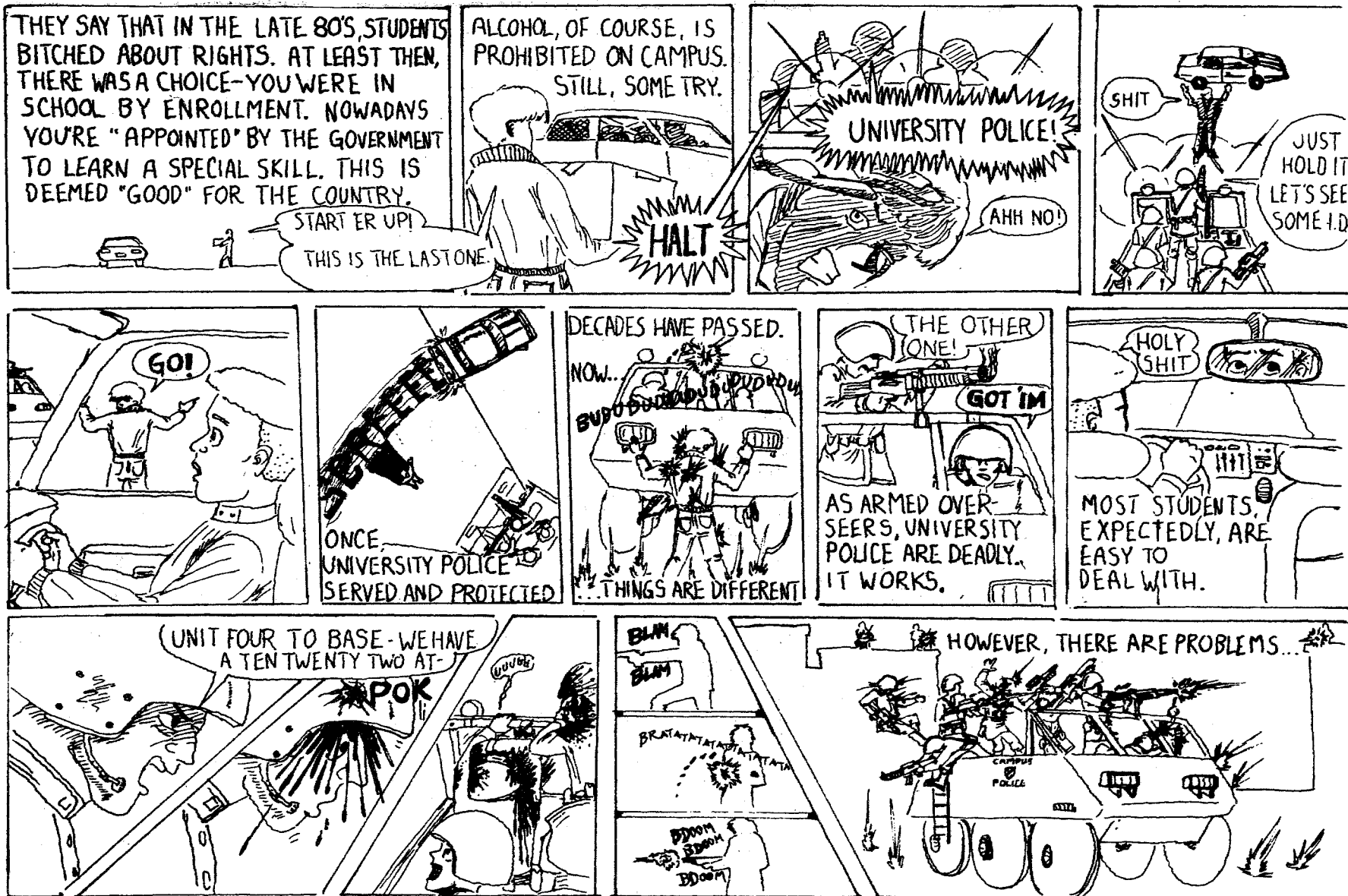
The audience, however, was generally unenthusiastic during the evening's first segment. Obviously these "boyees" came to witness Murphy's Law and were unwilling to sit around and listen to—much less enjoy—the opening act. (The crowd probably would have enjoyed raw meat more than the hamburgers flung at them during "Hamburger Hairdo.") Maybe I'm jaded,

but the lack of enthusiasm and the conspicuous absence of certain trademark Six and Violence props left me disappointed. I soon found out why Kurt didn't thrust his head through the TV on stage, though: "I really could have used forty more beers before coming on," said Stenzel. My sentiments exactly.

Perhaps the dangerous chemicals ingested by much of the crowd finally kicked in when Murphy's Law hit the stage, because a transformation took place that sent me scurrying to the room's edge. Maybe the audience couldn't relate to the warped humor of the Six and Violence, but when Murphy's Law took the stage they were in their element.

I suppose I haven't developed a sensitive enough ear, as I couldn't comprehend the lyrics, but this lack of clarity didn't bother the people skanking to the band's thrashing beat. Talk about a good rapport with the audience. The fourth wall between spectators and spectacle was vaporized as security hoisted the lead singer atop the thrashing mass in the slam pit. Homage was paid to the god of beer as the audience raised their hands above their heads and intoned a chant while band members tapped a Matt's beer ball.

Murphy's Law: Anything that can go wrong will. A couple of hundred drunken skinheads harbored the potential for some serious violence. Security and both bands must be commended for keeping things at a safe level. Both security and audience thoroughly enjoyed the show and one Public Safety officer tersely expressed his satisfaction: "It's great," he said.



Strip by Allain Atienza

From Outer Space to You

by Karin Falcone

It was an awesome sight—twenty-odd men in floor-length red satin capes and their glamorous, glittering leader, packing the Staller Center Main Stage. On Tuesday, February 28, Sun Ra led his huge Omniverse Arkestra through surprisingly familiar material. Their tireless performance was more of a well-practiced spectacle than the anticipated avant garde space-jazz odyssey.

The horn section, though missing a key player (saxophonist Thompson, whose instrument was lifted shortly before the show), was the Arkestra's sound showcase, infusing the long instrumentals with a full tight focus. Surrounding them, both physically and aurally, were the three percussionists, violinist, guitarist, and—always the returning center of attention—Sun Ra: a motionless, immense profile with hands floating across the keyboard, often rising to his feet and gliding across the stage as if in a separate gravity zone. But his gruff croon and gentle piano-noir were based firmly on traditional ground.

The show was only the second of its kind for Sun Ra and the Arkestra—that is, incorporating various Disney songs into the performance (coinciding with their cover of "March of the Pink Elephants" from the *Stay Awake* compilation). Most notably, "Zip-a-Dee Doo Da" was on the roster—performed straight with lots of smiles and energy, and Sun Ra urging repeat choruses from vocalist T.C. Like a wired choir boy in opaque shades, T.C. also sang an honest

Sun Ra and the Arkestra in the Staller Center



Image: Arlene Donnelly

"...in a separate gravity zone."

rendition of "Paper Moon." Entertaining, but not quite visionary.

The Arkestra's only woman emerged from behind her violin to sing a duet with

Sun Ra. Her blue silk robe and voice of another octave added diversity, but Sun Ra had even more up his sleeve: more talent on the wings.

Kicking into a Latin-flavored number, the Arkestra set into motion. Some stood, some scattered to return with several giant straw hats and the awaited "three Brazilian dancers"—a shirtless trio in snow-white pants, playing percussion instruments. In hats, Sun Ra, the woman, several musicians and the dancers moved into formation and danced around the stage. Then each Brazilian dancer soloed—spinning, kicking, leaping effortlessly—unfortunately to indifferent audience response.

The show's high point was again provided by the horn section, combining the above-mentioned showiness with expert musicianship. During this number, the two rows of horn players stood and sat, played and paused, in unison and in different combinations. It was a moment when the spectacle was completely efficient, and the music simultaneously inspiring.

This show was, musically, at least, a completely different experience from Sun Ra's live European recordings (see *record reviews*, p.9). The familiar, "crowd-pleasing" selections may have broken new ground for the Arkestra, but they did not soar to exquisite free-form heights. Sun Ra is an adept showman, endearing and unique, his Arkestra energetic, dedicated and large—this show compares only to that of the transcendental King Sunny Ade, whose African Beats also fill the entire stage with talent. To experience the sight and sounds of so many high calibre performers for so low a ticket price is a rare occasion in any universe.

—Spotlight—

The Diceman Cometh

Andrew Dice Clay Degrades USB

by Diane Schutz

Hey you! Yes, you. The unsuspecting fool out there reading this and getting black ink all over his hands. Are you in the mood to be ranked on, cut down, and simply torn to pieces by a chain-smoking, overgrown Guido? How about paying \$10 (or \$15 if you don't have the privilege of being a Stony Brook student) to stand in the Union Ballroom with 999 others and take this abuse?

Whether you were there or not, this is what occurred on the night of Sunday, February 26, when SAB presented the up-and-coming comedian Andrew Dice Clay in concert. If you saw his own HBO special or his appearance on the Rodney Dangerfield special, you pretty much know what his act consists of: mostly degrading women, with some lines about handicapped people ("Why is there so much handicapped parking at the mall? As if every day at three o'clock, every cripple in the city needs a new pair of fuckin' Reeboks!"), gays ("They're too sensitive! They don't know if they want to be called gays, homosexuals, fairies...I call them cocksuckers—that spells it out."), midgets ("They're light, easy to carry around. You stick one on your dick, you can shave, shower...they don't get in the way. Throw them in a drawer at night...").

It was an evening of sardonic cut-downs. He constantly warned males in the audience not to get involved in relationships: "You

tell them you love them and that's where it starts: 'Where's the RING?' [said in a shaky, falsetto, Ethel Merman-like voice] Oh, you mean that five-thousand dollar down payment on your SNATCH!?" "Don't get involved! You bone 'em, dick 'em, dump 'em, and that's the end of it." At times I found



Images: Rachel Elkind

myself wondering, "Why is he like this towards women?" As if on cue, Dice answered, "I talk about women 'cause I dig 'em. That's why I fuck."

The crowd egged him on with every line. When he recited his vulgar nursery rhymes, a good deal of the people chanted with him

word-for-word: "Little Boy Blue. He needed the money." "There was an old lady who lived in a shoe. She had so many kids, her uterus fell out." And so on.

What is it that makes his act so funny? When I asked student Jason Price, he replied, "He says what every guy wants to say.



but doesn't have the balls [to]." Said Aimee Young, "It was funny, even though he was totally lewd toward women. I felt as if I should have been offended, but actually, I wasn't. I didn't feel that it was directed to me, it was just a part of his act." Her friend Eva Michalakakis commented, "He was ob-

noxious to the guys too, so I didn't feel so bad."

A former hallmate of mine, Tina Silvestri, had the pleasure of getting personally degraded by the "Diceman." He directed some sort of comment in reference to her "nice, hairy bush" as the crowd cheered her on and chanted her name. Clay responded with, "It seems like everyone knows your bush! So how long have you been a whore?" To the crowd: "She's cute, ain't she? She'd look good with a set of balls across her nose." When I asked Tina how she felt about the personal attention, she replied, "It was fun. I had my five minutes of fame. I made a lot of friends after that!" Like many others, Tina had waited for three hours before the doors opened, in order to be as close to the stage as possible.

I had a chance to speak with the Diceman before the show, with Michael Jackson's *Bad* blaring in the backstage area. Like many comedians, he wasn't at all like his stage personality. On the contrary, he was rather friendly, except for his avoidance of a few questions (his age, what movies he's been in). He seemed more interested in knowing what went on around here, what Stony Brook was like. Did I like it here? Did I have a boyfriend? When I asked if he had a girlfriend (in his act, he refers to her as his "fat tub of shit"), he responded: "No reason for it."

One might think someone as popular as

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