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USB Goes to the Grammys

A photograph of a Grammy award trophy, showing the base and the top with a star, set against a dark background.

Alumna Wins in Choral Performance Category

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U of Nevada Holds Casino Seminars

Despite a state law barring Mississippi's colleges and universities from teaching courses in casino management, the University of Nevada-Las Vegas says it is planning several seminars to do just that.

"It will not be an extension campus," said Vincent Eade, assistant dean for outreach for UNLV. "We would do one- or two-day seminars. We've done it in Atlantic City (N.J.) and other jurisdictions."

Led by UNLV's International Gaming Institute, the seminars would be geared to upper-level management officials.

Eade said he expects to draw at least 25-30 people to the seminars that would be booked at a casino hotel on the Gulf Coast.

UNLV has offered seminars on the Gulf Coast before and now they are "probably expanding programs to fill a need we have," Bernie Burkholder, president of the Mississippi Gaming Association said Tuesday.

In recent years, legislators have been unsuccessful in trying to pass bills by Rep. Charlie Capps, D-Cleveland, to lift Mississippi's ban on college gaming classes. Capps and other lawmakers have filed similar bills again this session.

"I'm not holding my breath," Burkholder said when asked about the chances the proposals will pass this year.

Without the law being changed, Burkholder said he welcomes schools such as UNLV and the University of New Orleans stepping in to fill training needs. The casinos on the Mississippi Gulf Coast employ 14,000 people. The numbers rise to 34,000 statewide, he said.

"We'd rather see our higher education dollars spent in a cooperative effort with Mississippi higher education," Burkholder said. "We've had to go out and contract with universities like UNLV, University of

Nevada-Reno and UNO to provide for the education needs of the industry. Obviously this would not be our first choice."

Under current restrictions, schools like UNLV fly instructors to the Gulf Coast, or Mississippi casinos send its employees to their campuses out-of-state, he said.

It costs more for Mississippi casinos

to contract with out-of-state colleges and universities, Burkholder said.

Schools such as Atlantic City (N.J.) Community College, the University of Nevada-Reno, the Community College of Southern Nevada and UNLV are among those offering courses to train casino workers around the nation, he said.

She said it would be better if nearby

colleges, such as Mississippi Gulf Coast Community College and the University of Southern Mississippi's Gulf Park campus at Long Beach, offered such classes.

"It stands to reason that they (casino workers) need training locally," said Trader, a Gulfport resident who's worked nearly a year at the hotel. AP

Students Re-enact Underground Railroad to Learn About Slavery

Crouched on a patch of brown grass beside the Hampton River, Eric Williams turned to 12 people huddled behind him and held a finger to his lips.

"You've got to be quiet," Williams whispered, his voice angry. "This is dangerous country. If we can get to the water, the dogs can't track us."

Staying low, Williams darted along

the river, his pack of followers close behind him in the chilly night air.

For the next 10 minutes, they were all runaway slaves - people whose lives could end at any moment.

Williams, a junior at Hampton University, was one several actors in a student re-enactment of the Underground Railroad, a network of escape routes used

by slaves before the Civil War. He played John, a runaway slave, in an event that marked Black History Month.

As the sun set, about 100 people took a short, emotion-packed tour that taught them how slaves dodged their pursuers against heavy odds.

Students playing escaped slaves led groups of about 12 people at a time. Posters that advertised rewards for fugitive slaves hung on trees along the way.

As Williams hid behind one tree, four shadowy figures suddenly burst from behind a nearby bush.

"No!" shrieked Michele Lawrence, falling to the ground as a slave catcher tackled her from behind. "Don't take me back! Robert!"

Lawrence, a sophomore playing a slave named Anna, reached out in vain for her brother Robert, played by junior Mark Brown. In the pack behind Williams, several people jumped at the screams and then stared, wide-eyed.

"I was scared they were going to catch one of us," said sophomore D'Andrea Bryant, linking arms with a friend.

Continued on page 13

Supreme Court Refuses to Hear USM Professor's Appeal

A former University of Southern Maine professor who downloaded sexually explicit pictures of teen-age girls onto his computer has lost in his final avenue of appeal.

The U.S. Supreme Court declined without comment Tuesday to review the case of Peter Lehman, whose appeal to the Maine Supreme Judicial Court was denied last summer.

Lehman became the target of a police investigation when a teen-age

girl said the sociology professor fondled her and photographed her topless. She said she was paid \$20.

Lehman was eventually accused of photographing four girls between the ages of 13 and 15 with a digital camera. He also was charged with having sex with the oldest of the girls.

He pleaded guilty in April 1998 to 51 counts of exploitation of a minor and one count of sexual abuse of a minor and is serving a six-year prison sentence. AP

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A Thought From Rabbi Adam



Let's talk about being good. To make a world of good. Now let's talk about good character traits. Humility. Sensitivity. Kindness. Patience. Imagine if we all mastered these traits. Humility would allow for another's existence to be of importance. As after all, one who is humble does not see himself as the center of the world. Sensitivity would allow a person to place their own wants and needs to the side and feel for the importance of the other. Kindness would allow for that sensitivity to be translated into helping them. And patience would supply the energy to see our kindness through. A true world of good. But to do this, one has to know where and how to start. At first glance, each character trait in and of itself could take a life time to master. But there is a shortcut. For there is one root that underlies all the world's problems. The sense of "I". Because of this, one cannot be humble, for he is too important. One cannot be sensitive, as he is too full of his own feelings. The removal of one's intense relationship with their "self", or as Jewish mysticism calls it, their "yeshus", is simply: one must become aware of the inherent unity in the world. When one tastes true unity, true oneness, the sense of "self" automatically disappears. The "I" becomes overshadowed, engulfed within the midst of oneness. For when there is nothing but oneness, there is no more "I". This sense of "oneness" is the mystical concept of G-D. Think about it. If anyone wants to learn about it, you can join me in a study group Wednesdays between 12:30 and 2:30 in the study lounge, second floor of the S.U., Rabbi Adam.

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USB Grad Wins a Grammy

By KAT FULGIERI
Statesman Editor

Last week's Grammy Awards were a rousing success, drawing out many of the recording industry's top stars and drawing in many viewers for a show that was packed with celebrity performances. Ricky Martin, Backstreet Boys, Elton John, TLC, Kid Rock and Britney Spears all appeared at the Grammys, belting out popular singles to an audience that sat in rapt attention. Everyone cheered for winners in the popular categories with big name nominees. Despite all the glitz and glamour, though, the evening was not merely dedicated to platinum selling acts and celebrities. Amongst the sea of famous faces, three individuals represented the USB music community.

Two members of the USB performance faculty were nominated for Grammy Awards, along with one alumna. Professors Gilbert Kalish and Joseph Carver, and graduate Christine Goerke were recognized for their musical work with nominations. Kalish and Carver were both nominated in the category for "Best Chamber Music Performance." Goerke, a world renowned soprano, was nominated in two categories, for "Best Classical Album," and "Best Choral Performance."

"We were very proud when we heard about the nominations," said David Lawton, head of the University Music Department. "Being nominated in itself is quite a high honor," he said, "and my colleagues were in the highest possible company." Lawton went on to explain that the chamber music category recognized only five international performers, two of whom were Stony Brook faculty members. "They were up alongside the biggest names in the classical music world," he said.

Professor Gilbert Kalish is the head of performance faculty, and is one of two piano teachers at Stony Brook. He was nominated for performance work with the Boston Symphony Chamber Players, which included an Arabesque Records recording of Shostakovich's Piano Quintet In G Minor.

The other professor nominated in the same category, Joseph Carver, teaches the double bass at Stony Brook. He received his doctoral degree at Stony Brook in 1992. Before teaching at Stony Brook, he established a musical career in France. He still maintains a home and an audience in the country. Carver was nominated for a London Records recording of Schubert's The "Trout" Quintet, Wolf's Italian Serenade and Mozart's Eine kleine Nachtmusik.

Anne-Sophie Mutter, an international violin soloist, ended up winning the award for chamber music, recognized for a recording with pianist Lambert Orkis of Beethoven's Violin Sonatas.

Stony Brook did come away with a victory, though. Christine Goerke was presented with a Grammy for "Best Choral Performance," recognizing her work with conductor Robert Shafer and the Washington Chorus for a recording of Britten's *War Requiem*. She was also nominated for a second Grammy in the "Best Classical Album" category for Dvorák's *Stabat Mater*, with the Atlanta Symphony Orchestra, conducted by Robert Shaw.

Goerke, who was a music major during her undergraduate years at USB, has established a name for herself in the music industry since graduating in 1995. Goerke is now in Paris and is unavailable for comment.

"She was an outstanding student while she was here, an honors student," said Lawton.

"She's singing all over the world," said Elaine Bonazzi, a USB faculty member who has been Goerke's vocal coach for 11 years. Goerke called Bonazzi after winning the award. "The girl is doing very distinguished stuff," said Bonazzi, who is a semi-retired opera singer, "so a Grammy is really the least of her accomplishments."

Bonazzi explained that Goerke has performed at Carnegie Hall, at the Metropolitan Opera, the Paris Opera, and countless other highly respected venues. "I'm extremely proud of her," said Bonazzi, "she's my star."

"Stony Brook is producing some wonderful young singers," said Bonazzi. "It's a great department. We're a very well kept secret on Long Island," she added.

"We are thrilled at the recognition Professors Kalish and Carver have received, and we are very proud of the success achieved by Christine Goerke," said University



Courtesy of the Staller Center

Christine Goerke

President Shirley Strum Kenny. "They have made significant contributions to our renowned music department, and these

nominations serve to underscore our commitment to the arts and to our music program."

Emergency Blood Drive to be Held

By HEATHER BRENT
Statesman Staff

The Long Island Blood Services will hold an emergency blood drive today in the Student Union Ballroom due to a nationwide blood shortage, said Melissa Bolyard, graduate assistant to Carl Hanes, chairman of the Stony Brook Blood Drive.

"The blood supply for Long Island is terribly low this season," Bolyard said.

The donated blood will be spread among hospitals in Suffolk, Nassau and Queens, not just on campus, Bolyard said. "It's more about the community benefiting from us here on campus." The Long Island Blood Services distributes the blood as needed, she said.

Last Monday the first emergency blood drive was held in the Union Ballroom where 80 pints of blood were collected, Bolyard said. That was a good outcome since "we were shooting for 70," she said.

One reason for the depleting blood

supply on Long Island and across the nation is that previously, one-third of the United States' blood supply came from Europe. But now the imported blood supply is steadily declining and is projected to be at zero percent by December, according to a bulletin from the L.I. Blood Services. The cause of the decline is because Europe's own blood supply has dwindled, Bolyard said.

The bulletin also said that 96 percent of us will need blood at one point in our lives, but only four out of 100 eligible donors actually give blood. And, according to the New York Blood Center website, one out of every 10 hospital patients requires a transfusion.

Nationwide blood needs have increased to six percent, and donations have slid to a meager four percent, according to the L.I. Blood Services bulletin, whereas area hospitals require 800 units of blood every day to meet patients' needs.

Many people are hesitant to give blood due to some common misconceptions,

Bolyard said. Some think donating blood is painful, takes a long time and is possible to contract the HIV virus, but Bolyard said that this is untrue since the materials are new, sterile and disposed after taking your blood.

Giving blood takes a few minutes, but the whole procedure takes an hour for the preliminary "mini physical," questionnaire and rest and refreshments at the end, she said.

For many people it is routine to get blood transfusions, Bolyard said. "There's a constant need for it on a regular basis."

Those who are in most need of blood donations are the elderly and those suffering from cancer, blood disease, hemophilia and accidents, according to the bulletin.

"We can't produce blood, we have to have people donate," Bolyard said. To donate blood, you need to be between 17 and 76 years of age and weigh a minimum of 110 lbs.

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AIDS in Minority Communities

By JASON SATURNIN
Statesman Contributor

One of the most important programs to be held during Black History Month took place on February 24 in the Uniti Cultural Center. The program, organized by the African Student Union (ASU), was designed to promote HIV and AIDS awareness among minorities. Dr. Floris Cash, a professor of African Studies here Stony Brook, was one of a number of speakers present. Cash, along with the other speakers, spoke on AIDS statistics in minority communities as well as the severe effect it is having on minorities.

According to statistics presented by Cash, in June of 1999, there were 2,371 AIDS cases in Nassau and Suffolk counties alone. African Americans and Hispanics represent 31 percent (735) of these cases, and African American and Hispanic males alone make up 51 percent (375) of the latter cases. The fastest rising group contracting AIDS is African American women. They account for 53 percent of the female cases in Nassau and Suffolk between the ages of 25-50.

According to Dr. Hector Sepulveda, from the department of Preventive Medicine at the School of Medicine at Stony Brook, the statistics related to treating minority AIDS patients are just as bad. In comparison to Caucasians living with AIDS, African Americans and Latinos receive fewer doctor visits, fewer medical procedures, and their communities suffer from a lack of physicians. This discrepancy exists among Caucasians and minorities that are on the same economic level - poor



Speakers talked about AIDS statistics in minority communities, and also explained the severe effects the disease has on minorities. *Statesman/Ruth Chung*

whites and poor blacks and rich whites and rich blacks. In addition, Sepulveda pointed out that African Americans with AIDS have the lowest life expectancy and their infant mortality rate is double.

By living on a college campus you many feel that they are closed off to statistics and that they are not capable of contracting AIDS. Erica Paulette, peer advisor at the Infirmary, spoke of AIDS tests performed on college campuses. It was found that one out of 500 students were tested positive for the virus. At Stony Brook, 250 students were tested and one out of those 250 was positive.

Even more frightening is a survey that was done on USB freshmen. 23 percent of freshmen say they use condoms all of the time, while 23 percent say they use them half of the time. At any given time, there can be up to 77 percent of them having unprotected sex.

What if one of these freshmen was

the one out of 250? But this does not exclude upper classmen from responsibility and risk. With how many people have you had unprotected sex with, including oral sex? Many people do not know that it is possible to live a lifetime with HIV and never contract AIDS. These people don't see symptoms but they pass HIV to others.

When was the last time you got tested? There is no reason why students should not take advantage of the free AIDS testing, done the second Monday of every month in the campus Infirmary. If you test positive, they offer counseling. You can also ask to be referred to the Equal Opportunity Commission (EOC) of Nassau County where three of the program's advisors work.

Abstinence is not always easy. But partners should hold off from sex

until the both have been tested. There are individuals who will lie and claim they are not infected. This is what happened to one of the speakers at the program. It was during this person's first sexual experience at the age of eighteen that they were infected.

Besides AIDS, there is chlamydia, herpes, gonorrhea and genital warts. These STD's and viruses are just as easily contracted as AIDS. Condoms are also not very effective against types of herpes and warts, so it is important to get tested before any physical contact.

According to Joy Andrews, recruiting officer for the ASU, and a peer advisor from EOC, it is important to stay safe. "Keep semen as source of life, not as a source of death," Andrews said. "Do not compromise yourself to please someone else, it's not worth it."

Rape Seminars Offered at USB

By JENNIFER KESTER
Statesman Editor

Senior Kathy Kneibert does not like walking alone on campus.

"There are some places where you just hold your breath," she said. That's why Kneibert decided to attend a session last week of the Rape Aggression Defense System (RAD) program now being offered on campus.

"I've always wanted to do something like this and learn how to defend myself," she said.

The free program is a combination of lectures and self-defense classes. The system was created to provide women with an opportunity to learn basic defense tactics without having to know complex martial arts moves.

"We are creating self-defense as an option," said University Police officer Tom Clark, the instructor of the program. Clark, however, pointed out that the program also advocates avoidance and compliance if necessary.

"People have the right to defend themselves and some don't know they have that option," Clark said. "If you choose to defend yourself this class will give you the option to do so."

University Police, Division of Campus Residences and the Residence Hall Association are sponsoring the program, which will be held

throughout the semester.

To complete the program, students must attend four sessions, each which run three hours long.

The idea for the system came from SUNY Oneonta, which has implemented the RAD program. "For years we would do self-defense talks but we never had a chance to go beyond

"People have the right to defend themselves and some don't know they have that option."

that," said Clark. "This takes it up to the next step."

The first three hours of the program are lecture on the basics, discussing what rape, date rape, assault and other offenses are. Also taught are risk reduction and avoidance. Tips are given on basic personal safety such as not leaving a spare key outside at your home and asking for a stranger's phone number instead of giving him yours.

The remaining 12 hours of the program go over the defensive strategies - resistance, compliance and self-defense. According to Clark, 71 percent of all who resist - by either running, yelling or using a whistle for example - are successful in doing so. Clark also said that compliance is also an option if the victim deems it necessary to do so.

The remaining option, self-defense, is looked at more in depth within the program. In the seminars, as well as the binders handed out to all students who attend, basic punches, kicks and blocks are taught. Students get to practice the moves on block pads held by University policemen.

"You don't need to know a lot to defend yourself, just a handful of techniques and a willingness to use them," said Clark, who has been with University Police since May of 1989 and has a black belt in Judo and Tae Kwan Do.

The turnout has not been very good for the sessions, Clark said, but they plan to make the program larger in coming years and having more policemen become certified instructors.

"Our hope is that we will have student who will take part in the program," said Doug Little, deputy chief of University Police. "We think it's an excellent program and we hope the whole community will get involved. It enhances personal safety and awareness on campus."

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Editorials

Parking In Our Spots

How sick is everyone of seeing editorial space dedicated to the woes associated with parking on the Stony Brook campus? There is undoubtedly an overwhelming majority of you, but you are only as sick of reading it as we are of writing about it. But as long as the problems persist, it is our job to keep you informed. Anyway, the latest parking spot saga is sort of funny, maybe you will like it.

It has come to our attention that a few weeks ago, a staff member here at USB reported for work just as he does every other day. And just like every other day, by the time this person arrived in the morning, the faculty/staff parking lots closest to the Student Union were packed to capacity. All commuter students and campus visitors are familiar with this scenario.

But it was a cold and blustery day and the said employee did not feel much like parking in the lot facing G and H Quads because that would mean a long walk to the Union, where the staff member works. He had

"Upon further inspection, the employee noticed that a car from campus Parking Services was in the spot."

some time so he decided to just circle the Union lots a few times to see if he could get lucky.

On his first trip around, the employee noticed that there were some spots available but they were metered spots. Knowing he did not have enough quarters to keep himself ticket free for a whole work day, the employee continued his circling for a free spot, in both senses of the word.

On the second trip around he noticed a rather interesting spot. No, it wasn't empty, he couldn't have been that lucky, but the car that was occupying

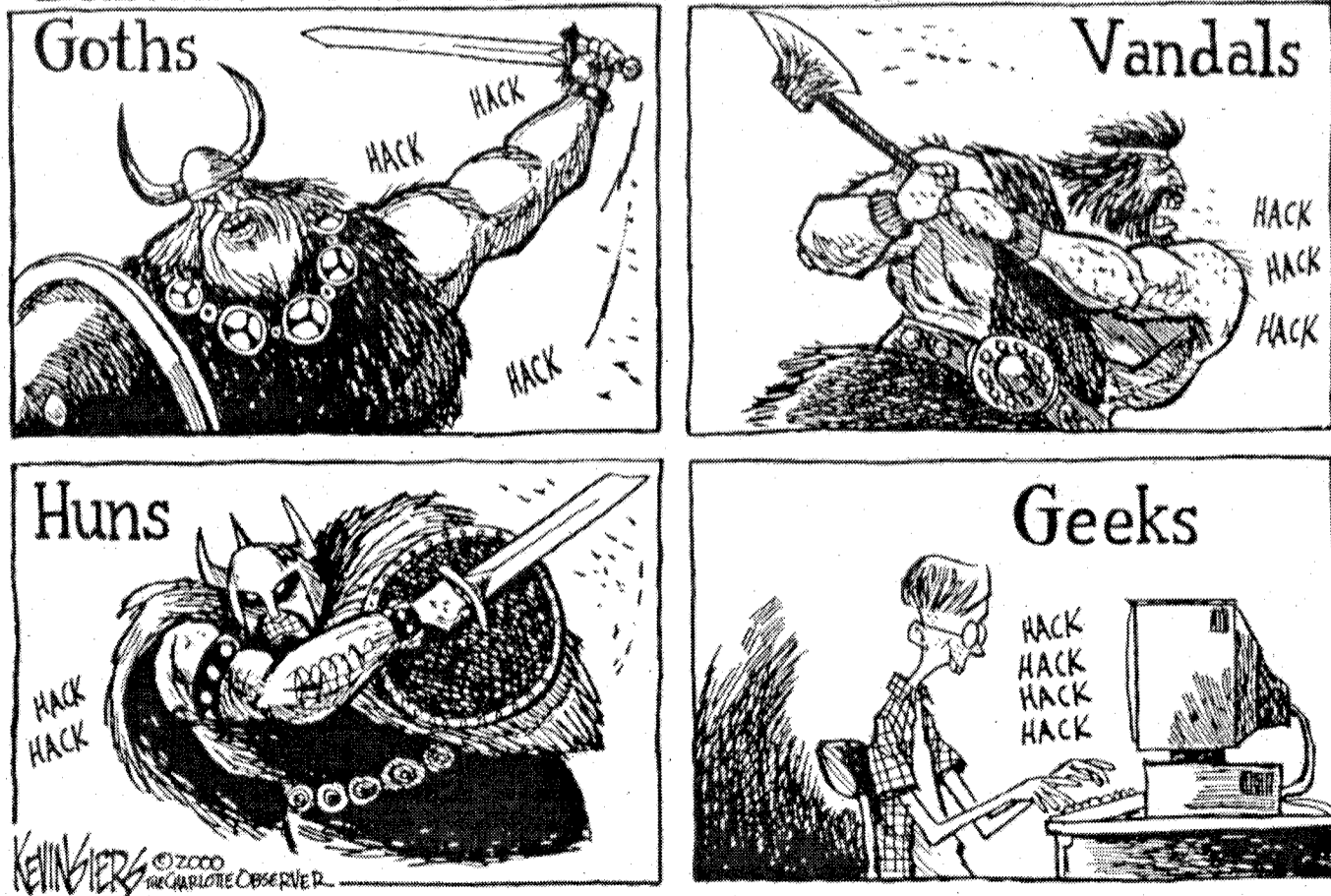
the spot was running and the lights were on. Upon further inspection, the employee noticed that a car from campus Parking Services was in the spot.

After circling yet a third time, the employee was sure that the parking attendant had noticed his slow quest for a non-meter spot but it did not prompt this attendant, who, don't forget, passes his day driving around, to move.

Would you believe that the spotless employee actually had to get out of his car and ask the attendant to stop occupying a spot that he needed? He asked, "Hey buddy, don't you think you could move so I can park here?" Granted, the attendant offered up apologies and he abandoned the spot in a hurry, but it is nothing short of pathetic that he actually needed to be told.

Everyone knows that the parking situation here is in serious need of repair, just ask the commuters. But if this situation is indicative of the type of bizarre operation they are running over in Parking Services, maybe they can begin improvements starting with their employees.

BRINGING CIVILIZATION TO ITS KNEES...



Campus Reactions to Survey That Says SUNY Students Do Not Know History

In the well-done piece you call "Flunking [American] History," you might have connected it to the SUNY Trustees' controversial new requirement in U.S. history poised to go into effect next August. Advocates of this new core curriculum point to the survey you quote conducted by Zogby Polling—a reputable firm distinguished for calling the Michigan and New Hampshire primaries correctly for McCain—finding that the majority of CUNY and SUNY students could not pass the short-answer test for those seeking American citizenship.

Opponents of the poll contend that the simple facts asked by the exam, such as who wrote the Declaration of Independence, are trivial, easily memorized, and quickly discarded as the need for them passes. To go with the example of Jefferson and the Declaration: Knowing his presence there associates the document with a leisured agrarian aristocrat who as President tried to run a government on lines as spare as the austere polity imagined in the Declaration. It is not merely a fact: it is a fact with connections and implications. That is the way with facts in general: they connect. And knowing them indicates that the knower also knows something of the connections, or is prepared to discover them in time as knowledge expands. At the very least, facts are a scaffolding. Tell a woman's studies program that its students do not have to recognize Gloria Steinem, or a black studies program that the name Malcolm X or Kwame Toure is unimportant. Their response might not be friendly; and that is because these particular people did specific things that incite special kinds

of approval or dissent.

The hostility to a core curriculum is not hostility to mere facts; and in the main, opponents will tell you so frankly. It is antagonism to what a core curriculum represents. I would suggest that just as a fact has connections, a solid founding in narrative American history will make for endlessly more connections:

"Tell a woman's studies program that its students do not have to recognize Gloria Steinem, or a black studies program that the name Malcolm X or Kwame Toure is unimportant."

including—I point out lest it be feared that filiopiety is rearing its reactionary head—innumerable lines of connection to the many terrible things that this country has done.

As for the editorial also in the Monday, February 21, issue, the case for a required course in American history with a narrative and chronological organization is it will give a structure to which students can relate the newer and,

in some ways, more creative and imaginative topics. A course on the black experience in the American history, for example, should presuppose a knowledge of the American past into which the black experience was interwoven. Otherwise, you will have all threads and no fabric, no sense that there was an American past filled with any other than slaves and slave traders and slaveholders, playing out their drama in empty space. The other compelling reason for general American history courses is that by their means each separate fragment of an increasingly fragmented student body will be enabled to see that there were other people with other problems and other ambitions than their own. Something like this, after all, was once an argument for adding African-American courses in the first place: They would teach white students that black Americans actually had a history. The danger is that these enriching additions to the curriculum can become, though probably not with students as cosmopolitan as Stony Brook's, excuses for students to retreat into enclaves smaller, more self-stroking than the unquestionably arrogant and narrow old studies that confined themselves to the nation's dominant white, northern European, and male component. And here, I suspect, is one of the reasons for resistance to the broader narrative of American histories: a reason close to that which in an earlier time brought Anglo American academic patricians to dislike any intrusions in their own cozy though campus-wide enclave.

David Bur ner,
Professor of History

Knowing the Basics

Nothing Can Replace Knowing Your Government

To the Editor:

In your February 21, 2000 editorial "Defining History", you question whether the ability of students to recount anecdotes from the personal history of their ancestors counts as knowing American history. I do not believe that it does.

While knowing the history of your parents and your ethnic group is valuable, it does not make up for the lack of basic knowledge regarding the system of government under which one lives.

I would hardly call knowing the function of the various branches of the American government or how long elected officials can serve "white European male

American history." If citizens and residents of the United States, or any country for that matter, do not have even a basic knowledge of the functioning of their government how can they be expected to intelligently participate in today's political dialogue.

Furthermore, the statement that "they don't teach you about slavery, famines and internment in junior and high school..." is far from true. Plenty of students, myself included, have learned about these things and more. The results of the SUNY study begs for a reexamination of the the SUNY and CUNY curriculum.

Jennifer Hobin

Tell Me About It

Advice for the College-age Crowd

By Carolyn Hax

Dear Carolyn:

I am a college sophomore. My girlfriend is a freshman at the same school, and we have been together since my senior year of high school. I read a page out of her journal. (I felt so guilty about it I told her what I did.) I am totally in the wrong, but I needed to know what was going on in our relationship. She comes from a well-to-do family that's more concerned about public appearances than what's really going on. She tells me she is not used to talking about feelings because that's how she was brought up, which I don't agree with.

Anyway, what I read in her journal was not nice at all. She talked about us to some guy she met online and he told her to drop me, and she agreed that she should. When I asked her about this, she said she uses her journal to vent anger and to think things out. She said what she wrote was left over from a fight we had two weeks ago. When I read her journal I was

looking for some positive feedback about us because things were going great. Basically, I don't know what to believe.

—**Hopelessly Confused**

Let's review. You knew it was wrong to read her journal, and yet you did it anyway because ... you "needed" to? To find out how happy you were together? Because she's rich?

Integrity 101 shouldn't be an elective.

After that parade of lame excuses, I don't even buy that you confessed because of guilt. I say you confessed because you needed to grill her on what she wrote in her journal, and you could hardly do that without admitting you'd read it. Plus, you wanted cheap absolution—you figured out what you needed, you conceived a plan to get it that you knew was vile and dishonest, you enacted your plan, you got exactly what you needed ... then

you turned yourself in. How terribly convenient.

Here are some things I suggest you believe:

1. That unless her life is in peril and the contents of her journal could save it, there is no conceivable excuse for such a grotesque invasion of her privacy. When one is "totally" in the wrong, there is no "but."

2. That you are lucky she still speaks to you.

3. That you find out how a relationship is going by paying attention to how the relationship is going. You don't ask for perpetual updates, and you don't seek it out in writing.

4. That your insecurity is intense enough and debilitating enough to prevent any honest relationships. If you can't trust your girlfriend to like you, or to inform you promptly if she doesn't any more, then you're not mature enough for a girlfriend.

5. That your letter has me really, really cheesed.

If you're still wondering what to believe about your girlfriend, the good actions or the bad words, I already told you. Go figure it out.

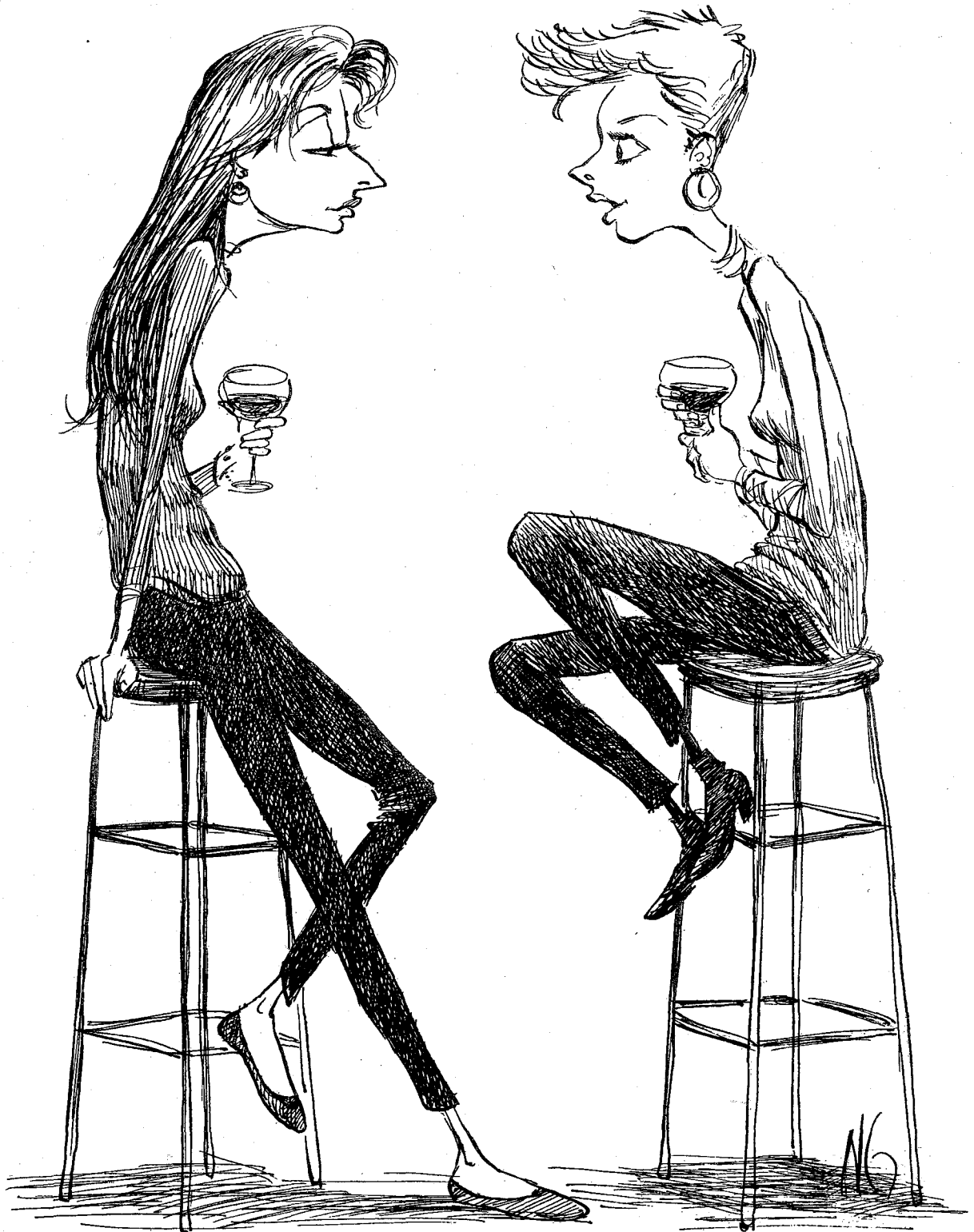
Dear Carolyn:

My fiance, "Dave," would like to invite his ex-girlfriend to our wedding. We were all in the same circle of friends, but when my relationship with Dave got serious (over a year ago), she stopped talking to both of us. Now they are speaking again and maybe even "friends," however, she still won't talk to me. Dave wants to invite her as a gesture of friendship. How can I tell him that her presence will make me uncomfortable, without sounding selfish?

—**Bride to Be**

Quiz for "Dave": Using your wedding to appease an ex-girlfriend at the expense of your fiancée—good idea, or very astoundingly bad?

Tell that sharp tack of yours that the minimum wedding-



JUST GIVE HIM MY INTEGRITY TEST: GO ON AND ON IN YOUR DIARY ABOUT THE EROTIC PROPERTIES OF PEANUT BUTTER. IF HE COMES BEARING SKIPPY, LOSE HIM.

guest requirement is to be on speaking terms with both the bride and groom. If his ex chooses to meet it, you'll be glad to have her along.

Dear Carolyn:

I have a buddy I've known for years. Let's call him "Ross." He married a girl who also became a good friend of mine. Let's call her "Rachel." They got divorced; she lives out of state, he's still here.

Every once in a while, I talk to Rachel on the phone. I see Ross often, and he still sometimes says he hasn't completely gotten over the divorce (it's been several years). In the past, when I'd spoken to his ex-wife, I used to mention it to Ross,

but I think that made him sad and upset, so I stopped saying anything. But even today, he asks if I've had a conversation with Rachel lately. I don't like lying to Ross, but I really don't like being given this little "loyalty test." Got any useful tips?

—**Out of Alibis**

Out of alibis, too, Chandler?

Don't lie, but don't indulge, either. Say to Ross: "Rachel and I are friends. I'm happy to keep torturing you with this fact, but is that what you really want?" If you're lucky, he'll think dropping the subject was his idea—but either way, it's the end of that discussion.

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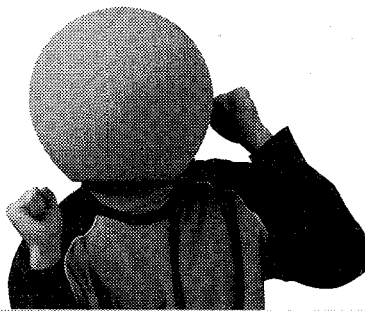
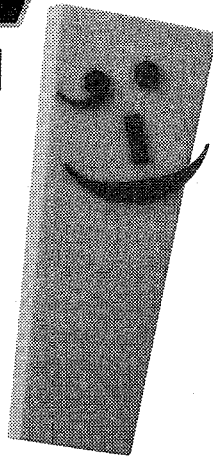
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February 28, 2000

The Stony Brook Statesman Monday, February 28, 2000

From Senegal to Stony Brook

By KAT FULGIERI
Statesman Editor

On the evening of Feb. 20, crashing sounds could be heard coming from the Staller Center. A full house was in attendance for a performance by the West African Drummers, a world renowned 36 member percussion orchestra hailing from Senegal.

Conducted by Doudou N'Diaye Rose, the drummers gave a performance that was nothing short of stellar. The West African Drummers performed pieces entitled "Baifall," "Rosettes," "Saourobas," "Sabar," and "Finale." The pieces featured the khine instrument, the sabar drum, saourobas, assicots, bougarabous, meung meung, lamb, n' der and the gorom babass.

The drum orchestra is composed completely of N'Diaye Rose's family members, and includes both men and women. The show opened with all the members of the orchestra banging out rhythms on their individual drums, clad in traditional dress.

Some members of the orchestra stood, while others knelt before their drums. Dancing and movement while playing was also an integral part of the show. At certain points during the pieces, every drummer played the same rhythm, which created a sound that could be compared to canons or immense thunderclaps.

The musicians were pounding so furiously on their drums that the stage became coated in wood dust and pieces of drumsticks. In fact, the musicians often had to stop playing to call for new drumsticks, which would mysteriously fly from offstage. These interruptions did not detract from the performance, because drummers compensated by using their hands to play their parts, and one musician's drumstick broke off and hit an audience member in the face.

"This is really good," said freshman Brett Depoisder during intermission. An amateur drummer who plays various instruments, he explained that "when you



Courtesy of the Staller Center

The West African Drummers performed at Staller on Feb. 20.

"At certain points during the pieces, every drummer played the same rhythm, which created a sound that could be compared to canons or immense thunderclaps."

hear traditional instruments being played by the traditional musicians, it's very moving." Depoisder saw an advertisement on the Internet for the performance and brought along his friend Brian Kennett, who shared Depoisder's sentiments. "It's great," said Kennett. "I would like to see more of the conductor though," said Depoisder, "I keep hearing how great he is, I'd like to see a solo."

He needn't have worried, because following intermission, every member of the orchestra was given the chance to display their talents, with some especially memorable and moving solo drumming by Doudou N'Diaye Rose. Two male members of the orchestra were featured vocalists in spiritual and engaging segments of the performance. Several females were featured vocalists, and other members of the orchestra took time out from drumming to perform traditional dance.

Conductor Doudou N'Diaye Rose also spoke to the audience, via a translator that converted his rapid French into English. He talked of needless killing and the need for peace, and then encouraged the audience to recite phrases in the next part of the performance.

Audience participation was encouraged throughout the show, as orchestra members often looked out at the crowd and motioned for them to clap or shout.

The finale can only be defined as calculated cacophony, as the conductor ran all over the stage, weaving together rhythmic patterns that were not of western tradition. The result was breathtaking. Many audience members chose to stand up and show their appreciation by dancing and cheering.

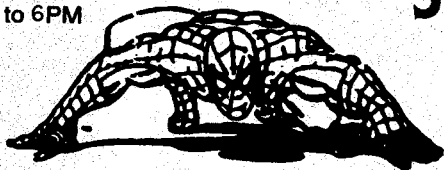
All in all, the performance was very well-received by the audience, who gave a standing ovation. The West African Drummers are continuing their United States tour with dates to perform in the Bronx, and the rest of the country. Doudou N'Diaye Rose also runs percussion workshops with the intent of spreading his love of rhythm all over the world.

The Danish National Radio Symphony Orchestra with Pamela Frank will be next to hit the Staller Center stage on Thursday, March 2 at 8 pm.

The Stony Brook Statesman Monday, February 28, 2000

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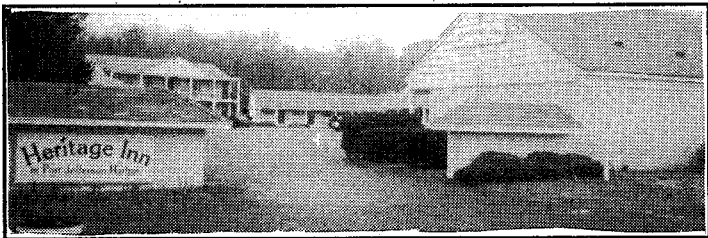
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Students Re-enact Underground Railroad for Black History Month

Continued from page 2

The tour stopped first at a group of slaves singing. Slaves often used music to pass along hidden messages, Williams said.

They then ran to a house that sheltered fugitives, marked by a special quilt hanging on a clothesline.

At the end, they met slaves who had made it to freedom, including Henry "Box" Brown, who in 1849 persuaded a white shoemaker to ship him from Richmond to Philadelphia in a wooden crate.

Brown, who stood about 5-foot-8, spent 27 hours in a space that was three feet long and 21/2 feet deep. He had water, crackers and a sharp tool to poke air holes.

"I was amazed and in awe when I learned about him," said junior Clinton Tucker, who played Brown.

Other historical figures were William and Ellen Craft, a husband and wife who escaped from Georgia to Philadelphia in 1848. Ellen Craft was light-skinned enough to pose as a white man, with William as her slave. Ellen pretended to have an injured hand to hide that she

couldn't write.

Another student played Harriet Tubman, an escaped slave who helped deliver hundreds of people to freedom. The actors were from the university's Student Leadership Program.

Thena Robinson, a junior who directed the re-enactment, said students wanted to do something different to drive history home.

"Some of the scenes, like a slave-capturing scene, were hard to do," she said. "We could never imagine how it really would have been, but we can try."

People who went on the tour, most of them students, said it kept them on edge.

"I know this was part of my heritage, but I never had to take on the role of a slave," Bryant said. "It made me realize the reality."

The same went for the actors.

"There were times when I was caught that it seemed real," Michele Lawrence said, brushing grass and dirt off her scarf, old sweater and ripped pants. "I was just feeling an inkling of what they must have felt like. And it made me feel grateful." AP

Kenny Student Arts Festival to be Held

By MARTA VICTORIA COLON
Statesman Contributor

Got talent? If the answer is yes, the upcoming months at Stony Brook will be offering you the perfect showcase to display it to the community.

Starting April 25, the *Shirley Strum Kenny Student Arts Festival: Spotlight on Center Stage* will invite actors, dancers, singers, musicians and visual artists to show their work until April 30.

The festival, which was named in honor of University president Kenny, grew out Stony Brook's Coffee House. This is an event held each Thursday in the basement of the Union and it allows for students to display their various artistic talents. The festival is being sponsored by the Division of Campus Residences.

Every day of the Festival will be filled with various activities that will provide students with the opportunity to display their work. There will be a Street Fair, and something called Talkin' Broadway where actors will come to perform and answer questions from spectators. All of the activities will take place in different areas around

campus such as the Staller Center, the Student Activities Center and Greeley College.

Regardless of their major, all students are provided with a chance to showcase their talents. In addition to networking with people in the art and music world, students will be eligible to win prizes for their work. According to Randy Thomas, resident hall

director at Greeley, the Festival is aiming to be diverse. "It will try to run the gamut of different levels of what the arts festival can be,"

Thomas said, "from pure entertainment to showing different spectrums of the arts."

Applications are now available at a number of locations around campus including the Academic Advising Center, the art and music departments, the theater department main office and the Greeley residence hall lobby. The deadline for applications is Thursday March 9. All members of the community are invited to participate and attend the event, both on campus and off. It is a rare opportunity to share work, ideas and imagination with fellow students and members of the community.

Starting April 25, the Shirley Strum Kenny Student Arts Festival: Spotlight on Center Stage will invite actors, dancers, singers, musicians and visual artists to show their work until April 30.

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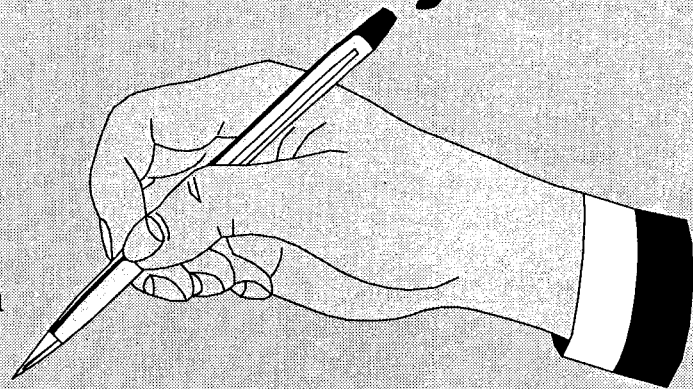
* based on random anonymous survey of 649 students (1998).

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Contribute to *Statesman's* Literary Supplement

The *Statesman* is looking for submissions for its annual spring literary supplement. All poetry, short stories, photography and artwork are being accepted. Submissions are due by April 8 and can be brought down to the *Statesman* office in the basement of the Union in room 057. For more information call 632-6479 and ask for Kat.



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Welcome to the Dollhouse

Theatre Production Puts a New Twist on Classic Play

By JULIE MINGIONE
Statesman Editor

Deceit, money, and love. These three themes are quite common in societal living, and are the subjects that countless current movies and books revolve around. Henrik Ibsen's play, "A Doll's House," though written in the late 19th century, also focuses upon the human tendency to deceive oneself and others in the name of money and love.

The Stony Brook Theatre Arts Department's rendition of, "A Doll's House", performing in the Staller Center's Theatre Two until March 5, is an involved journey into the lives of Nora and Torvald Helmer.

The plot of the play revolves around Nora and her husband Torvald, who is head of the local bank and extremely conscious of appearances

and of his reputation. Torvald expects Nora to be unaware of the world around her, completely surrendering herself to her familial duties. Torvald sees their roles as cleanly cut: He is the provider and breadwinner, and Nora is the obedient, beautiful wife, assuming a role much like that of a child. She receives an allowance and answers to Torvald's nicknames for her, such as "squirrel" and "songbird."

An intricate play already, director Paul Kassel added another element of complexity to the mix, choosing to have Nora portrayed by three different actresses at once.

Nora Helmer is one of the most often analyzed women in literature. Some critics have called her a schizophrenic personality, flitting wildly between her roles as dutiful wife, independent woman, and tortured loner. Keeping



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Torvald, played by Glen J. Beck, interacts with Nora while another Nora looks on.



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Three actresses were used to portray the complex character of Nora Helmer.

three women on the stage simultaneously, each moving in and out of the main dialogue, sounds in theory like an effort likely to give the audience a headache. But the three Stony Brook actresses who portrayed Nora; Candice Thacker, Lis Bresnak-Arata, and Jennifer Guarnieri; executed their roles masterfully, each adding a distinct element to Nora's personality.

For example, the opening scene shows Nora returning home from a day of extravagant shopping, with her two counterparts in tow. While Nora is defending her Christmas purchases to Torvald, the other two Nora's seated on chairs in the background, wear expressions that display fear and desperation, obviously the emotions locked within Nora's heart. The Nora's hold hands, embrace, and steal glances at one another quite often in the production, an interesting touch that exhibits the duality of her character, and an acknowledgment of the roles Nora had to play to maintain her marriage.

The oblivious husband, Torvald, is

played by Glen J. Beck. Tall and thin, he provides a fitting picture of Torvald to those who have never seen the play performed. Beck glides across the stage with grace and control, and provides Torvald with a sense of physical appeal lost in the original play.

Nora spends much of the production in a state of nervous apprehension, fearful that the only life she's ever had is doomed. She borrowed money from Krogstad, a lawyer with a shadowy past, without Torvald's knowledge because he was highly against having any debts. When Krogstad informs Torvald of Nora's deceit, Torvald becomes outraged, fearful for his position at the bank and for his reputation. Completely unconcerned for his wife's welfare or the suffering she endured because of the secret she kept for so long, he treats her as a stranger, and refuses her access to their children.

Full of innovative performance techniques and poignant symbolism, the Stony Brook Theatre Department's adaptation of Ibsen's classic puts a modern spin on a realistic and multi-faceted play.