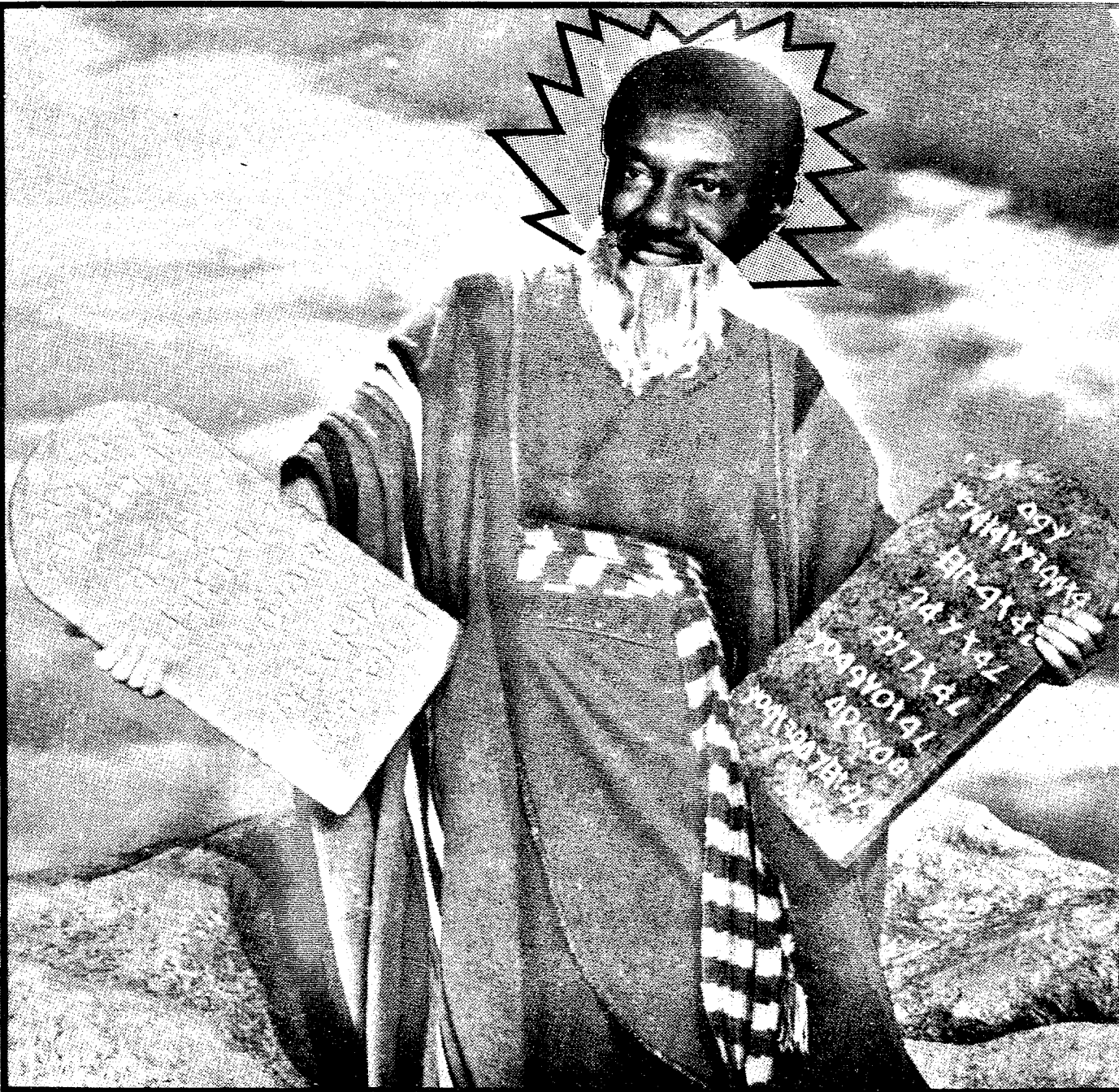


THE
STONY
BROOK PRESS

Vol. 12, No.11: The University Community's Feature Paper : March 22, 1991



Thou Shalt Not...

See page 3

STUDENT UNION: UPSTAIRS, DOWNSTAIRS

H.S. THOMPSON: STILL BANGING AWAY

ROOM SELECTION: NO DEPOSIT, NO RETURN

GUILTY!

USB Students Face Possible Expulsion

by John Sealy & Stephen L. Shapiro

Stony Brook's Student Judiciary Committee handed down a guilty verdict last night to two USB students who were arrested at a blood drive last December 4, while protesting the since rescinded racist FDA ban on Haitian and Sub-Saharan donations.

Emanuel Severe and Philippe Valbrune are guilty of violating five University conduct codes, but not guilty of trespassing. The sentence, as of press time, has not yet been imposed; however, the worst case scenario entails their expulsion from the University. Severe was also found guilty of assaulting a public safety official.

On March 13, among other charges, the defendants faced counts of 2d degree inciting to riot , at the Hauppauge District Court, where attorney Henry O'Brien displayed excellent fiduciary skills, when he secured an adjournment to April 12, at which time he plans to motion to drop the charges, citing an infringement of their civil liberties.

As O'Brien stated outside the courtroom after the hearing, "my strategy is confidential, but it may include the fact that the event was a peaceful blood drive that mysteriously went from peaceful protest to riot charges on paper."

This could mean a direct violation of first amendment rights. He went on to state that "if these charges are not dropped, people may (in the future) be reluctant to feel protected when claiming first amendment rights."

According to O'Brien, "if the judge does not accept this motion, the case will go to trial and he may have to subpoena President Marburger in Albany. In addition, he agreed that the University was in violation of its constitution when it was biased against Haitians, and sub-Saharan Africans by allowing them to be excluded from donating blood.

Judge Peter J. Newman raised a question of sensitivity during the proceedings, observing that this case was by nature, volatile - since protests could escalate based on the verdict..

O'Brien also mentioned that Judge Newman worked as an apprentice lawyer under him while he was District Attorney of Suffolk County.

O'Brien concluded that "this case could be dismissed in the interests of justice." In reflection, HSO Chairman Alain Moise said "public safety's perfidious statements were inconsistent and contradictory" during the four-day deliberations of the Student Judiciary Committee, also adding "public safety's eye-witnesses could not identify the two defendants and no one witnessed Severe's alleged violence."

Public Safety used maps and pictures of barricades at the blood drive sites but these were also inconclusive.

No Deposit, No Return

Room Selection Requires \$200 Monetary Pledge

by Scott Skinner

"Room Selection is the process whereby students currently living in the residence halls may apply for and select a room on campus for the following academic year." -- Room Selection Pamphlet, 1990

During the next few weeks, approximately 6000 resident-students will empty their wallets to the tune of two hundred dollars per student. The purpose of this exodus of money is to ensure a room for the forthcoming academic year. The \$200 room deposit is a partial payment of the \$1234 room rent for next semester. What is not clear to many students is why the Division of Campus Residences (DCR) requires students to pay \$200 six months in advance. Exactly what are students paying for?

According to the Room Selection Pamphlet, the deposit is a security, an assurance to the DCR that students will fulfill their monetary obligations for residency. Al DeVries, Assistant Director for the Division of Campus Residences, explained the deposit policy in detail. "SUNY policy requires that we take an advance payment. How much is pretty much left up to each campus in consultation with the Administration, and in our case, with RHA. But if you take a look at the other SUNY campuses, everybody collects an advance payment, some even more than us."

By requiring a \$200

us know? So we chose \$200."

DeVries claims that the amount is justified. "We didn't arbitrarily decide to raise the deposit from \$125 to \$200. That was done in consultation with RHA as part of the Room Rate Review process." However, DeVries admits that, "[the deposit increase] hasn't increased the number of students who want to live on campus. It has decreased the number of no-shows...[by] about one percent." DeVries also claims that the policy is more flexible now than it used to be. "When [the deposit] was \$125, it was an all or nothing thing. You either cancelled by June 30 or you lost your money. When we went to \$200, we implemented a sliding-scale. If you cancel by June 30, you get it all back. If you cancel by July 15, you get half back, if you cancel by August 1, you get [a fourth] back. So it takes more money up front from students but it allows them to get some of that money back for a longer period of time."

One question that puzzles many students is precisely where does all the money go? What can the DCR possibly do with a surplus of over one million dollars for six months? Although the question brings to mind a secret money-making Swiss account, DeVries dismisses the thought. "It's not like it's a deposit sitting in an escrow account some place not being used and collecting interest. It's being used as part of the [Residence Hall] operating budget on a day to day basis...It gets used for renovations in the buildings. It gets used for salaries. It gets used for materials

course of a year we expect to see that money. For example, there are people who get waivers of the \$200 deposits because their financial aid hasn't come in and they're waiting for a loan."

Some students complain that the week after spring break is a lousy time to force students to pay the room deposit. For those students who don't happen to have \$200 lying around, the Room Selection Pamphlet is very helpful on this subject. It suggests that you:

- 1) Have the monies mailed to you via Overnight Express.
- 2) Use your parents chargecard.
- 3) Borrow the necessary monie from a friend.

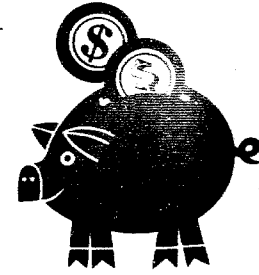
DeVries suggests that students who have questions concerning the \$200 deposit should contact the DCR or the Residence Hall Association (RHA). According to Ruth Ginsburg, President of RHA, "We have not received any complaints over the deposit...not one complaint. If residents have any problems then we are here to help." According to Ginsburg, the room deposit will not be increased for at least another year. However, DeVries noted that this year's deposit will encompass a new body of previously unaffected students. "This year we're implementing a \$200 deposit for graduate students. We never used to take it from graduate students until they physically hit the campus because a lot of times international students have a hard time getting money out of their country. But we find that when we don't take a deposit from that group of people, there's no commitment on the students' part to tell us, 'Hey I found something off campus' or 'Hey I've changed my mind.'" One thing that DeVries hopes students will keep in mind as they shell out the required \$200 is that it is in no way the money, but rather the genuine need for some guarantee, that the DCR is after. ●

Jazz Night

On Saturday March 23, The International Art of Jazz will present The Mose Allison Trio. Pianist and composer Mose Allison, a Suffolk native, has recorded dozens of albums. Ticket price is \$17.50; half price for USB students. 8:00 PM in the Recital Hall at the Staller Center for the Arts. Call 632-7230 for info.

Art Exhibit

Paintings of Frederic Amat and Roberto Juarez are currently on display in the University Art Gallery of the Staller Center. Amat now works in Barcelona and New York City, and Juarez, born in Chicago, is now working out of New York City. Call 632-7230 for info.



Paper's Board of Directors is Shuffled

by Fletcher Johnson

Following Statesman Association Inc.'s self-investigation concerning internal allegations against Executive Director Charlene Scala, two editors, one assistant editor, the Business Manager, an Account Executive, and Scala herself submitted resignations between March 8-11. Editor-in-Chief David Joachim assured the Polity crew on the 13th that rumors calling Scala an embezzler are unfounded. Initial attempts of the Press to investigate the matter the next day were thwarted by a Statesman receptionist who insisted there were in fact, no changes in the staff. The following day Scala welcomed an open review.

Student editors Otto Strong (Feature), Peter Parides (Sports), and John Virgolino (Asst. Feature) all cite "time" conflicts in leading up to their decisions to relinquish their positions. Scala questions the time factor in her formal resignation: "I have got to hand it to you David [Joachim], you've collapsed [sic] an entire organization in a matter of weeks. If you honestly believe that the resignations of two senior editors and one assistant editor within one week is the result of a lack of time, you are more ignorant than I thought." She wrote that she sees no future for the company under Joachim's "reign," and that he has "caused an irreversible situation amongst the staff."

Although acknowledging the existence of a "minor" problem, Scala rescinded her resignation following Joachim's kowtow on the 12th urging her to remain with the company. In a memo to Scala he pleaded with her to stay, stating that she was "needed" and "appreciated." The same memo read, "The question is faith. We must have faith in each other if our staff is to have faith in us. And if the staff has more faith in us..."

Scala spat, "It's all bullshit," when the Press asked her to respond to the allegations of financial mismanagement. Amid the slurry of hearsay and rumors one point seems clear: something is rotten in the basement of the Union. Last year Statesman paid

out over \$100,000 in salaries and benefits, but editorial board decisions concerning employees is shaky at best. The problem lies in the fact that a career-minded employee can be at the mercy of

"It's all bullshit."

-Statesman
Executive Director,
Charlene Scala

inexperienced and intransigent 18-19 year olds who are thrust into the role of corporate officer or sit on the board of directors.

The inexperience of Statesman's student business managers in the past led to instituting the position of executive director (and other full time employees) in the corporation as a safeguard against financial antics. Back in the early eighties, Statesman's Editor-in-Chief Howard Salz sparked Polity's interest in the paper's financial matters when he took out two unauthorized loans from the not-for-profit corporation. One financed a jaunt to Florida (A point of interest: the organization that is partially funded by Polity via referendum spent \$5,700 last year on travel expenses). The "crash" in the Fall of 1985 had the company \$140,000 in debt and unable to produce a paper one fateful Monday in October. The once thrice weekly paper struggled back to life and produced weekly for the duration of the semester.

Statesman was founded in 1957 and incorporated as an independent not-for-profit organization in 1975.

The duties of executive director include supervision of the financial and production ends of the paper, leaving editorial content to the student editors. Numerous reliable sources have attested to Scala's honesty and competence. ●

No Photo
Available

"What would be a reasonable amount that we're not extorting money from students up front...?"

deposit, the DCR hopes to decrease the number of "no-shows," which DeVries defines as those students who say they will live on campus, change their minds, and then fail to notify the DCR. When this occurs, the DCR has no way of knowing how many rooms or specifically which rooms are available for occupancy. At times, this forces the DCR to triple students even though other rooms are available. DeVries explained, "Up until last year [the deposit] was \$125, and we decided that, for a lot of people, they were willing to risk losing \$125 by not letting us know that they were going to cancel. So we sat down and we said, 'What would be a reasonable amount that we're not extorting money from students up front but yet would still be enough of a bite that a student might feel the pinch if they chose to cancel their housing and didn't let

and supplies. It gets used as part of the overall operating budget the same way the rest of your rent does."

So the \$200 is more than just a monetary pledge and an advanced payment toward next semester's room rent. It is also used by the DCR to pay off expenses. However, DeVries denies that the money is allocated for anything specific. When asked what would happen if every student refused to pay the deposit, DeVries explained, "It's not like we get cut off from services because there's no money in the account at that particular time. It just means that maybe projects would get deferred until possibly a later point in time. But it's never like we're waiting for that particular money to do this particular project." DeVries also claims that the money does not come in all at once. "Over the

...Have Concerts

Preston's Latest Decree

by Debra McKee

"Once they get used to it, it's no big deal. They may even wonder why it wasn't done that way all along." This was what the Vice President of Student Affairs, Fred Preston, had to say when asked about the student outcry toward his newly implemented concert restrictions. Among the twelve new requirements for future concerts at the University is the rule that "The SB Union ballroom [and bi-level] shall not be available for use to stage pop concerts." Although these new restrictions were drawn up as a response to a riot at the recent Special Ed rap concert, future rap productions still have a remaining option; the gymnasium and the Sports Complex are open for staging feature artists. If that is the case, then just what groups are being most hard hit by these new rules? Ironically, it is those bands which have absolutely no past history of any violence or problems with their concerts.

Bands featuring hard core, reggae, and other alternative music styles which do not attract an enormous group following (such as mainstream bands do) cannot perform in the gym or in the Sports Complex. Now that the Union is off-limits to these bands, they are left with no other facility in which to perform. In fact, since the violence at the rap concert, at least two such events have been cancelled, including a scheduled hardcore benefit concert organized by the University radio station, WUSB.

When presented with the concern of campus isolation, Preston replied that it was "utterly ridiculous." He added, "I see no particular relevance of this concern to the reality of the situation. I won't apologize for that." Preston's supported his statement with a previously unknown statistic. "Nine out of ten altercations are between off-campus patrons." However, as far as hardcore fans are concerned, Preston's "statistic" contradicts the past history of hardcore shows on campus. Eng pointed out, "It almost seems as if Preston is specifically aiming his vengeance at hardcore music."

Also featured on Corley's show were the very same off-campus patrons accused of causing these altercations. Off-campus hardcore fan "John" described a typical hardcore concert at USB, "[People] see all of their friends, they see the bands, everyone dances. It's a really good scene. I've never seen any kind of violent outbreak go on and everyone pretty much gets along."

WUSB's benefit concerts are scheduled four times per semester and yield \$1,000 per event. With a net profit of \$8,000 per year being taken away, the radio station stands to lose much needed revenue for programming. As a result, the importance of fundraising in the upcoming Radiothon has been dramatically stressed. Yet, this event may not entirely compensate for the loss WUSB must now deal with. Preston was informed that a main source of support for radio station was cut off. Yet, rather than addressing this threat to the ex-

at that production and all went smoothly. When it was suggested to Preston that increased security would be a better strategy to implement in future concerts, he said that security was Public Safety's area and that he had already mentioned suggestions to them with regard to new security policies. Yet, he also said that safety was his first and foremost concern, and that was why he had implemented his concert restrictions.

Corley pinpointed the real obstacle to improved student-administration relations. "Dialogue is the first step. We need a two-way dialogue. We have no indication that that's going to be happening here." This concern was also reflected by Eng. She asked that Preston consult the students and observed an obvious "lack of respect for [the students]." She added, "Fred Preston is clearly out of touch with students." Eng directly addressed the Vice President of Student Affairs: "Fred Preston, if you're listening right now. I just want to ask you one question. Why don't you have an open forum where the students can offer their input? What are you afraid of?" John reminded those individuals who are angry that they have a responsibility to make their voices heard. He addressed the general apathy that is all too often found in situations such as these: "People pretty much feel the same way that we feel about it but people are too lazy to get off their ass and do something about it."

According to Preston, students offered plenty of input. He claims to have spoken to student leaders, namely SAB Concerts Chair Scott Levine and Polity President Dan Slepian. Yet both Levine and Slepian have expressed frustration and difficulty in attempting to schedule meetings with Preston. When asked to make a statement, Slepian said, "You can quote me on this: [Preston] received plenty of input and it disagreed with most of what he said." Preston also claims to have consulted the Student Leader Round Table. However, according to our sources, the most recent meeting of the Student Leader Round Table occurred last month, and did not address Preston's latest concert policy. This informal gathering is an infrequent and unpublicized assembly of Administration officials and their hand-picked student leaders. In the words of one Polity Senator, the Round Table meets "every now and then" at the Administration's convenience. Clearly, a disproportion exists between the number of students serving as representatives and the number of students being represented.

According to Preston, "The primary agenda of the University is education - not concerts."

PETITION AGAINST FRED PRESTON'S CONCERT POLICY

I understand that Fred Preston, Vice President for Student Affairs at USB, has implemented a policy that prohibits students and off-campus patrons from utilizing the Student Union for concerts. I understand that this policy imposes stringent new rules that affect the entire Community and that this policy has been adopted and implemented without adequate consultation with students or off-campus patrons. I understand that USB is suffering a substantial monetary loss as a direct result of this policy.

As a member of the Community I find it hypocritical and insulting that the university has sponsored "Community Partnership Day" in the wake of such a policy. I find it hypocritical and insulting that the university has invited me to come to the campus to fly paper airplanes, yet prohibits me from coming to the campus to see the concert of the Union. In the wake of Preston's concert policy, I find Community Partnership Day to be a cheap facade which in no way encourages the Community to "celebrate the fun of learning."

I propose that Fred Preston rescind his concert policy, and that all future policies concerning the Student Union and use thereof allow for direct input from students and off-campus patrons.

PETITION AGAINST FRED FRESTON'S CONCERT POLICY

I have read the cover sheet and I agree with its contents.

ADDRESS	PHONE	SIGNATURE
2 Maple Ave. Strongsville, OH 44136	331-5120	Michael A. Ball
366 Erie St. West Haverhill	432-5740	Dennis Johnson
208 Glen Ave	2-1865	James C. Goff
597 C. Ayres Ave	422-2013	Edward J. Goff
31 McGalloway Ave	661-4072	Melissa Thompson
633 Adams Ave.	669-6387	Sam G. Goff
146 Duffield Dr. W. Islip	587-9012	David H. Goff
194 Northern Blvd. St. James	802-7018	Joseph H. Goff
10 E. 1st St. New York 10004	331-1958	Michael Goff
25 Julia Lane, East Amherst, NY	477-7461	David H. Goff
10 ELTONA PLACE, EASTMAN, NY 11731		James H. Goff
2 Wood Lane, Vernon, NY	474-2066	James H. Goff
178 Alexander Ave. Newburgh, NY 11737		Robert A. Goff
PO Box 2173 East Hampton, NY	471-777	William H. Goff
PO Box 507 Unionville, New York 11753		William H. Goff
PO Drawer 20200 East Hampton, NY 11737		William H. Goff
34 Mountain Rd. Haverhill, NY 11753		William H. Goff
6 Avery Pl. Smithtown, NY	471-777	William H. Goff
552 L.L. Lane Smithtown, NY 11753		William H. Goff
20 Village Lane, Haverhill, NY 11758		William H. Goff

Exerpts from Lily Eng's petition which was signed by over 150 patrons during Community Partnership Day

People seem to forget that. That's what distinguishes us from the Nassau Coliseum." However, the question being raised is not a choice between education and entertainment. The Stony Brook campus is not only for academia; it is also a community in which students live and interact. As Lily Eng asserts, "The real question is, what's the Union there for? Is it for students? With this new policy, the answer is no." ●

23 at 6 PM at the station, room 237 of the Student Union (WUSB will broadcast Polka Country USA during the party); Performance by Latin conga players will highlight Onda Nueva on March 23 at 3 PM); Dear Abbie, a four-part series on Abbie Hoffman, will air March 26 through March 29 at 3 PM; The 12-part marathon "Hitchiker's Guide to the Galaxy," the famous British science fiction series, will air March 26 through March 28 from 11 AM to 2 PM.

For more info on Radiothon '91, call WUSB at 632-6500.

**"Preston is clearly
out of touch
w/ the students."**

On Eric Corley's WUSB radio program Brain Damage of Saturday, March 16, university students and members of the surrounding community discussed the new restrictions, describing them as a rash and unfair act on the part of Preston. Representing the students' side was Lily Eng, who is responsible for drawing up a petition which denounces Preston's actions, and urges Preston to reconsider his decision. Eng felt that the new guest policy, which only allows for two off-campus passes per student, "isolates the campus." Corley added, "In effect, it's the campus saying that the community is the problem."

stence of the station, he replied, "Revenue is totally irrelevant to me." He was confident that WUSB would somehow find some other alternatives to deal with his policies, although he was not able to offer any suggestions himself on how this may be accomplished.

During the radio program, the speakers tried to come up with possible ways to prevent future violence at concerts rather than simply banning them from the Union and strictly limiting other facilities. One idea was to increase security. This was done at the Living Color concert, which went on the week after the Special Ed event. There were no altercations

Radiothon '91

WUSB (90.1 FM) will broadcast the third annual 10-day fund raising event to help its student-run station's technical and signal improvements from Thursday 21 through Saturday March 30. Radiothon '91 will be held each day from 6:30 AM to Midnight. Highlights include: Cantata featuring Bach's "St. Matthew's Passion" (March 21, 11 AM); Frank Zappa, The PMRC (Parent's Music Resource Center) and Censorship (March 21, 3:30 PM); From The Streets To The Stars, "a look at music celebrities who come from Long Island" (March 22, 3 PM); and a Grateful Dead Concert, recorded in 1976 at The Beacon Theatre (March 23, 10 PM).

In addition; a live polka party will be happening on March





S.A.I.N.T.S.

Scholarship Application for Minority Students*

Application Deadline: April 1, 1991

Please return to:

S.A.I.N.T.S. Advisor

c/o Lucy Degenero

Office of Special Program

AIM/EOP Office

Library W3520

In care of: Lucy Degenero

Inquires: Contact Judy Berhannan 2-6872

Joan Simpson 2-3447

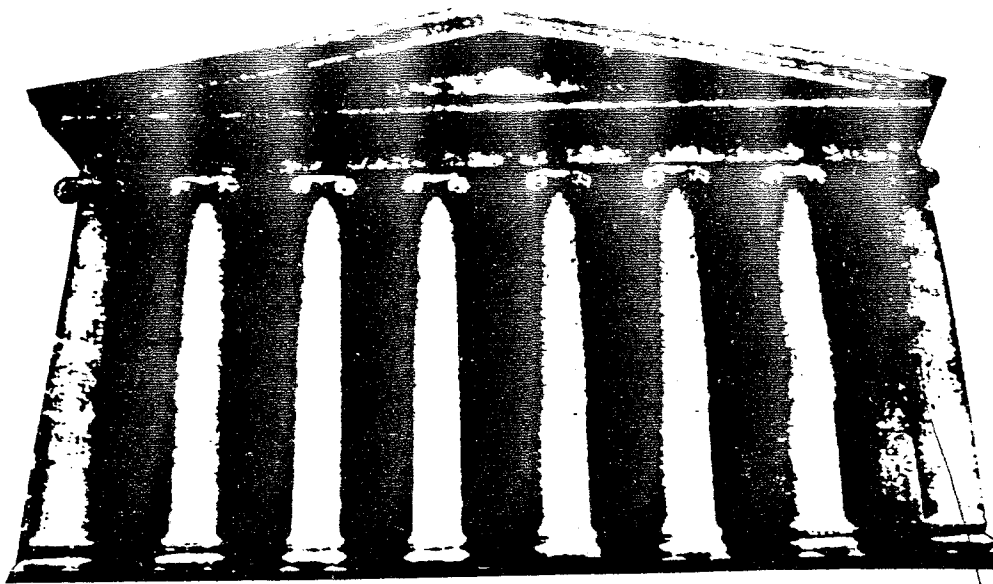
S.A.I.N.T.S. Office

Stony Brook Union

Basement- Union Rm.073

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and your heart can believe it...
then you can achieve it."*

*As defined by Federal Equal Opportunity Policy.



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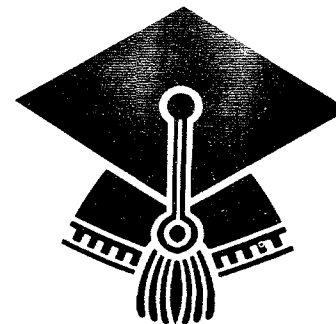
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MEETING:

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SPECIAL EVENT:

On April 4 at 8:00 p.m. Professor Spector
from the English Dept. will come and
lecture on Medieval views of life.

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COMMUTER STUDENT ASSOCIATION ELECTIONS

APRIL 10, 1991

Petitioning begins April 1st

VOTE RM 080

STUDENT UNION

in **3-D!**

Polity Senators: Trustees or Carrier Pigeons?

On March 6, the Polity Senate discussed the possibility of overriding what was thought to be a Judicial mandate requiring Polity Senators to bring resolutions back to their Legislature meeting before voting on them. Senators expressed their frustration at having to go back to Leg every time a resolution was introduced, claiming that the procedure was time-consuming and that it delayed important votes for weeks. Many Senators felt like they were nothing more than carriers, carting resolutions and votes back and forth, with little room for their own input. Polity President Dan Slepian encouraged the Senate to consider overriding the Judicial mandate, claiming that Senators should be trustees, not delegates.

Keith Shanker, Chief Justice of Polity Judiciary, responded to the Senate regarding this issue on March 13, explaining that the procedure was not a Judicial mandate, but an interpretation of Polity's Constitution, and therefore could not be overridden by the Senate. According to Shanker, the purpose of bringing proposals back to Leg before voting on them is precisely to allow the constituents the opportunity to offer their input on various issues. Shanker dismissed the idea of Senators acting as trustees, explaining that this defeats the

purpose of Leg. He pointed out that when students elect Senators, they have no way of knowing how the Senators will vote. According to Shanker, this is why students cannot entrust their vote to their Senators.

The fact, which some people tend to forget, is that these issues are ones which affect the constituents directly. For example, one of the most recently prominent topics brought to Leg by their Senators was a resolution regarding the war in the Gulf. As it was, several students felt that they were not given adequate time to consider the resolution. Not only was there was a sincere interest, but a genuine concern, not apathy, on the part of the constituents. Should this have been ignored? If one adheres to the recent discussion within Polity, then truly the students would have been ignored. This resolution, once decided on, became the representative stand of the University as a whole. Thus, what was deemed to be a collective opinion of sixteen thousand people would have been reached by approximately thirty-five individuals.

Democracy is a lethargic process simply because it involves a myriad of opinions that must be considered before any progress is made. One must empathize with the plight of Polity Senators, many of whom are

forced to vote against their judgement simply because they are delegates and not trustees. However, Senators should not attempt to vent their frustrations by taking the voting power of their constituents away. If students do not have a chance to vote on resolutions, then Polity cannot claim to represent the student body. The Senate should understand that it is Leg which legitimizes their existence, not the other way around. Senators should accept that their true power lies not with their vote, but with their participation.

Committees are often overlooked by Senators as a vital channel where their knowledge and participation can accomplish great things. For instance, the Academic Affairs committee is currently working toward the production of a teacher and course evaluation guide, a compilation that will place a great deal of power into the hands of students. Unfortunately, many Senators feel that committees accomplish very little, and are essentially a waste of time. This, of course, is true for those committees whose Senators do not participate. However, a small group of Senators can accomplish a great deal if they are motivated and united for a single cause. ●

The Stony Brook Press

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LETTERS

To the Editor:

In the March 8 issue of the Press, there was an article entitled: "Commuter College: Hard Pressed For a Fire Exit." From the title of the article it would appear that it should be about Commuter College. The beginning of the article made a brief attempt to talk about Commuter College, even though it had many of its facts wrong. What the article really talks about is Steve Mauriello - a person who happens to be just one senator from Commuter College.

Okay, let's set the facts straight. In that article, it said we have 13 commuter senators. Wrong! We have 18 senators. It also said, on the average, we have 12 people attending our leg meeting. Wrong! We have on the average 25-30 people attending our leg meeting. The article quotes a "commuter" as not knowing about the Commuter College. It's too bad that the writer did not research a little better since thousands of people have at least heard of Commuter College, not to mention in some way benefited from some service or program we offer. Furthermore, if the article was truly about Commuter College, why didn't the writer contact one of our Executive Officers?

The only person contacted was Steve Mauriello, who does not represent the leadership of Commuter College. We have many senators with a variety of viewpoints. No single individual represents Commuter College.

In short, my problem with the article in the Press is that it's not about the Commuter College and was simply wrong. In the future, more honest research and

journalism with less of a set agenda would go a long way to improving the article you write in the Press.

Sincerely,
Lee Wiedl
President of CSH

Dear Editor:

As an alumna of Stony Brook University and as a long time tax supporter of the institution I would like thank you for your contribution in defining the folly of the patriotic response to the Persian Gulf war. Your ingenious cartoon on the cover of the last issue [Feb. 22] of the Stony Brook Press should be applauded. Those who find your statement offensive might reflect on the devastation that this war has caused.

Nights of bombing Baghdad by the U.S. has reduced living there to the stone age. The roadsides are strewn with bodies, "killed like fish in a barrel," and the sand blows over the dead husbands and fathers who were Iraqi soldiers. How will their families survive without their support? How did these men become our enemies? The refugee camps in Jordan are crowded with thousands of displaced people including children that are hungry and impoverished by the war. Were these our enemies too?

Ponder the wealth this war has squandered and taken from our educational institutions, our health care system, our research to cure cancer, AIDS, and other serious illnesses. Now ask yourself where is this victory that people are parading. Where

is the real obscenity? The world is smaller because of this war, it is not safer. The war sends a message of violence to the world, not one of peace.

Jane Whitcombe
Central Islip

To the Editor;

Congratulations on the cover and the coverage. I think the Press came out sounding intelligent and reasonable, and about a zillion times cooler than Statesman and Newsday.

It's great to see that the issues are packed with stories, and the staffbox is chock-full of names. Drink till you drop, you crazy nuts!

Joe Caponi

The writer is a reporter for Communications Week - A media trade journal

Letters From the Persian Gulf

Hey John,

Feb. 14 91

How are things on your side of the world? Hopefully everything is okay. There is no reason for everybody to be in turmoil over this war.

John from the news I've watched and read, The Press doesn't seem to be telling America everything. The number of casualties being reported

is understated. Iraq has many more deaths and injuries not reported and so does the U.S.

The Iraqi elite Republican Guard is no match for the U.S. Marines or the Army VII and XVII Corps. The Republican Guard are either too old or too young.

John I'm praying more now and it makes me feel better.

Hey John,

19/Feb 91

As a marine I realize that combat is a condition which subjects me to intense and extreme violence. When placed in a combat situation, I will engage the enemy with individual and/or crew served weapons (machine guns) while exposing my self. I face the distinct possibility of direct contact with the enemy, namely the Iraqis. Should I survive this confrontation I risk being captured. The ship I was formerly on the USS Tripoli nearly sank when it was struck by a mine. The ship I'm on now as bombed, both missiles missing by no more than 3/4 mile.

No more than 24 hrs. later we were given our combat orders. Advance forward of the line of departure using all force deemed necessary to obtain our objective. A cler-cut mission. We will attack by 2400 hrs. on the 24th.

John, I'll be praying to God. Take care of yourself and Lesa.

Your brother
Ryan

P.S. I'm scared as hell.

The above letter is from John Sealy's brother

Irish Eyes

by Robert V. Gilheany

"Irish men and women..." are the first four words in the Irish constitution. They give the appearance that women were considered in Ireland (unlike many other places) when the constitution was written. Women's rights in Ireland were long shackled by the Catholic church; abortion was prohibited and contraceptives were not readily available. However, change has slowly but surely come. Ireland has just elected its first woman president, Mary Robinson.

Mary Robinson was first elected to the Irish parliament in 1969, and right away, she began speaking up for women's rights to abortion, birth control, family planning and divorce, much to the chagrin of the Vatican. The Vatican saw Ireland as a land in which the Church had much sway, and so they became very defensive in the face of Irish feminism. As a lawyer, Mrs. Robinson has fought to have family planning information provided for people who need it. She was willing to go to the world court to win these fights.

There is a new feeling sweeping Ireland, a new age of freedom and openness, with the election of Robinson. The last act of the previous president Charles Haughe was to decriminalize homosexuality. The desire to loosen up the country is strong in the young population of Ireland.

I would like to have read some Irish newspapers on the subject of Mary Robinson, but there are none in the foreign newspaper section of the Main Library. This is peculiar considering the large Irish-American population on campus.

In the United States, the Irish-American community has exhibited an embarrassing display of homophobia. This year's Saint Patrick's Day parade was embroiled in controversy concerning whether or not a contingent of Irish lesbians and gays would be allowed to march in the parade. The Ancient Order of Hibernians, who organized the parade, did not want gays and lesbians to identify themselves in it. The gays and lesbians had to fight, and ultimately, they accepted a compromise: they could march but they could not carry signs. Their right to march in the parade was championed by New York City Mayor David Dinkins, who, along with other New York City officials, refused to march himself if the gays and lesbians were excluded. Dinkins compromised by having the gays and lesbians march with him.

Dinkins said that, during parts of the parade, he felt like he was in the deep South during the early 1960's on a civil rights march. Homophobic hate was spewed out at him and the group throughout the march. A few drunken yahoos threw beer cans at the marchers. Dinkins spokesperson Lyland Jones referred to the flying cans as "O'Scuds." Some members of the crowd were quoted in Newsday as saying, "I'm booing them because they are gays and they don't belong there." Another person said, "They [gays and lesbians] have their own parade. You don't see the Ancient Order of Hibernians demanding to march in it." They probably would not be denied the right to march.

A feeling of anticipation was felt about what would happen when Dinkins and Cardinal John J. O'Connor faced each other during the parade. O'Connor and the gay, lesbian and bisexual community have been feuding over the years. Saint Patrick's cathedral has been the site of many very creative demonstrations. And why not? O'Connor is a legitimate target.

New York has a history of reactionary cardinals. During the Vietnam War, New Yorkers were graced with Cardinal "Praise the Lord and Load the Ammunition" Spellman. Now we have John "I Hate Faggots" O'Connor.

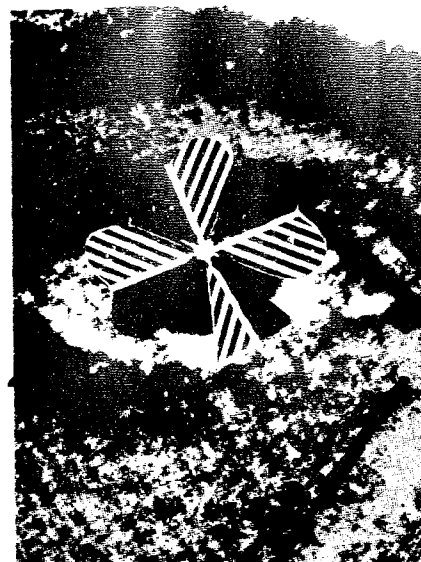
At the St. Patrick's day parade the cardinal traditionally meets the mayor and other dignitaries, and they all kiss his ring. If all these people are kissing his ring, he may be spreading some social disease. The greeting Mayor Dinkins got was cooler than usual. O'Connor did not even get out of his seat.

If it wasn't for this pathetic display of homophobia, the Irish gay and lesbian contingent could have marched and Irish Americans could have focussed on issues they should have been focusing on, such as cultural pride and heritage, a united Ireland, and the demand for freedom and political asylum for Joe Dogherty.

Joe Dogherty was a member of the Irish Republican Army. He is wanted by the British government. Dogherty is entitled to political asylum in the United States. But the Reagan and Bush administrations have held him illegally for eight years, without charge. He is a political prisoner and we

should demand his immediate and unconditional release. And while we are at it, why not demand the release of all political prisoners in the U.S.A.? There are Native Americans, former Black Panthers, and Puerto Rican nationals who have been locked up for over twenty years for political reasons in the good ol' U.S.A.

We should demand a united Ireland, all 32 counties, and celebrate Ireland's struggle against British imperialism. Imperialism is the operative word. The Irish have some heroic and colorful cultural and political figures. The Irish have Yeats and Joyce, traditional folk music, Charlie Peirce, of the Easter uprising and Robert Emmet, and now Ireland has a woman president in Mary Robinson and advances in freedom are breaking the shackles of Catholicism. The Irish should look to their pagan past, their music and poetry, not get mired in stupid homophobia that we saw on St. Paddy's Day. Let's get our shit together, get our Irish up, and smash the system. ●



Packaging Female Political Candidates ♀

by Dave Suarez

Celinda Lake, a pollster for a Democratic firm, came to Stony Brook as a guest lecturer on Friday, March 15, speaking at the Javits Center and at the Political Science Conference Room in the Social and Behavioral Sciences Building. Lake polled for Geraldine Ferraro when Ferraro ran with Walter Mondale in 1984, and is currently polling for Ferraro again. Lake has also polled for Texas governor Ann Richards and for Diane Feinstein, former mayor of San Francisco.

The major part of Ms. Lake's presentation centered on what she feels are the three main concerns of female candidates: credibility, negative campaigning, and changing lifestyles.

According to Lake, female candidates have a tougher time establishing credibility because of stereotypes attributed to females by voters of both sexes. Female candidates must work to refute the notion that women are inherently less able to cope with crime and international crises. The presumed weakness becomes more critical when the female candidate has ambitions for the executive office. Nevertheless, female candidates manage to counter stereotypes by such strategies as securing the endorsement of a prominent male office holder or a male-dominated labor union.

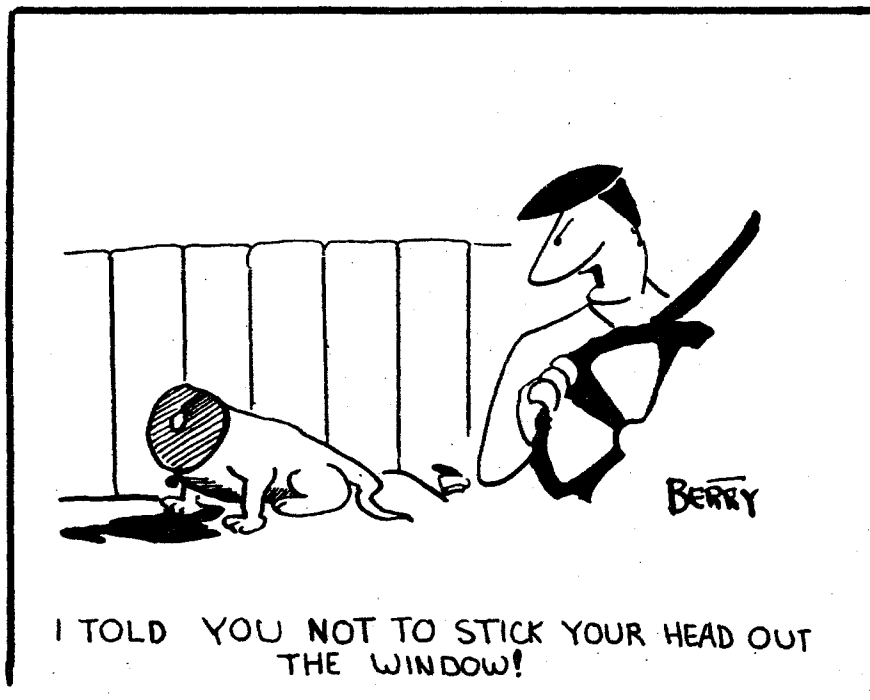
Negative campaigning by male opponents seeks to identify the woman with behavioral characteristics like shrillness and tenseness. Even when recorded playbacks

prove that a woman candidate has been as calm and modulated in debate as her opponent, a majority of listeners will describe the woman as more intense and shrill than her male counterpart. Lake suggested that women do better in this regard on television, when they can utilize facial expression and body language to maximize effect, rather than on radio. Lake also said that female candidates should avoid using negative campaigning themselves unless an opponent uses it first, as voters will respond better to a candidate who has started her campaign on a positive note.

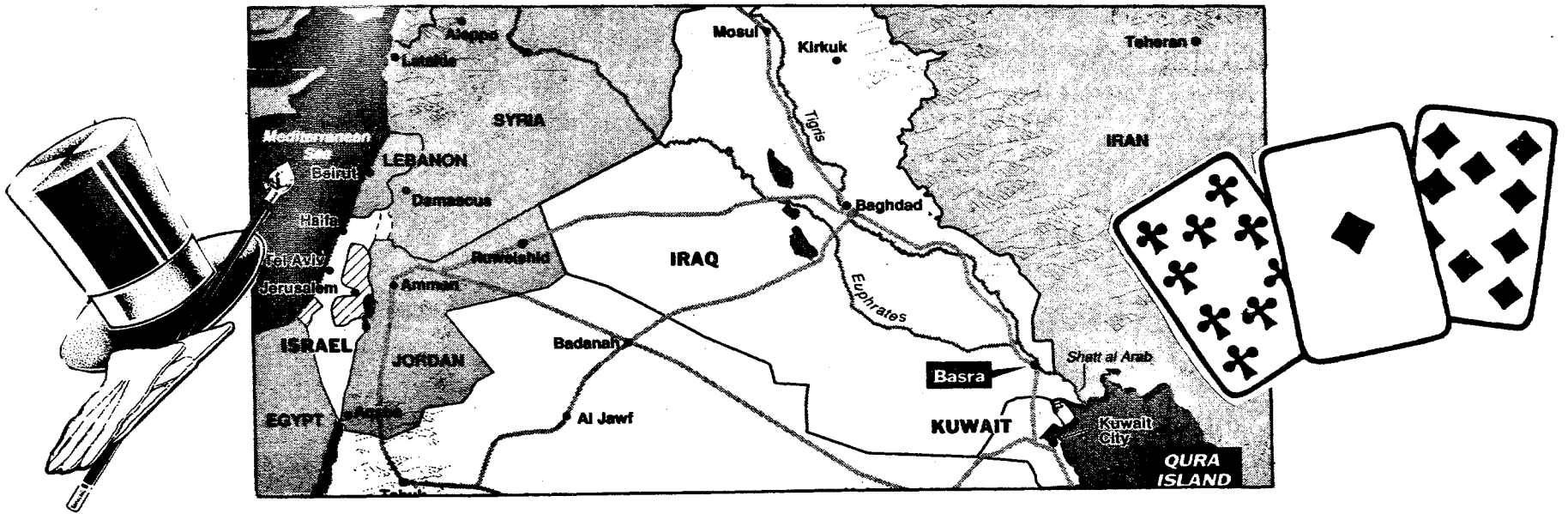
Lake conceded that, where family is involved, male candidates have an advantage since the male candidate is perceived as wanting a stake in the future for his family, while the female candidate is looked upon unfavorably for having chosen politics over staying home to raise the children.

An important part of Ms. Lake's lecture was her description of the "Ferraro factor," relating to disclosures made of the financial dealings of Geraldine Ferraro's husband, which were said to be in conflict of interest. From that time on, male opponents would seek to use any peculiarity of the spouse to damage the campaign of the female candidate.

Ms. Lake's program concluded with a spirited question and answer period with her audience, made up primarily of students and faculty of the Political science department. Most concurred that many valuable insights into the problems of female political candidates had been provided. ●



El-Ayouty's PR Magic



By Fred Mayer

Since the onset of the spring semester here at Stony Brook, a handful of faculty members have felt motivated enough to stand up and express concrete positions regarding the Gulf war. Of these, only two members (that I am aware of) have been directly involved in major off-campus activities which relate directly to the war. One of the two, Professor Zweig (Department of Economics), has been serving as a member of the coordinating committee for the National Campaign for Peace in the Middle East. Many among those of us within the Stony Brook Coalition for Peace feel that he has been by far the most active anti-war faculty person on campus.

The other professor, Dr. Yassin El-Ayouty, bears a relationship to the Gulf conflict which is very different from Dr. Zweig's. While serving as a professor here at Stony Brook since 1972 (he is currently a professor emeritus in the Department of Political Science), the Egyptian born El-Ayouty has also served as a United Nations Deputy of Public Information, as a Deputy for Political and Security Council Affairs, and as an international consultant to governments. On March 14, Dr. El-Ayouty delivered a lecture to a small audience which gathered at the poetry center in the humanities building. His topic: the social and political consequences of the Gulf war. While I certainly expected him to adopt an attitude toward U.S. policy which would reflect his connections with the U.N., I didn't expect to be confronted with such a highly crafted evasion of the truth. I also didn't expect to hear nothing about the social consequences of the war.

El-Ayouty began his presentation quite aptly, stating that he would concentrate on "concepts" rather than facts, since the facts "come and go..." The first half of the lecture was devoted to a listing of four of these "concepts" which functioned as indictments of Saddam Hussein, the international bad guy who, we were told, was responsible for a "one man war." We learned about Saddam's violation of the principle of the "sanctity of inherited frontiers," his violation of the principle that the "acquisition of territory by force is illegal," his vain attempt to assert the "principle of annexation," and his violation of the principle of the "brotherhood" as a "sentimental definition of pan-Arabism." Perhaps it was the rarified atmosphere in the poetry center which prevented him from using more concise language to describe Saddam's transgressions. Whatever happened to that favorite standby, "naked aggression?" Switching to the cardgame metaphor, El-Ayouty cited Saddam's fruitless attempts to use the Jihad card, the Palestinian card, and the "rich-poor" card. This was followed by the required "winners and losers" lists, which in the standard fashion included the leadership of the PLO in the loss column due to its support for Iraq during the war, along with Jordan, Sudan, Yemen, and Mauritania. On the other hand, the Arab states who participated in the allied coalition can now more openly admit that they "love the West." This is progress. Apparently, for El-Ayouty, Egyptian students on the receiving end of their government's tear gas grenades don't count. Nor do influential Saudi intellectuals such as Dr. Safar al-Hawali, dean of Islamic studies at Umm al-Qura University in Mecca, who (according to journalist Mamoun Fandy) declared that,

by inviting American forces, the Saudi leaders "have gravely misunderstood their religion and must atone before God." (See "The Hawali Tapes," New York Times op-ed page, Nov. 24, 1990.) Does El-Ayouty think that the Kuwaiti resistance fighters - now being rebuffed in their attempts to bring democracy to their country - are going to "love the West?"

Throughout his presentation, and most of the question and answer period, El-Ayouty scrupulously avoided any contact with the issue of the appropriateness of the U.S. response to Saddam's grave sins. If one accepts the proposition that part of what made the war a tragedy was the annihilation of uncounted tens of thousands of Iraqi soldiers and civilians, along with the decimation of Iraq's infrastructure, then force of logic demands a careful examination of the extent to which such carnage was necessary in order to achieve the "liberation" of Kuwait. This question, however, was not on El-Ayouty's agenda. When asked about Arab bitterness regarding the long history of Western imperialism in the region, he listed what he considered to be

When asked about Arab bitterness regarding the long history of Western imperialism in the region, he...concluded that such claims were 'highly exaggerated.'

historical counterexamples and concluded that such claims were "highly exaggerated." And what were his counterexamples? He recalled, for instance, that when Kuwait was threatened by Iraq in the early 60's, her leaders called for a return of (previously colonial) British troops. While on the subject of the British, he could have mentioned the fact that the British deliberately placed Kuwait's borders in such a way as to prevent Iraq from having access to the Persian Gulf, or the fact that under Churchill's direction, British forces in one case decided to use poison gas against Arab soldiers. In a related vein, he also could have noted that since 1975, the U.S. has vetoed no fewer than 25 U.N. resolutions which condemn Israeli policies.

Despite his long tenure with the United Nations, El Ayouty devoted no time during the lecture towards a discussion of the U.N.'s critical role during the rush to begin the bombing of Iraq. Perhaps this is understandable given the fact that the supposedly number one goal of the United Nations charter is the prevention of war. El Ayouty responded quite angrily to my suggestion that the U.N. resolution which authorized the use of force was perhaps itself a violation of the charter. "The response was immensely measured... The entire picture - when you read the confidential information that we have in the United Nations - is horrendous. There is no violation of the United Nations charter." Yet, as was pointed out on January 11th by Bruce Kent of the International Peace Bureau, in Article 42 of the charter we find that force is only to be used "if it is considered that measures provided for [non-military ones] would be

inadequate or have proved to be inadequate." There is no evidence whatsoever that the Security Council actually examined the question of whether or not sanctions were indeed demonstrably effective. It should be noted that Bruce Kent attempted a legal challenge to the U.N. resolution by asking the International Court of Justice in Hague for an advisory opinion. No update on what became of that request has yet surfaced. Rather than dwell on legalities, El Ayouty attempted to bolster the sense of the justness of the war by referring to the famous "incubator babies" story, which was revealed, long before the date of his lecture, to be a complete fabrication.

In response to Dr. Hussein Badr (Department of Computer Science), who raised the question of whether or not the U.S. used excessive force (e.g., the brutal strikes against Iraqi convoys leaving Kuwait City), El Ayouty said: "With regard to the question of the measure of force that was used, I honestly have no opinion." This he made abundantly clear throughout his presentation. El Ayouty focussed on the amazing amorality and banality which made possible such a spectacular failure for the United Nations, as well for humanity and the very concept of nonviolent conflict resolution. With respect to this point, it certainly can be said that the lecture was highly educational. ●

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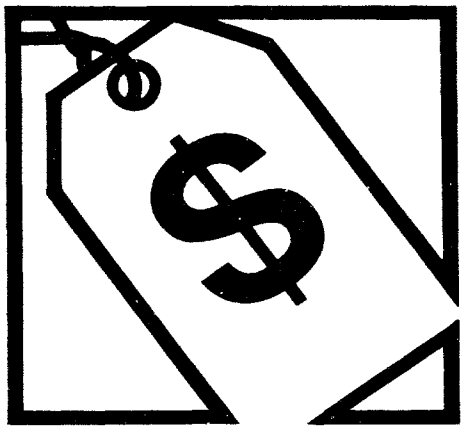
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Bus Fee



by Lara Jacobson

I strolled out of the 7's and munched my bagel, walkin' to the tracks. The sun was shining bright this morning, and as I crossed the rails I looked straight up at the barbershop bus up at the top of the sloped pavement. It was just a stretch - merely above eye level when one stood at the tracks. I thought, *gee I hope the driver is a kid*. Kid meaning student.

"Shit," I muttered. I didn't have the change - only bills. I thought, what if it's an old guy. Before I reached the little maroon bus house I recalled one exception, a day when I stepped onto the bus and a fat pink-face old lady wearin' a plaid shirt was truckin'. However, usually the older bus drivers were male. That was in the good ol' days of normal buses, smelly, but NYC models complete with bellcord. These silly clunkers with the tree-logo on the back had spankin' new bellcords installed.

This semester budget cuts were announced and old yellow school buses were painted candy-red n' white. A 50c bus fee was slapped on for a short ride. This semester, a lot of students were hired to do the driving. If a student was driving he or she might let you slip by. An old guy, if you didn't have the change, might throw you off the bus.

Shit, I thought, gazing up into the face of the elderly plump black guy who smiled back at me. I ascended the three steps and pleaded, stretching out my hand with the crumpled single, "Do you have any change? Please?" Grinnin' to influence his decision.

His smile vanished and turned to good-natured concern. He shook his head slowly and sucked his teeth. "New bus fee. You got to bring change." He reached into his pocket. "You got to bring the change." He shook the change around in his hand. "Everybody got to pay, everybody. Next time bring change." He had change and gave me three quarters, two dimes, and one nickel, and I put my cents in the makeshift fare box. I sat close to the front 'cause I like to look outta the big movie-screen bus windshield.

A few people got on, had their change. Then this oriental girl in a bright red coat with nails n' lips to match got on with a ten-dollar bill and asked the driver for change. He heaved a great sigh. Poor guy, he wanted to be fair 'cause he gave me change. He shook his head and sucked his teeth. He searched his pockets deliberately. "Everybody got to pay. You know there's a new bus fee?"

Smiling because she didn't understand. "No...No...I...I don't know. You got change?"

He was flustered. "Everybody got to pay. New bus fee, fifty cents. Everybody's got to pay." He looked down and shook his head sadly. "Nope, sorry, don't got none. You got to bring change." He

punctuated the last sentence just enough so as to tell everyone on the bus. Actually, everyone was listening to the whole thing anyway. Rubbernecking is an inevitable manifestation of human nature, especially when someone is having a conversation with the bus driver.

She continued smiling, and confidently spun around to confront the meager busload. She walked down the aisle, "Anybody got change?" She giggled. People began searching purses and pockets. A couple of folks, including yours truly, shook their heads slowly. Her cherry n' pearl grin faded. "No? No one got change?" She waved the ten so everyone could see.

"HERE! Uh, I got it." A proud guy in the back waved the cash and coins.

"Oh, thank you, thank you so much." The happy girl cooed. She plunked her change into the box and found a seat.

People gazed once again to the front, settled and all was calm for a couple of minutes. I gazed out of the window. The driver sat silently with the door open as the train arrived. About five minutes had gone by since I first hopped on.

A couple of people off of the train got on, paying the toll. Then this middle-aged East Indian dude got on and walked right past our driver and hurriedly spat out: "Faculty and staff."

I don't think the driver heard him. "Hold it, hold it, hold it, hold it!" He urged in his loud and boisterous voice. Rubberneckers' ears perked and the heads turned. "Where you think you're goin'? You got to pay if you wanna ride the bus."

The guy kinda slowly turned around and while he was walking back down the aisle towards the front of the bus asserted, "Faculty and staff don't have to pay." He kind of said it in a questioning sort of way, as if he wasn't sure himself.

"No, no, no, no, no! Didn't you know there's a new bus fee? Everybody got to pay. Faculty and staff got to pay, students got to pay, even I got to pay! You got to pay too." This time he was downright pouting. He was enjoying himself though, I could tell. Educatin' sure is a joy. "Everybody got to pay," he muttered.

"Really?" He began searching his pockets. "How much is it?"

"Fifty cents." The Indian guy found the fare and shook his head slowly. As he put his change in the slot he said, "I was sure faculty and staff didn't have to pay."

"Everybody got to pay. Didn't you know that?" The driver closed the door and began driving away from the train station. The Indian man lurched to his seat and the riders once again averted their attention to themselves. Five minutes later I stepped off at my stop. It was a short ride. ●

THE
STONY
BROOK

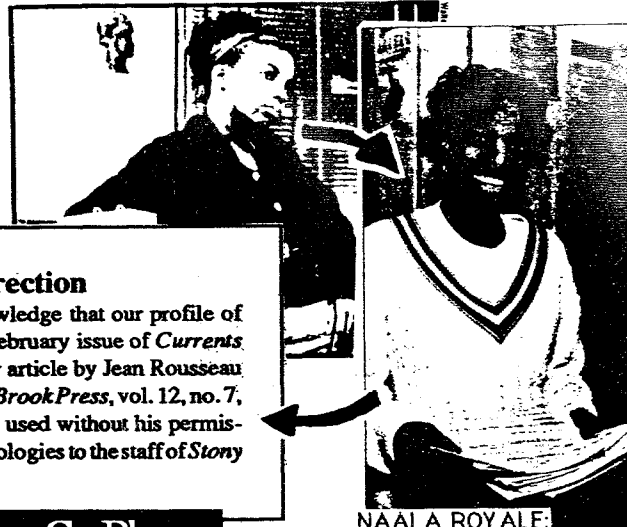
PRESS

Vol. 12, No. 7 : The University Community's Feature Paper : December 6, 1990

Naala Royale, She Holds The Purse

by Jean Rousseau

If you venture to the second floor of the Union, you will find the Polity offices. You can't miss them. People come and go continuously. In this hectic environment, someone will ask you what you are looking for. It may well be Naala Royale, Treasurer of the Student Polity Association. In charge of a budget of \$1.4 million, she still takes the time to talk to you. With a splendid smile that enlightens two sparkling eyes, the conversation unravels. Then suddenly, she bursts out laughing.



NAALA ROYALE:
Keeper of the Purse

Correction

We wish to acknowledge that our profile of Naala Royale in the February issue of *Currents* was based on a similar article by Jean Rousseau that appeared in *Stony Brook Press*, vol. 12, no. 7, in December, and was used without his permission. We extend our apologies to the staff of *Stony Brook Press*.

Press Articles Go Places

SKINNER'S BOX

In Pursuit of Mediocrity

How to be an Undergraduate at USB

by Scott Skinner



First, you must be apathetic (you should have no problem with this one). Do not show up to your building's legislature meetings, do not participate in your school government, and under no circumstances should you vote. To be apathetic means that you would rather wallow in your own phlegm than support Polity. Do not show up at rallies or sit-ins or demonstrations of any sort, unless you're simply there to "see and be seen." Do not listen to WUSB. Do not read the Statesman, Press, or Blackworld. Under no circumstances should you be aware of the world around you. To be apathetic means that you are blind, deaf, and dumb in the information age. Do complain about campus life, but do not improve anything or get involved. Do get mad over things, but channel that energy into vandalism and violent crime. To be apathetic means that you will sit back and relax while the Student Union is transmuted into Preston's Palace.

The second step to being an undergraduate is to pay the piper. Don't fight the fees, pay them! That is what fees are for. Do not mind the fact that the fees are really taxes (hah, you are too stupid to realize that, anyway). Do pay exorbitant

prices at Barnes & Noble and the Station Deli. Do pay for Common Area Damage even though you did not break anything. Do pump quarters into drying machines that do not dry. And for God's sake, give money to the Church.

The next step is to play Nintendo and watch cable TV. I would also tell you to lift weights or play a sport, except that this requires effort, and under no circumstances should you make an effort. Do not read or write or study or do anything that might make you think. Remember: only nerds and geeks do that (which reminds me: do stereotype people). If you do not own a Nintendo, then buy one, steal one, use your neighbor's, or go to the Union Arcade. If worst comes to worse, take drugs and visualize yourself playing Nintendo.

The final step to being an undergraduate is to party. The biggest myth about USB is that Thursday night is party night. Says who? Every night is party night, and everyday for that matter. As long as you can dance and drink, you can party. An occasional toke doesn't hurt, either. Exercise your right to get shit-faced. With all the hard work that you have done doing nothing, you deserve it. ●

Don't Be A Fascist



A Class Action

By Eric Penzer

In recent years, there have been many films centering around one family's internal conflict. In addition, legal battles have been the subject of more films than I care to remember. Twentieth Century Fox's new film, "Class Action," features both of these subjects. The mix of the two makes for a very interesting story that will move the audience to laugh, cry, (or depending on your nature) gasp and sigh.

The story revolves around the disdainful relationship of Jedediah Tucker Ward, (played by Gene Hackman) and his daughter Maggie Ward, (portrayed by Mary Elizabeth Mastrantonio). The storyline introduces both of them as powerful lawyers. It seems that the traditional "generation gap" has, once again, reversed itself; the father here is the environmentalist and humanitarian, while the daughter is the power-hungry, corporate type. I can't help but wonder whether or not the roles would have been reversed had this film been made twenty years ago. The main characters' interests become a true conflict when they represent opposite sides of a lawsuit concerning a large car manufacturer whose defective cars have a habit on blowing up on impact.

The film does not revolve solely around a courtroom battle, however. We are

given deep insight into the personal conflict between father and daughter. When Jed's wife dies, Maggie's anger at her father's past infidelity is rekindled. Unfortunately, the family problems prove to be far less interesting than the lawsuit at hand. Maggie's problem with her father seems, at times, to slow down the movie. Fortunately, before any audience members can fall asleep, the legal aspect of the film saves the day.

The acting in "Class Action" is superb. I would expect nothing less than brilliance from Gene Hackman, and he does not fail me at any points in the film. Mary Elizabeth Mastrantonio, whose career is still young, proves herself to be as good as any talented, young, leading lady. Of the female-lead character, director Michael Apted recently stated that Mastrantonio beat out many better-known actresses. Among those names Apted mentioned Jodie Foster, Julia Roberts, and Michelle Pfeiffer.

Apted does a good job of capturing the heated arguments that accompany any "made-for-the-big-screen" lawsuits. When you combine the brilliant acting and directing with an interesting story (not to mention the beautiful San Francisco scenery), you will find that "Class Action" is a film worth your time seeing. ●

Captain America at The Fannie Brice Theater

By Robert V. Gilheany

Poetry, music, drumming, sing-ing, dancing, and the expression of a wide range of emotions rang out at the Fannie Brice Theater Thursday night (March 12). The international poetry reading was hosted by Billy Capozzi, aka Captain America. The poets who signed up to read conveyed many aspects of the human condition, such as love, loneliness, sexuality, and alienation in both personal and political terms; they are often interwoven. One of the early poets read about the loneliness and forlornness of being excluded from relationships. Joseph Ryan read about sexuality (heterosexual). Shoshana Win-gate read a powerful poem about her father who has AIDS, and about all the homophobic bullshit that is so much a part of our society. Both poems dealt with alienation in both personal and political realms.

Billy Capozzi read a few poems, including one about a saxophone playing street musician who left his family to play music. The poem expressed the moods and colors of the sax "blowing and blowing and blowing." Members of the Mighty Underdogs played as Billy read his poetry. Mitch Cohen read his poetry, and then had everyone in the audience write down at least one lie they had heard during the Gulf War. We heard about everything from the incubators to the friendly fire.

The first musical event of the evening was the Anowa Drummers. They played a few numbers showing a diversity of rhythms. Greg Felice played the bongo drum with his hands ablaze, occasionally making an orgasm face as he got into the beat. Afterwards, singers performed very touching songs, displaying their beautiful voices. It was a wonderful event. Shoshana summed up the feelings of the night by saying that, "these types of events will build a real community on campus." ●

WHAT THEY WANTED

was my money, and as I gave it to them dollar by dollar, they put it in a bank account in Switzerland.

Greedily, they collected deposits and gratuities with a smile. Bills and charges came in the mail, and I paid them all.

Occasionally I would hesitate, and they would deregister me, until I came across with a bus fee, or a parking ticket.

When funds grew scarce, I found myself working longer hours, and studying less. My grades suffered, and F's fell on me like rain.

Soon I lay destitute, homeless, and naked at their feet.

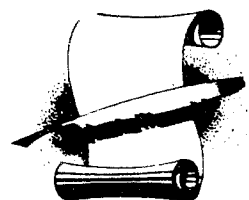
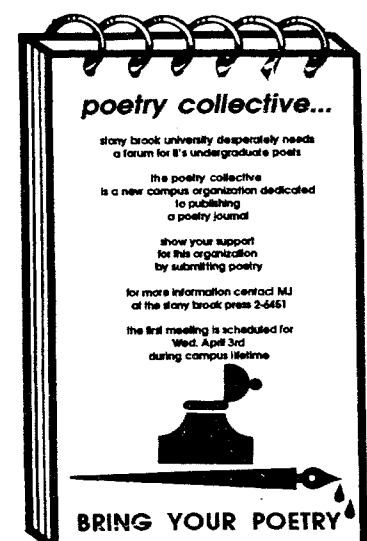
"Look at you," they said.
"You're dismissed."

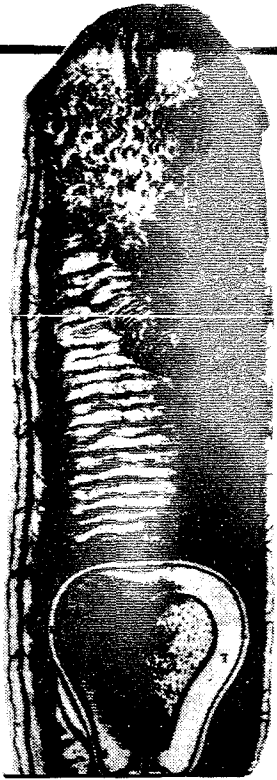
Edward DeFelippis



The Joycean Years

"The Joycean Years," a series of paintings by Gerald Davis, will be on exhibit from March 18 to April 6 in the Union Art Gallery. Inspired by the great literary works of James Joyce, Davis bases each of his works on a particular quote from Joyce's novels. Some of the more memorable works include "The Sisters" and "Blazes Goes Home."





The Trouble With Larry

Anemone

Good Kitty Records

The Trouble With Larry's music is anchored by the sound of a drum machine. On top of this base is added layers of slightly skewed guitar and keyboards. I know this is intended to produce sounds reminiscent of the elements of industrial dance music, but this stuff is far removed from that. It's actually a lot like early California punk, with some electronic elements (including a mysterious instrument called the "buzzbox").

On the four-song 7" EP, Ane-mone, I hear elements of the Dead Kennedys. Mark Abba's singing reminds me of Jello Biafra, with a little more testosterone. The lyrics to "Grocery Store," about chemical-filled food and other unhealthy things, are familiar territory for DK fans. "Paranoia" delves into darker regions with lines about Jacqueline Kennedy ("Can you imagine how Jackie felt with her lover's brains in her lap?") and Manson groupie Susan Atkins ("Can you imagine how Sadie felt when the buck knife hit the bone?").

The Trouble With Larry is worth checking out. To secure a copy of Ane-mone, send \$3.00 to Good Kitty Records, 201-A N.Davis Ave., Richmond VA 23220.

● Scott Warmuth



The Breakfast of the PRESS

Chagall Guevera

Chagall Guevera

MCS Records

Chagall Guevera sounds like the code name for a strange gene splicing experiment designed to produce a master race of Cuban guerilla leaders who can paint. Unfortunately, it's not; it's just another band.

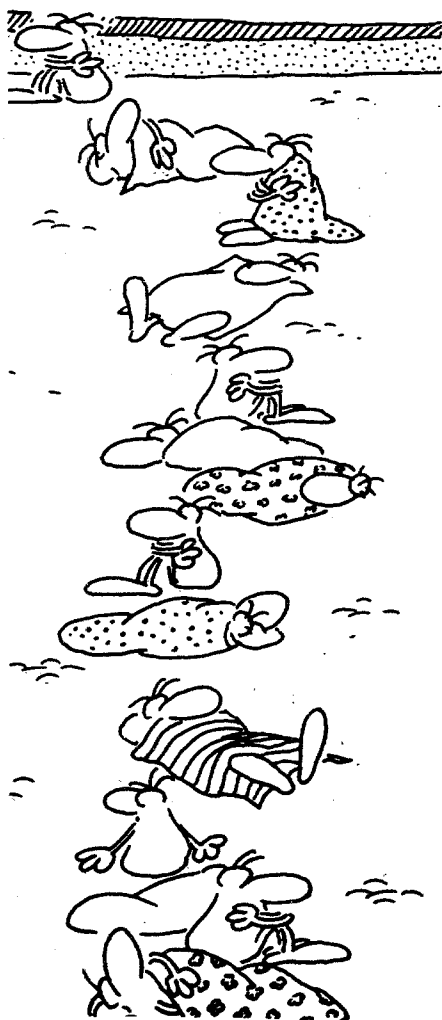
Chagall Guevera hail from Tennessee, but these Nashville cats don't play country. Their self titled MCA debut is geared towards pop radio airplay and MTV heavy rotation. There are a few good moments here but they are familiar ones.

The better tracks sound a lot like other bands. "Murder In The Big House" and "Play God" remind me of INXS. Both songs are built on the same scratching guitar style that the boys from down under copped from James Brown's old guitar player, Jimmy Nolen. "Violent Blue" sounds like prettied-up Replacements. The lyric has a bit of the same yearning desperation that 'Mats are known for, and the singing sounds similar to Paul Westerberg.

"The Wrong George" features a recording of an actual phone call from an old woman who thinks that Guevera guitarists Dave Perkins is someone she used to babysit for. Perkins wastes the opportunity. Instead of saying something like, "Yes, I remember you, you old crone, and I hate you!" he just tells her again and again that she has got the wrong guy. How boring! Here's a tip: If you are going to put telephone conversations on your record, make them interesting!

● Scott Warmuth

IN CONCERT



The A-Bones

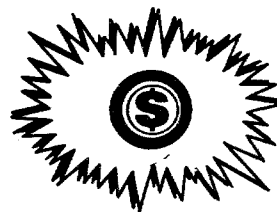
"Button Nose"/"I'm Snowed"

Norton Records

This single is pure, gritty, grungy R&B/Rock 'n' Roll. The A-side, "Button Nose," is taken from the A-Bones The Life Of Riley Lp (the A-Bones have a Honey-mooners obsession. Their record company is named after Art Carney's character, and their new album is named after an old tv show that starred Jackie Gleason). The track is equal parts Screamin' Lord Sutch style, and "Peter Gunn Theme" lowdown groove. Lars Espensen's tenor sax growls like a cross between Lee Allen and a broken muffler. The B-side features drummer Miriam Linna on lead vocals, and the heavily tremoloed guitar of Bruce Bennett.

The record's sleeve has a great picture of a 50's stripper in action. At first glance it looks like she has martini glasses balanced on her tits, but a closer examination reveals them to be tassled pasties swinging around. For more information write to: Norton Records, Box 646, Cooper Station., N.Y., N.Y. 10003

● Scott Warmuth



Manufacture

By Wayne Myer

Manufacture rocks with Boston's technological sound. This band, made up of Brian Bothwell and Peter Geyer, started forging the sound for the end of the twentieth century. The two are masters of modern technology, manipulating the industrial style of music to create their own fusion of man and machine. Manufacture utilizes their grasp of technology to create a forceful, driving union of electronic rhythms, melodies, and samples.

The band's second album, The Voice of World Control (NETTWERK), demands and commands the same unending attention as did their first album, Terror-vision (NETTWERK). The Voice of World Content pushes out an anxious, hyper blend of flesh, steel, brains, silicon, and semi-conductors as seen and translated by the unblinking eye of Manufacture.

The track, "World Control," is an electronic techno-dance track, stuffed into an

iratic industrial pattern. Guest vox appear on three of the tracks; Nigel Butler sings "Control Yourself" and "New Decision" (both songs are stretched over a pop frame). "Running Mad" features Anneli Drecher from Norway's Bel Canto.

Many of the album's selections are swirling, dark masses of industrial matter, stripped to the mere clangs, sound effects, and samplings that epitomize the style, without the constant thump of the beat generator. Such sound combinations can be heard on "My Destiny" and "Emergency Broadcast." With tempos ranging from 115-130 beats per minute, the album will rock alternative dance crowds.

Manufacture continues its (relatively) young style of music. If you are familiar with Manufacture, you must buy, beg, borrow, or steal this album! If you're not familiar to this band, but are fond of Greater than One, Fortran 5, SPK, or Meat Beat Manifesto, try this techno-mosh album out; it will beat you senseless. ●



Born At The Right Time

By Eric Penzer

There are few performers as musically brilliant and lyrically prolific as Paul Simon. What's more, Mr. Simon has remained among this select group of artists for over 25 years. If any proof of this fact is necessary after Mr. Simon's last two releases (the smash *Graceland*, and his current release, *Rhythm Of The Saints*), one only has to attend a Paul Simon live concert. Recently, Mr. Simon brought his "Born At The Right Time Tour" to Long Island's Nassau Coliseum on March 7, 1991 (a New York City show took place on March 16). The concert proved to be an enjoyable and musically stimulating experience for all in attendance.

Mr. Simon's 15-piece band was shining bright from the opening number, the hit, "The Obvious Child." The live version varied little from the its studio counterpart, with the exception of an extended percussion solo (similar solos appeared in many of the night's songs, a chance for the band's five percussionists to display their talents). Following this uptempo number was *Graceland*'s "Boy In The Bubble." Again, other than the usual on-stage excitement, the only thing that made this version different from the studio version was a long (a might I dare to say unnecessary) percussion solo.

After a rather unmoving "She Moves On" (also from the new record), the crowd got its first taste of an old Simon song. "Kodachrome" was performed with a reggae-like arrangement that added nothing to the song, if not taking away from its vitality. One of the show's highlights was the next tune, "Born At The Right Time," performed with flawless precision.

One of the most pleasurable songs for audience members either not familiar with, or not too fond of, Simon's new musical ventures was "Train In The Distance." This, followed by "Me And Julio Down By The Schoolyard," gave Paul Simon fans a taste of his old style. However, it was clear that Simon was not just giving an "oldies revue." When Simon played, "Bridge Over Troubled Water" (which prior to this tour, Simon had never sung), it featured a jazz arrangement, leading to a reggae finish. "Cecilia" also underwent a musical face-lift, and was performed in a totally different ver-

sion than the Simon and Garfunkel recording. After a few more songs, including a rather uninspiring version of "You Can Call Me Al," and a touching rendition of "Still Crazy After All These Years," Simon closed the show with a rocking "Late In The Evening."

The show's first encore, "Hearts And Bones," began with Simon, sans band, picking his acoustic guitar and singing (a suitable medium for his older material!), only at the song's end being joined by the band. For a later encore, Mr. Simon was joined by surprise guests, Ladysmith Black Mombazo, for "Diamonds On The Soles Of Her Shoes," and "Homeless." Of course, the group sounded phenomenal. Simon ended the evening with "The Boxer," and a jazz-like version of "Sounds Of Silence," (the latter suffering greatly from its original version).

Overall, Paul Simon remains one of music's "untouchables." Any complaints one might have from the show are petty; Mr. Simon has his choice of material, and we can't all hear our favorite Paul Simon songs, in our favorite version. Of course, it would have been nice to see more of Simon stripped from his band, performing more acoustic numbers ("American Tune," "Duncan," etc...), but perhaps when Simon's journey into other musical cultures takes a hiatus, he will reapproach these older songs. Regardless, Paul Simon has, once again, proven that he is a true musician. ●



Spin Doctors

By Eric Penzer

I really thought that modern music held virtually nothing for me. There were many, like myself, that just became sick every time they turned on the radio, or MTV, and heard programmed synthesizers or drum machines. The eighties began with some pretty good rock music, but as the decade grew old and evolved into the nineties, the music scene just began to seem less appealing to the uncompromising rock fan. In the past few months, however, a few bands have re-sparked my interest in the world of new music. One such band, Spin Doctors, has a new EP that is sure to convert you into a Doctors' fan.

Spin Doctors, a native New York group, debuted less than three years ago, at a Columbia University frat party. Since then, they have earned a fanatical East Coast following. The band honed its skills at many New York City clubs, namely The Wetlands, where this EP was recorded live. Yes, live. The selections on this collection were culled from Spin Doctors' marathon show on September 27, 1990. It is quite irregular for a band's debut to be a live release, presumably because the band might not be ready to capture their live performance on tape. Spin Doctors have no such concerns. In fact, the four piece band (guitar, bass, drums, and vocals) sounds fuller on this disc than most bands do after countless hours of studio overdubbing.

Up For Grabs...Live (Epic) contains six songs, conveying the band's rock/funk style. Although this disc only has six selections, it is over 45 minutes long due to the band's talent for improvisational jams. The collection's opener, "Big Fat Funky Booty," and a later track, "Little Miss Can't Be Wrong" are very similar in style to many classic rock bands. The Doctor's funk roots are very apparent on "At This Hour." Another one of the disc's highlights is a medley of "Freeway Of The Plains/Lady Kerosene." The first part of this selection has just the right blend of rock and jazz to label this song uniquely Spin Doctors. The set's closer, "Rosetta Stone," is also pure rock, though more mellow than other songs on the disc.

Spin Doctors is one band for any-

one sick of the new music scene. Up For Grabs...Live is about as good as Spin Doctors gets. Of course, that is because the band prides itself on its energetic live performance. However, if you need more convincing after hearing this disc, look out for the late April release of the Doctors' first studio album. Until that release, this collection will have to hold you over; I don't think that will be a problem for anyone. ●



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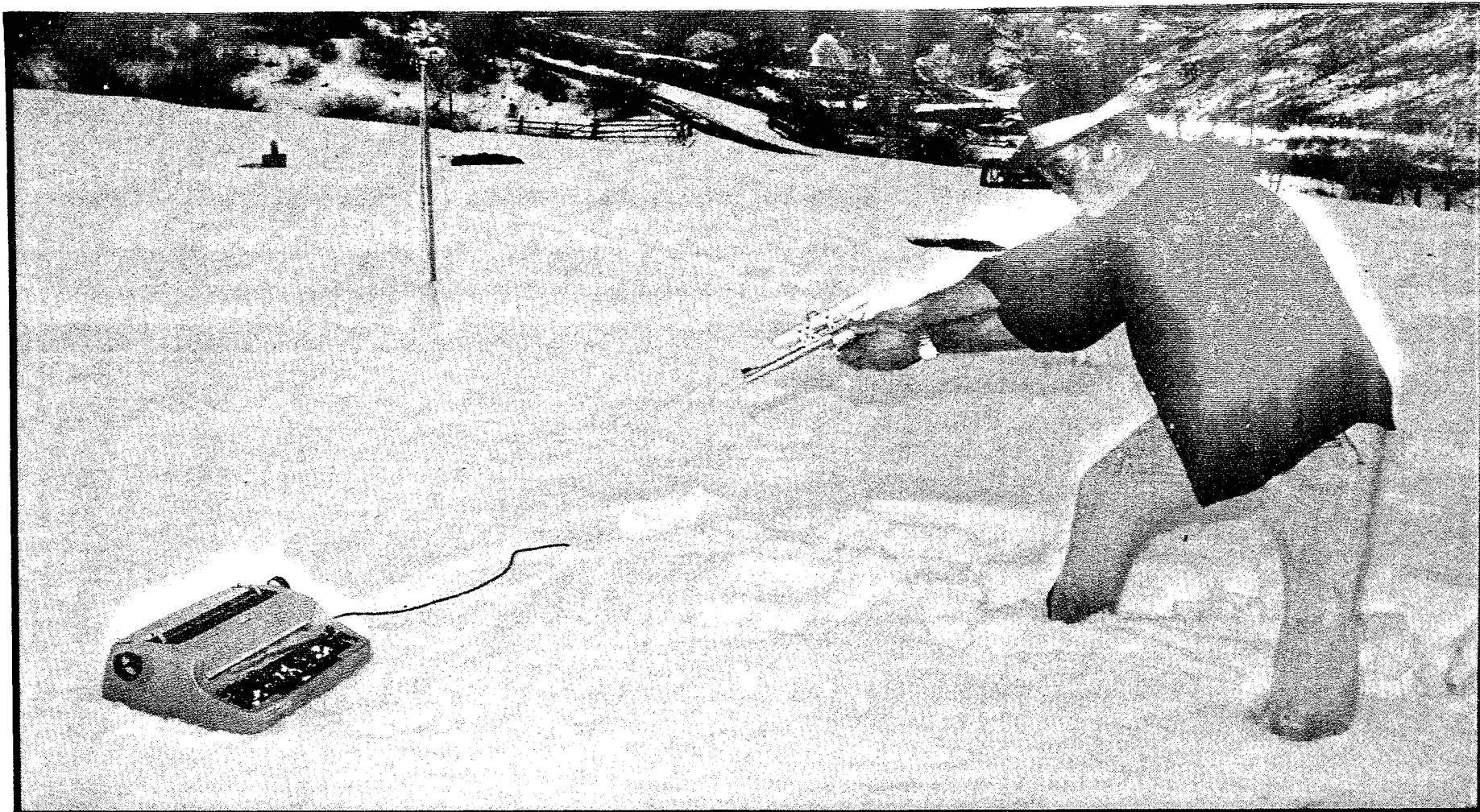
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Four Decades of Gonzo Journalism

Hunter S. Thompson Looks Back

By Joe DiStefano

"These are bad times for people who like to sit outside the library at dawn on a rainy morning and get ripped to the tits on crank and powerful music," writes Dr. Hunter S. Thompson in the opening to his newest work, *Songs of the Doomed*. This latest compendium of his work is subtitled, "More Notes On the Death of the American Dream, Gonzo Papers Volume 3."

Bad times indeed, or as Doc would say, "bad craziness." Shortly before the book was to be published, Thompson was brought up on nine felony counts which resulted from the complaints of his new neighbor. The long arm of the law thrust its groping fingers into Thompson's humble rural abode in Woody Creek Colorado. Thompson had the charges dropped on the grounds that his arrest entailed an illegal search and seizure which netted among other contraband an ounce of marijuana, and illegal explosives. With the aid of his compatriots in the legal profession, the doctor managed to give the Aspen legal system a dose of its own medicine by suing the D.A. for \$22 million on the grounds of "Malicious Prosecution, Gross Negligence, and Criminal Malfesance with Harmful Intent." At the book's end, Thompson vengefully raves about the fate that will befall those who tried him in court: "They are doomed. They will meet the same fate as Charles Manson and Neil Bush."

The bulk of *Songs of the Doomed* is collection of the greatest hits of Thompson's singular journalistic career, through which he has emerged as the self professed founder of gonzo journalism. The book spans four decades, from Thompson's struggles as an eccentric "cub reporter" in the 50's, his riding with the Hell's Angels in the 60's, supporting Carter as a dark horse candidate

in the 70's, his reactions to violence in the Middle East in the 80's, and his criticism of the "lifestyle police" and the emerging repressive morality of the 90's.

Although most of the pieces are short columns or correspondence which lack the fire of earlier works, such as the "Fear and Loathing" books, they will entertain both newcomers and Thompson mavens alike. It's hard to believe that Thompson is well over the proverbial hill, an aging veteran of both political journalism and the 60's radical movement. At this stage in his career, he can now afford the luxury of kicking back in his easy chair to write memoirs like introductions to the pieces in *Songs of the Doomed*. One

Thompson's affinity for various drugs and firearms, but he also emerges as a relentless political junky who places odds on presidential elections with the fervor of a high stakes gambler at Monaco. In fact, he writes of his own campaign to become sheriff of a small Colorado town. He lost his "Freak Power" ticket campaign by a narrow margin, but admitted, "They couldn't handle a mescaline eating sheriff who shaved his head and looked like the devil."

Perhaps the best pieces in the collection are, "The San Francisco Examiner Columns" written in the late 80's. They are more intensely written than the older pieces because they show Thompson working in his

particularly enjoy his descriptions of all the drugs he takes, the weapons he enjoys, and how he likes to damage hotel rooms and leave without paying the bills." Indeed Thompson's freewheeling lifestyle would repulse mainstream straight America and lead them to question whether he holds a doctorate in hedonism or journalism.

Hunter Thompson's gonzo journalism eschews most "professional" guidelines for news writing, instead he revels in colorful language, thus throwing objectivity out with the bathwater. In fact he even admits to fabricating events in this book. He writes of his claim that 1972 presidential candidate Ed Muskie was a user of the exotic South American psychedelic ibogaine. "I never said it was true," he writes, "I said there was a rumor to that effect. I made up the rumor."

Unlike most fiction writers who turn to journalism as a means to survive, gonzo journalism is an end in itself. At times it is a fusion of fiction and journalism. He reveals to his readers that his brief forays into fiction have provided him with a rest from journalism. He even admits that his being a journalist is almost accidental, "I have never had much respect for journalism, but for the past ten years it has been a dependable meal ticket and a valid passport to the cockpit of whatever action, crisis, movement, or instant of history I wanted to be a part of."

Songs of the Doomed puts the reader in the cockpit beside Thompson as he guides us down his own bizarre version of memory lane which spans the past four decades. The book is a must for Thompson freaks, but newcomers might do better to start with one of his more focused, longer works such as one of the "Fear and Loathing" books. ●

**"They couldn't handle
a mescaline eating sheriff
who shaved his head and
looked like the devil."**

can almost envision Thompson as an aging, albeit somewhat crazed Mark Twain rocking on his porch as he reminisces about his glory days. Except that Twain wouldn't have had a headful of dope and a bottle of Wild Turkey at his side.

Songs of the Doomed provides a patchwork history of the doctor's long and infamous career, but also includes the previously unpublished fictional pieces, "Prince Jellyfish" and the "Rum Diary." The author's fast paced hedonistic lifestyle (living on the edge of the edge so to speak) is ever present in the book's selections. Not only do we see

element, bringing his unique brand of journalism to bear upon the arena of national politics and current events. The most amusing of the 80's pieces are a column about the failing democratic party amusingly titled, "The New Dumb" and letters written from the doctor's disgruntled neighbors to their landlord. Among his neighbor's complaints were, "...loud music, loud playing of the television, arguing in loud voices, apparent beatings, and a person screaming...."

Another letter that his neighbors wrote to the landlord describes his classic *Fear and Loathing in Las Vegas*: "You will