

The  
Stony  
Brook

PRESS

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# University Under Fire

## *SB Criticised for Fund Raising Attempts*

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## *Finally* The End of The Bridge

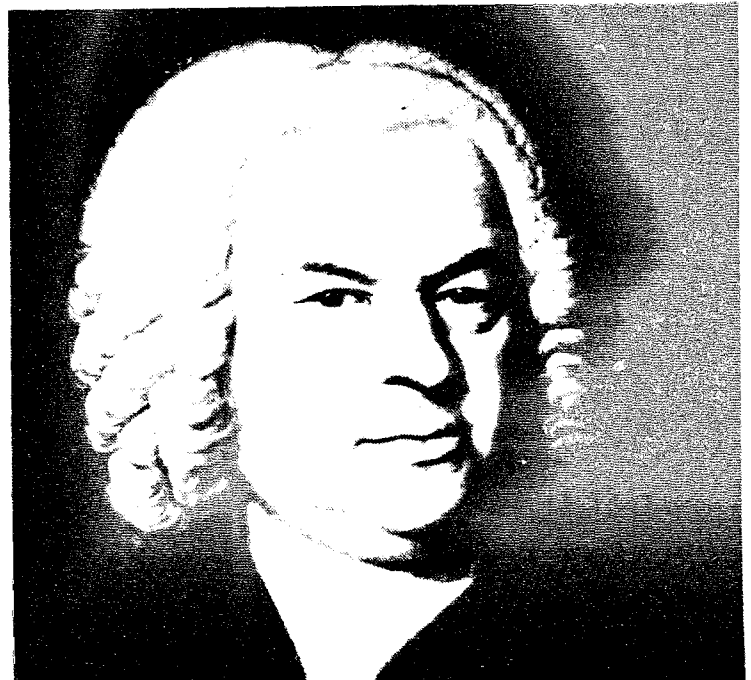
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# Rathskeller

*"It's about time we got on the ball with a rathskeller and the FSA's going to lead the way." — Richard Bentley, Faculty Student Association President, June 1983.*

*"FSA is no closer to building a rathskeller today than it was over a year ago." — Chris Fairhall, Faculty Student Association President, June 1984.*

Coming a year after \$48,000 was allocated by FSA to plan a rat., the report of the rathskeller committee comes as a major disappointment. Instead of a comprehensive plan for a successful rat., the report represents a distressingly small amount of work, and makes such concrete suggestions as that the proposed rathskeller be "nice."

Last month the FSA Board voted to accept the report of the committee, and specifically its recommendation that the proposed facility occupy the space currently used by the End of the Bridge Restaurant. The report dismissed other possible locations, specifically the first floor of Roth Cafe and the space occupied by the Barnes and Noble Bookstore, before settling on the EOB. The report suggests redesigning the space and expanding the operation into three adjacent meeting rooms on the top floor of the Union.

There are a number of problems with the recommendations:

1. An estimate was made of the cost to convert the bookstore space to a rathskeller, (the Bookstore itself is expected to move to the basement of the Library) but none was made for converting the End of the

Bridge or Roth Cafe to a similar space.

2. The cost estimate itself seems strange. While it comes up with a total conversion cost of \$209,000 to convert the bookstore, it includes charges such as \$37,000 for carpeting. \$37,000 for carpeting the bookstore? First of all, it's questionable whether it is a good idea to have carpeting at all in a place where people will inevitably be dropping food and cigarette butts and spilling drinks. Secondly, the price is ridiculous for a space of that size. If the other numbers were as reliable as this, (\$25,000 for "various wall treatment") than the estimate is worthless.

3. The suggestions for the design and programming of the rat. are usually so obvious as to not need stating, and are hardly worth a year to figure out. "The operational plan and funding must include provision for sufficient staffing and security," "Critical to the facility's success in serving diverse campus groups is that it have programming to meet diverse interests," and, "Students want to have the feeling of going out to a 'nice' place."

4. The report describes a facility that will try to be all places to all people. Such designs for facilities in the past have led to disaster. "It is important that the facility be accessible to resident and commuter students and be designed so faculty and staff will feel welcome." "The facility should permit, for example, quiet space for dining and talking; dancing; sports events viewing; concerts; comedy acts; cultural programs."

This is the plan for the current EOB, and has led to the EOB losing \$1,000,000 in the last seven years. The report calls for having both counter-type food service and waitress service, and for being both a classy bar for administrators and faculty, and having prices cheap enough for students to attend regularly, both for lunch and at night. We don't think that any one place could ever attract that wide a crowd, and would probably result in not attracting any one sector of that crowd in enough numbers to avoid losing money.

We hope the contractor that FSA hires to design the rathskeller will be able to ignore these suggestions and create a successful place. What is needed, though, is for FSA to begin to take the rathskeller seriously, and not think that they can wait another year before they get to the next step in its development.



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Graphics: Tony Detres, Philip Garfield, Charles Lane.

Production: Egan Gerrity.

Office Manager: John Tom.

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Phone: 246-6832

Office:

Suite 020 Old Biology  
S.U.N.Y. Stony Brook

Stony Brook, New York 11794-2790

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They should be  
no longer than 250  
and 800 words  
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# Stony Brook and the Saudis

*City Newspapers Attack University for Potential Arab Ties*

by Joe Caponi

Vicious media attacks on Stony Brook University are nothing new. The latest one, however, charging President Marburger and others with trying to "sell out" the University to the Saudi Arabian royal family, has shocked many people here with both its virulence and with its apparent lack of basis in fact.

The *Village Voice* of two weeks ago had the headline, "Stony Brook's Saudi Flirtation," on its cover, along with a two page story by Sol Stern, stating that last year, "Marburger's administrators were pursuing contacts with the Saudi royal family for the purpose of raising \$11 million for a grandiose Islamic Studies Center on the campus." The article was entitled "Saudi Brook," and began, "For someone who is being paid to run a major public university, John Marburger has been an awfully slow learner." It also included a picture of a smiling Marburger, hands crossed in front of him, with the caption, "He doesn't see what the fuss is all about."

What the fuss is about, according to Stern is that, "given the Saudi's miserable human rights record, their discriminatory policies, their record of trying to suppress information, and to exercise control whenever they give money, there's no way that the State University of New York should be touching something like this."

The *Jewish Press*, another city weekly, was even more vociferous in its attack. Under a page one headline with letters one and one quarter inches high, "State U. Asks Arab Funding," the paper writes, "This action, according to some educators, if successful, could open the door to Arab penetration of the entire Higher Education system not only in New York State but the entire nation." (emphasis is our's) A column by Howard Adelson in that newspaper states, "It is evident that

the Stony Brook administrators were prepared to sell their souls, and the price fixed was \$11,125,000. Unfortunately, they were also prepared to sell the soul of the University."

The actions behind the controversy are as follows: in January, 1981, under the recommendation of Professor (later Dean for Humanities and Fine Arts) Robert Neville, Marburger appointed Colin Jupp to the Advisory Council of the Center for Religious Studies. Jupp is a Setauket resident who the *Voice* identified as having "putative contacts with the Saudi royal family." According to a memo from Provost Homer Neal to University Senate President Joel Rosenthal, Jupp "volunteered to explore possibilities for philanthropic interest in the study of Islam," to compliment the resources that had been donated for the studies of other religions, including Catholicism, Korean religions, and Judaism. Jupp had contact with a number of foundations, businesses with a lot of Arab contracts, and individuals in the Saudi government and royal family, but apparently the most concrete success he had was in obtaining the application forms for the King Faisal Foundation. He transmitted these to Dr. Neville, who was keeping Marburger and Neal apprised of the situation. It was decided early this year not to follow up on the application.

Why? Provost Neal's memo states that there was "no basis for an institutional initiative to seek external support." Neville explained more simply that, "There seemed to be no real prospect to get the Saudis to appreciate a neutral request at this time, particularly in light of the Iran-Iraq war." The war, explained Neville, is based at least in part on sectarian differences within the religion of Islam, and that, because it was concerned with just which sect would be taught, the Faisal Foundation had withdrawn any



press photo by Haluk Soykan

further interest in donating to any universities.

Although the *Voice* describes the reasons the university offers for not continuing the application process as "vague and contradictory," it quotes only one person, Neville, offering a reason.

As to the more general question of whether or not Stony Brook would accept money from a government that intended to use that gift as a means to apply leverage to the school's curriculum, Stony Brook officials, at least, are in strong agreement. "It has always been clear to us that there would be no strings on any money we would accept," said Dean Neville.

A University official statement released on the 10th states: "We are abso-

lutely precluded from receiving funding that would compromise the State's purposes for the institution or threaten the independence of its scholarship. It is irresponsible for anyone to suggest otherwise. . . The process addressing the acceptance of external support must examine the conditions attached to their use. Articles last week in two New York City newspapers on the efforts of a local resident, former Grumman executive, and member of the Advisory Council for the Center for Religious Studies, Mr. Colin Jupp, to identify potential sources of support for Islamic studies have ignored comments from the President, the Provost, and the Dean for Humanities and Fine Arts that Mr. Jupp proceeded on the explicit understanding that no inappropriate restrictions would be accepted on any support that might be identified. This omission distorts the perception of the character of Mr. Jupp's efforts."

Likewise, a statement from Dave Woods, the Director of University News Services, criticizes the papers that originally covered the story. "The *Village Voice* and *Jewish Press* articles that started this mess are fairy tale journalism of a kind that we fortunately have never seen before at Stony Brook. When one reporter begins a telephone conversation by saying: "So you're the guy who's turning Stony Brook over to the Arabs," and the other writes that we're opening all of American higher education to an Arab invasion, and doesn't include a word of response from the University, you're dealing with fiction writers, not journalists, who, for whatever reason, are serving everyone who reads what they wrote very badly."

A separate reason for criticism of the University has come from a third newspaper, the *Long Island Jewish World*, which submitted a Freedom of Information Act request for "copies of all

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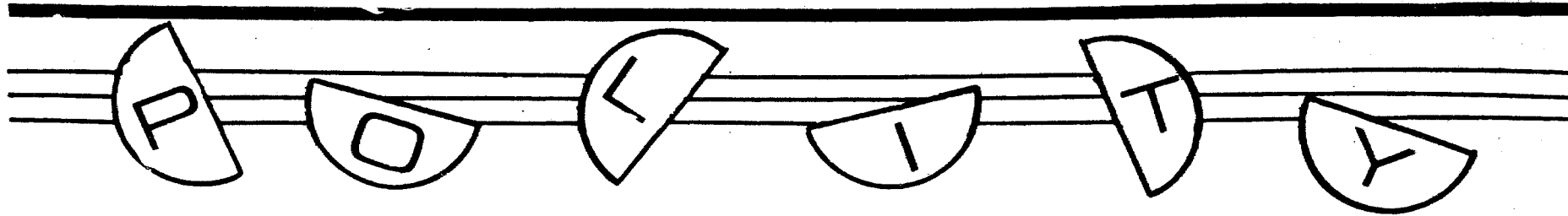
## STONY BROOK'S SAUDI FLIRTATION

# STATE U. ASKS ARAB FUNDING

*A SUNY Campus Looks for Petrodollars*

# 'Saudi Brook'

Recent newspaper headlines presented the University in an unfavorable light.



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## SKY DIVING



The Stony Brook Dragon Riders Skydiving Club will meet next Tuesday, July 18, for those who dare, at 5:00pm in the Non Smokers Lounge of the Union.

On this Saturday, July 14, we will travel to Hazelton, PA. for a first jump course for which no experience is necessary. For only \$75 you get training, gear rental, and a one-way plane ride. Everyone is welcome whether student or not. For more details call Hawkeye at 246-3673 or stop by James A 209.

See Ya!



# Hitchhiking

## A Dying Sport

by Ron Ostertag

Stranded on a hot, endless stretch of winding asphalt, being passed by occasional bursts of freed groups of drivers in their glistening, empty, mono-oxide-belching machines, his vision of indifference grew stronger.

Hitchhiking is strictly a male sport. Of course many women, (actually girls) do thumb rides, but they do so under tremendous risk and get rides so quickly that for them the only challenge is getting out of a wierd driver's car. For the male who wants a ride, getting a car to stop for him is becoming more and more of a great feat. On Long Island especially, hatching has become extremely difficult (for men) in the past decade. The main difficulty it would seem that drivers would have is fear, no-one wants to pick up the mass murderer that they read about in the morning's newspaper. The driver passing a hitchiker must also make an instant decision which almost every time will be the same, given the limited amount of time for thought. The driver who will pick up a hitchiker regularly then will almost always be a male, without fear, and a hitchiker himself.

There are a number of different species of hitchikers, including suburban and rural car broke downs, rural long distance travelers, suburban missed-the-bus, rural can't-afford-the-Greyhound, and the ever popular going to the beach. Hitchiking is always easier in rural areas, and as suburbia spreads over Long Island drivers remember mass transportation or figure 'the other guy' will pick up the person. This all leads to the increasing difficulty of bumming a ride.

While on a recent hitchiking spree, having to get down a number of roads I realised that I had to walk most of the way-backwards. While watching the enormous amount of traffic on Nichols Road and Route 347 pass me by, I looked at the eyes of the mostly lone drivers and most drivers were suprisingly not looking my way at all. Fear would leave guilt of passing someone on the street, but not even looking would lean towards indifference. Of course there were oc-



casional drivers by who would play chicken with your body, swerving at a last second as you dive into a ditch. And then there are those strange people who 'howwzz it doing' while passing by, giggling at a comfortable pace of 80 m.p.h. And then there's my favorite--usually females in the car--screaming something to the effect of 'yyyaaplerrrrtuhger!!!!', or the ever popular small child with mother practicing to keep four fingers down with the center finger remaining upright. Watching all of these passers by, after walking almost ten miles backwards in the hot sun, thumb outstretched, without one ride performed serious damage to my view of the average American slob, but then of course these people elected Reagan and Cuomo.

Of course, hitchiking is illegal in New York State, but I'm sure that that fact is not behind any driver's fear of picking up a stranded shoulder walker. Most drivers aren't even aware of these petty legalities, in fact, even I wasn't aware that hitchiking is always illegal in New York until I called Suffolk County Police a few minutes ago. In some states hitchiking is legal, as in California, if you keep one foot on the curb, or in others where you must merely carry a sign stating your destination. Its being illegal, therefore, tends not to be a great excuse for being passed by by hundreds of cars an hour on lonely stretches of deserted highway.

The only drivers who will regularly pick up hitchikers, then, are fellow hitchikers. That's the way it has been for the past ten or twenty years for some reason, and that's the way it will always be. Only a fellow hitchiker recognizes the plight of another. Only a fellow brother of the highways is willing to take that minute risk, (as a male, of course) to make the instant decision to come to a complete stop from 60 miles an hour to reassure his brother that there is some hope. On the shoulders of Americas highways, of the world's highways, hitchikers will remain, waiting for another brother--their savior, their only beacon of sanity in a world of people who yell "yyyaaplertuhger!!!!!!"

## The School and the Saudis

(continued from page 3)

correspondence by Stony Brook with all foreign governments and businesses in the Middle East that seek to establish scholarships or chairs of learning." This request was made in late February, after a number of memos about Saudi Arabia had been circulated. The University's reply though, did not contain any documents, explaining "Stony Brook does not recieve any money from foreign governments and businesses in the Middle East . . . Accordingly, we have no correspondence or other documents relating to such gifts."

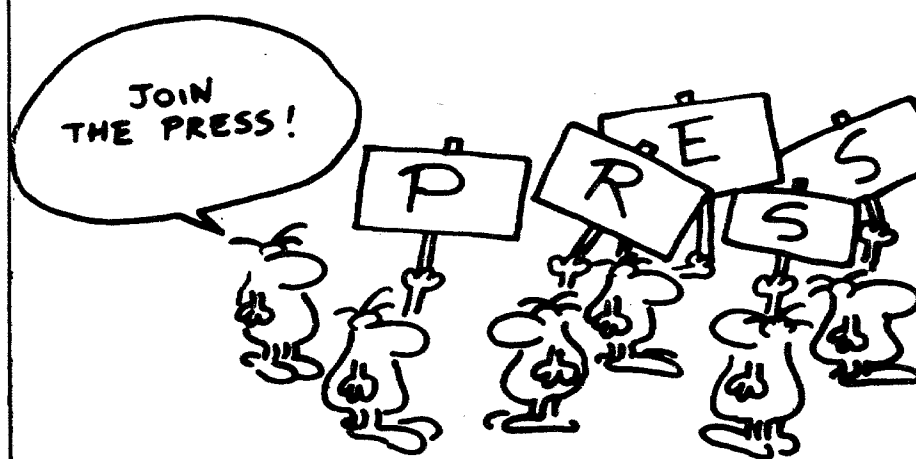
The *Voice* characterizes that response as "disingenuous and misleading," although it does not mention that another paragraph in the University's official response requested the *World* to be more specific in its request so that the University could help it find more easily what it was looking for. All of which tends to make the *Voice*'s statement look to be "disingenuous and misleading."

With no evidence of actual wrongdoing by the University, and only circumstantial support for a charge of moral wrongdoing, why do the *Voice*

and the other papers seem so interested in attacking Stony Brook? Much of it stems back to the Dube affair, where the administration supported an Africana Studies professor who allegedly taught that Zionism was a form of racism just as much as apartheid and Nazism. Stern writes, "President Marburger seemed to take an inordinately long time to comprehend why elements in the Jewish community were outraged," and, referring to the Saudi connections, "None of this was made known to the Jewish leaders Marburger was then meeting with--and had it been known, the president would have had an even bigger storm on his hands."

According to Dean Neville, he is "very disappointed in all of this. People want to portray the University as anti-Semitic when it simply is not. I don't understand their motivations." President Marburger is away on vacation and couldn't be reached for comment.

Neville says that the University is "still interested in raising money for the academic study of Islam," but that there are no attempts in that direction currently ongoing.



The Press meets every Monday night at 8:00 in room 042 of Old Bio.

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*Sexual Awareness Week*

# A Jazzy Fusion of Rock and Blues

## Stevie Ray Vaughan's Latest

**Stevie Ray Vaughan and Double Trouble**

*Couldn't Stand the Weather*  
Epic Records

by Will Kinnally

You may have heard someone say, "A picture is worth a thousand words." If this is so, with two pictures of the same subjects taken at different times, you've got the makings of a short story. The next time you're in a record store take a minute to pull out both albums by Stevie Ray Vaughan and Double Trouble, glance at the back covers, and imagine the changes in their story.

The back cover of *Texas Flood* can be summed up in a word, smiles. The photo says, "we love the blues and love to play 'em." The photo on the flip side of *Couldn't Stand the Weather*, taken after the completion of the record, says, "We are HOT!" There are no smiles on this cover, these guys are serious and they mean business.

Once you've listened to the album you'll know why they look so confident. It's jazzy fusion of blues and rock is slick and impeccably tight. Side one opens with a two minute guitar show- case appropriately entitled, "Scuttle

Buttin'." On "Couldn't Stand the Weather," Stevie and Double Trouble (Tommy Shannon on bass and Chris Layton on drums) are joined on guitar by Stevie's brother Jimmie (of the Fabulous Thunderbirds). These four crank out this hot S. R. Vaughan composition. Chris is particularly good here. A few measures will have you grabbing for your 'air guitar', that is, if you don't already have it in hand. The four man lineup is maintained for the performance of the slow tempo blues standard, "Things I Used to Do." The side comes to a close with "Voodoo Chile." Those that could record a Hendrix classic and do justice to it are few and far between. Stevie and Double Trouble belong in this elite group. It is likely that you'll hear "Voodoo Chile" on the rock radio stations, unfortunately three minutes of this tribute had to be edited before the stations would consider playing it (but that's another story altogether).

"Cold Shot" kicks off side two in a blues vein much like that of "Texas Flood". "Tin Pan Alley," another slow tempo blues standard, exhibits Vaughan's prowess as a tasteful guitar

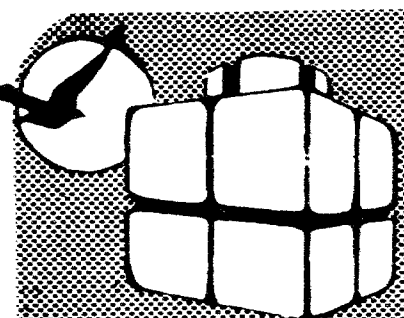
player. An up tempo blues rock number is to follow. "Honey Bee" has the potential to follow the trail of "Pride and Joy" (the hit on *Texas Flood*).

Up to this point the album just hints at it's jazz influence, evident in the arrangements (ie. "Couldn't Stand the Weather") and guitar work (ie. "Tin Pan Alley"). "Stang's Swang" is no hint. It's an all out jazz composition by Vaughan. Chris Layton is replaced by Fran Christina and Tenor Saxophonist Stan Harrison is added. "Stang's Swang" is a personal favorite.

*Couldn't Stand the Weather* is essential for music lovers and musicians. Some hardcore blues fans may be slightly disappointed if they were expecting a replica of *Texas Flood*.

Record stores should stock up on *Couldn't Stand the Weather* and prepare for the storm.

# Join



# The Press

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  7. Icehouse\*Sidewalk LP
  8. Special AKA\*In the Studio LP
  9. Stevie Ray Vaughan\*Couldn't Stand the Weather LP
  10. Echo and the Bunnymen\*Ocean Rain LP
  11. Prince\*Purple Rain LP
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  13. Nick Lowe and His Cowboy Outfit\* LP
  14. Siouxsie and the Banshees\*Hyaena LP
  15. Miles Davis\*Decoy LP
  16. Little Steven\*Voice of America LP
  17. Johnny Adams\*From the Heart LP
  18. Box of Frogs\* LP
  19. Art of Noise\*Who's Afraid of the Art of Noise LP
  20. The Dream Syndicate\*Medicine Show LP
- These Just In: Public Image Ltd. LP, Sisters of Mercy LP, Figures on a Beach 12", Romeo Void 12", Rain Parade EP, Michael Hedges LP.

# Bach at the Brook

## The Bach Aria Festival

by Jean Marie Pagni

For the fourth year in a row, we have been publicly invaded by Bach. The wonderful music of this man is brought to us through the courtesy of the Bach Aria Festival and Institute at Stony Brook. The Bach Aria Group consists of five musicians and four singers (the artists), of which flutist Samuel Baron is music director. Over forty artist-fellows chosen by audition were invited to attend the two week institute which included master classes given by the artists, open rehearsals, performances and lectures. Having had the opportunity to hear some of their concerts, I can assure you that for the most part Bach would have been pleased, and in a few rare instances absolutely exhilarated.

Billed as a Bach Aria Festival, these musicians have rightly devoted at least half of each concert's program to the vocal literature of Bach. Arias and duets from various cantatas made up the bulk of the featured vocal material. Because this literature is chamber music for both voice and instruments, the limelight is equally shared between the singers and musicians. Although there was some outstanding musicianship to be found among the artist-fellows, their performances often lacked the sparkle and polished sounds of their more experienced teachers--the artists. Still, they did some nice singing and good blendings of solo lines.

One of the most enjoyable performances of the festival resulted from the artist's execution of the popular duet from Cantata 78. The comical mood of this piece that had both the audience and musicians laughing, was success-

fully sustained from beginning to end by a heavy, lilting, walking bass and cello, a carnival-like sounding continuo, and the superbly expressive soprano and tenor. It reminded one that not only is Bach beautiful, frantic, serious, and complicated, but that he's a brilliant comedian too.

At the festival there was a much welcomed visible and audible difference from previous years--the presence of the Bach/Silbermann Organ. George Bozeman Jr., the organ builder, said that he designed this organ specifically to play Bach. In order to achieve this aim, he went to Germany to observe the organs built by Gottfried Silbermann. Since Silbermann lived during Bach's time and was a friend of his, and because the two had respect for each other's work, it seems that the research done on these particular organs was the next best thing to actually being able to sit down and discuss technical matters with Bach himself.

The result of Mr. Bozeman's hard work is a huge organ that he says "looks like a baroque wedding cake," placed center stage in the Recital Hall. With its huge, gleaming silver pipes, and paneling of light blue and creamy orange-yellow with white trim, his statement holds true. As for the sound--magnificent! Joan Lippincott was the guest artist who had the honor of publicly breaking in the organ. She played the Toccata and Fugue in F Major displaying some fancy footwork on the pedals during the toccata. The fugue was majestic sounding, but sometimes she had a little trouble keeping things clean and even between

the keyboards and pedals. Also performed was the Sinfonia from Cantata 169 for organ and orchestra. Here she seemed more relaxed and in command of her playing. Together she and the orchestra produced a pleasingly light and happy sound.

One other performance that must be mentioned was the Sinfonia from Cantata 156 for oboe and orchestra. Here Ronald Roseman was the outstanding oboist. His exceptional tone, control, and masterful executions of melodic lines made this piece the heavenly treat it was. The orchestra, also in good form, provided a soft, lovely, and utterly transparent accompaniment.

Often, no, make that *always*, the stage crew that also performs during such recitals is completely and unjustly overlooked. At this festival however, the crew made a conscious effort to make themselves an exception to this rule. They succeeded. Not only did they do a great job, but you couldn't help but to notice it. They would walk out and proudly pick up stands and move chairs around while dressed in garments such as three musketeers-like costumes; T-shirts that strategically spelled out the name BACH, and with their backs turned towards the audience CREW, when they stood correctly together; and little elf-like hats that had Snap, Crackle, or Pop written on them. This provided an amusing spectacle to help pass the time between pieces, and added to the overall fun loving atmosphere of the cocerts.

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## Side by Side by Sondheim

### American Theatre Festival Opens

by Egan Gerrity

The summer at Stony Brook is packed full of festivals. First there was the Bach Aria Festival, and now we have the American Theatre Festival, which features: Side by Side by Sondheim, Gingerbread Girl, and the Fifth of July. The first two shows are professional productions, while Fifth of July is being done by students. The first production of the three, which opened Tuesday, took the festival off to a fine beginning.

The Theatre Dept. has for once (well, maybe twice) done something right. They put up some money, hired professional actors and put on a good show. There was no heavy drama here, no symbolism, no stimulating dialogue, just a straight fun musical montage of Stephen Sondheim's works.

The audience for Side by Side by Sondheim consisted mainly of older couples who were familiar with Sondheim's work, and for whom the show was a taste of nostalgia; songs dealing with marriage, going crazy, dreams of being a star, and going against popular opinion. Students, not having been exposed to much Sondheim music,



The cast of Side by Side by Sondheim with director Robert Aupauge(center)

have a tendency to not enjoy its magic fully. Hence, this show was designed to cater to the taste of the surrounding community, which is also a good idea in this case, because it is not the University students who can easily swing the \$12.50 per ticket price.

For those that could, though, the show was a great deal. \$12.50 might pay for three *Indiana Jones's* but it could only cover about one third to one half what the cost of a comparable Broadway ticket might cost.

In the show itself, the song, 'Barcelona' was one of the best. It deals with the common situation of the one-night-stand, and singers John Wesley Shipp

and Sally Woodson do a wonderful job.

In fact all of the actors do fine jobs: Joy Franz, Rita Gardner, and Lynn Stafford. They are all professionals with experience and talent and seem to work well together. The singing of Joy Franz was occasionally inconsistent, but she made up for it in the "bump and grind," especially in the "Gotta Have A Gim-mick" number, where she tantalizingly wields a trumpet. Also in that number credit has to go to Sally Woodson, who tiptoes gracefully, and to the costume designer for Rita Gardner's costume. It is the comic highlight of the number.

The men in the show were equally

good. I wasn't sure that John Wesley Shipp could make the transition from soaps to theatre, but my worries were put to rest after a couple of numbers. Lynn Stafford also can belt out a tune, and the whole show is good enough to be right around the corner from Broadway. For Long Island, stereotyped as a cultural wasteland, the American Theatre Festival is greatly welcomed. Hopefully, the rest of the festival will be as successful as Side by Side by Sondheim, and please both University and non-University people.