

"Let
Each
Become
Aware"

Stony Brook

Statesman

Monday
February 25, 1991
Volume 34, Number 38

STATE UNIVERSITY OF NEW YORK AT STONY BROOK



Statesman/Christopher Reid

Security Supervisor Dan Dunn and Assistant Concert Chair Brian Harkins display weapons confiscated during Saturday night's Living Colour concert.

Future Events in Jeopardy

Concert security
strengthened in
response to riot

Page 3

SB MAGAZINE - PAGE 7

Living Colour Rocks
Stony Brook

SPORTS - PAGE 12

Patriots Gain Top Seed
in NCAA East Region

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Calendar of Events

Feb. 25 - March 2

Monday, February 25

Black History Month Film, "Glory," with introduction by Bill Miller, professor of history. 2:00pm. Africana Studies Library, Social and Behavioral Sciences. Call 632-7470 or 632-6828.

University Wind Ensemble. Guest Conductor Robert Georgetown University. 4:30pm, E-4340 Melville Library. Call 632-7765.

Thursday, February 28

Biophysics Seminar Series, "Regulation of Na⁺-K⁺ATPases by Serum and Growth Factors," Faraz Ismail-Beigi, Columbia University College of Physicians and Surgeons. 4:00pm, Room 140, Level T-5, Basic Health Sciences. Call 444-2287.

Tuesday, February 26

Continuing School of Education Real Estate Education Program Module, "Real Estate Property Management." First of five sessions. \$99, pre-registration required. Meets Tuesdays, 7:00-10:15pm. To register and classroom location, call 632-7071.

Friday, March 1

Union Crafts Center Course, "Magic and Sleight of Hand." First of four sessions. Basic principles of magic; presentation, misdirection and mechanics plus instruction for sleight of hand. \$30 students, \$37 nonstudents. Meets Tuesdays, 7:30-9:30pm, Union Crafts Center. Call 632-6822.

Stony Brook Baroque Players. Harpsichordist Arthur Haas directs this ensemble which will present a varied program of 17th and 18th century instrumental and vocal music. Free. 8:00pm. Recital Hall. Staller Center for the Arts. Call 632-7230.

Black History Month "Poetry Reading and Social Commentary," Amiri Baraka, professor Africana Studies. 7:00pm. UNITI Cultural Center. Roth Cafeteria. Call 632-7470 or 632-6828.

Union Crafts Center Course, "Scuba Diving." Introduction classes consist of three parts: eight classroom sessions, seven pool training sessions, and two days open water training. Successful completion of all NAUI requirements entitles participants to the NAUI open water certification card. Physical exam required. \$275. First classroom session will be held on Friday, March 1 from 6:00-8:00pm. Indoor Sports Complex East Wing. Call 632-6822.

Wednesday, February 27

The Alternative Cinema at Stony Brook, "Spirit of the Beehive," an eight-year-old girl's search for Frankenstein's monster in the shadows of post Civil War Spain. Directed by Victor Erice. 7:00 and 9:30pm. \$2. Stony Brook Union Auditorium. Call 632-6136.

Saturday, March 2

Department of Music Wednesday Noon-time Concert Series. Features undergraduate students performing a varied repertory, specific program to be announced. Recital Hall, Staller Center for the Arts. Call 632-7235.

Staller Center Variety Series, Imperial Bells of China. The Hubei Song and Dance Ensemble presents a pageant of music and ceremonial dances with a visual and aural centerpiece of 64 bronze chime bells. \$22.50, \$20.50, \$28.50; USB student tickets half price. 8:00pm. Main Stage. Staller Center. Call 632-7230.

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Riot may jeopardize future events

By David Joachim
Statesman Editor-in-Chief

Several campus events have already been affected by last weekend's riot in the Student Union and student leaders fear the future of student-run events may be in danger.

"Things will be different," said Polity President Dan Slepian at last Wednesday's Polity Senate meeting, "some of which will not be to our liking." Slepian voiced concern that eight dates in the Indoor Sports Complex set aside for student events next year could now be cancelled because of the riot that took place at a Special Ed rap concert last Saturday morning.

No definite decisions concerning future events have been made by the University, according to Paul Chase, assistant vice president for student affairs. But Slepian indicated that some restrictions may be implemented. "We might say 'no more rap concerts ever'," he said.

Although no arrests have been made, Slepian said that Public Safety believes a "gang" of six to 10 men regularly attend campus events to "cause trouble." These men, who supposedly drive rented cars to avoid being traced, were responsible for the riot, according to Slepian. "If they come on campus, they will be arrested," he said.

Slepian said he is also concerned that Polity may lose access to the new 5,100-seat gymnasium for concerts. "All the work that we did last year is in jeopardy."

Discussions about safety procedures at student events so far have focused on whether non-students should be allowed to attend student-sponsored campus events and on the amount and type of security forces that should be present at events.

Two concerts scheduled for the night after the riot - a hardcore benefit for WUSB and a Pablo Moses performance - were canceled and postponed, respectively.

A Tokyo Joe's "Hot Legs" contest in the Union ballroom, where the riot occurred, and a sold-out Living Colour concert in the Indoor Sports Complex went on this weekend with no major security problems after some precautions were taken for both events.

Polity rented a walk-through metal detector and five extra Public Safety officers were hired for Saturday night's Living Colour rock concert. One concertgoer was ejected from the building for rowdy behavior while opening act Urban Dance Squad performed, but the show went



Statesman/Christopher Reid

Student security asks concertgoer to empty his pockets after detector sounds.

smoothly, according to Scott Levine, chair of Stony Brook Concerts, which sponsored the event.

Alphonso Grant, head of the student security force, said that 87 students worked security Saturday night, about a dozen more than usual. Grant said the added security was needed to work the lobby of the Sports Complex, which was used for the first time. He said that the riot had no bearing on the decision.

According to Public Safety, eight officers and an assistant director were hired for the show.

The most dangerous weapons confiscated at the door to the concert, said Levine, were "Swiss Army knives" and potentially dangerous keychains. All concertgoers who had items confiscated were able to retrieve them after the event.

According to Levine, the added safety measures, which came at the recommendation of Carmen Vazquez, assistant director of Student Union Activities, cost Stony Brook Concerts about \$1,500.

Lines for the Living Colour concert stretched more than a quarter of the way to the Union, and many ticket-holders had to wait for two hours before entering the Indoor Sports Complex lobby. Levine said that the wait would have been only one hour if entrants to the buildings had been frisked by student security instead of going through the metal detector. Frisking is the regular security procedure for concerts.

Other events have also been affected by the riot. At Thursday's "Hot Legs" contest, only students with Stony Brook identification were allowed in the show, and organizers were told to limit the Tokyo Joe's party to three hours.

The Pablo Moses concert, originally scheduled as part of Bob Marley Day last Saturday, will be rescheduled, according to Levine, but he must await the decision from the Office of Student Affairs. He foresees an outdoor show sometime in the spring, after Moses returns to the United States from a world tour.

Steve Kreitzer of campus radio station WUSB, for which the benefit was to be held, said, "We're out some money." The benefit was to be rescheduled for March 3 pending a decision by Fred Preston, vice president for student affairs, but Kreitzer said that there is not enough time now to reorganize the event, which would have featured the bands Voodoo Love Gods, Bug Out Society, and Born Against.

(Liam McGrath contributed to this story.)

University at Stony Brook

Forum On The

WAR

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Panel Discussion

Panelists

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Keller International Studies Program
Michael Barnhart Department of History
Lester Paldy Department of Technology and Society; Director, Peace
Studies Resource Center
Judith Wishnia Womens Studies Program
Michael Zweig Department of Economics

Moderator

James McKenna Dean for International Programs

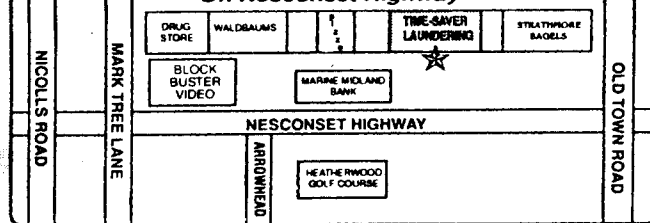
The university announces the establishment of a Forum on the War in the Middle East, a series of planned activities that will enable members of the Stony Brook community to share information and exchange views on issues related to the war. Additional activities will be announced as developed and scheduled. For further information, please contact the Office of International Programs, 101 Central Hall, 632-7030.



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A Night at the Bridge

SATURDAY NIGHT, I went to the Living Colour concert in the gym, so I didn't find out about the president's launching of the ground war until about midnight.

News Views David Joachim

I was sitting with friends at the End of the Bridge when I looked up at the television expecting to see a mindless music video. Although the volume of the TV was off, the map on ABC News illustrating an amphibious assault on Kuwait told me that the ground offensive against Iraq had begun.

It seemed stupid for me to try to get to a TV with sound, so I tried to gather as much as I could from reading Peter Jennings' lips.

But it was useless. All I knew was that experts predicted huge casualties from a ground war and that it was possible that thousands of people—many of whom are Americans—were dying as I sat sheltered in a bar.

Young American men and women around college-age were storming Kuwait, unsure if they would come out alive. And there was nothing I could do.

Looking around, I noticed very few bar-goers looking at the TV or talking about anything resembling what was going through my mind. The

party continued despite the horrific news.

"Get another pitcher," I could hear in the background. It seemed that Stony Brook students could care less that their brothers and sisters may have been dying overseas.

I felt like the world should have stopped rotating as the ground war began; that each of us should have paused briefly to acknowledge the potential tragedy in Kuwait.

There are world events that are so historic, so memorable that we remember exactly what we were doing when we heard the news. Our parents tell us where they were when they heard about Pearl Harbor, the death of FDR, the Kennedy assassination, Nixon's resignation. And we all remember what we were doing when the Gulf war began.

But this war has been different. Because we are able to see the war as if it is happening next door, we don't completely believe it is *really* happening. People are *really* being killed. But we treat it like a soap opera: We watch it when we can. But if we don't, we'll catch a summary from a friend later on.

Perhaps if TV shows Stony Brook the body bags coming home as if they are next door, we will begin to show some concern. But until then, I guess we'll drink our beer and pretend none of our friends are dying to protect us in the Gulf.

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THINGS UNKNOWN
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—JIM MORRISON

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COMING MARCH 1

War on television affects children

By Gail Hoch
Statesman Staff Writer

Media violence can increase aggressiveness in children and adolescents, according to Robert Liebert, a psychology professor at Stony Brook and an expert on media violence.

Currently, the war in the gulf presents problems for children who see bombing on television. "Little kids don't know how far away Iraq or Kuwait is," said Liebert. "Parents should sit down and watch their children watching and add their own interpretation." He said that parents should reassure their children that the countries where this is happening is far away.

Today, the war is in a separate category from other forms of television violence, according to Liebert: "That's not entertainment. That's not a movie. What does that mean?"

"So far the density of coverage of the war is greater than in Vietnam," said Liebert, but "plainly the government control of what's being shown is much greater than in Vietnam.

"The effects of TV violence is like a little stream pouring into a river," said Liebert. "There are many factors determining whether a person acts aggressively."

"The effects of TV violence is like a little stream pouring into a river."

- Prof. Robert Liebert

The effects of watching violence fall into three categories, according to Liebert:

Disinhibition effect: This is when someone goes out and hits somebody after seeing someone shoot a gun.

Desensitization effect: This is when people come to expect violence and are less likely to stop it.

Cultivation effect: This is when an individual who

sees a lot of violence on TV believes the world is a violent place.

In the 1960s, Liebert took part in a 12 part study of television violence conducted by the Surgeon General.

Liebert conducted the real test of seeing if aggression provokes aggression, which consisted on children watch-

ing violence and then beating up on a person disguised as a clown. "Although there was nothing really earth-shaking about our study," said Liebert, "it was one of the first."

All 12 studies came up with largely the same conclusion, according to Liebert. "TV violence could increase the aggressiveness of children and adolescents."

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Editorial

Administration Won't Punish Students for Riot

Every year it's something. Two years ago, a shooting in Tabler Quad; last year, a murder and a sexual assault in the same semester; this year, a riot in the Student Union before a concert.

And each year, the campus and off-campus media cover the events and the campus community worries about its reputation. But eventually, the attention focuses on something else, and the controversy dies down.

The same will be true of the riot.

After the shooting, the campus community panicked. The University quickly imposed a policy by which cars could only enter and exit the campus through one manned entrance between midnight and 5 am. This was the University's way of creating an *image* of security, without actually securing student safety. As we now see, Public Safety never mans the gate for the full five hours. And who's to say that a maniac with an AK-47 can't enter campus by foot, or during the day? The University's move was purely for show.

After the murder of a graduate student last Spring, the campus became paranoid. But after the media reported it, the campus realized that this murder could have happened anywhere and that the alleged murderer had been caught. No danger existed.

And after the sexual assault during a concert in the gymnasium last Spring, Polity and the administration began to discuss restrictions to student-run events. But soon, the issue faded and talk of restrictions ceased.

This year, the Student Activities Board (SAB) was forced to rent a metal detector and hire more security for the Living Colour concert in response to the riot. And the administration will again consider restricting student use of the gymnasium.

And now, we have a 5,100-seat arena students were counting on to house big-name concerts. Will we lose it because a handful of non-students decided to wreck the Union ballroom?

Have no fear. The events that follow and the precautions taken by the University will most likely be similar to the past, as it understands that such acts of violence occur on any campus regularly and that added restric-

tions will only cause friction between students and administration.

As we await the administration's answer to the riot, we should remember its responses of the past, which did more for public relations than security. The hype surrounding this issue will diminish in time. And the administration will understand that innocent students should not suffer because of the actions of a few punks.



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Statesman • S B Magazine

Features

Stony Brook radiates with Living Colour

By Scott Eagan
Statesman Feature Writer

Living Colour is living proof that there will always be profound and powerful exceptions to the norms society sets up for music. Their roots go back to 1984 when guitarist Vernon Reid founded the band as a power trio. In 1985, Reid heard Brooklyn native Corey Glover sing "Happy Birthday" at a mutual friend's party. Reid, impressed by the occasion asked Glover to join the band eighteen months later. Shortly afterwards though, things were put on hold when Glover took time off to play Francis in Oliver Stone's Oscar-winning *Platoon*. During that time Reid made some changes and asked drummer William Calhoun to join the band, following his tour with Harry Belafonte. Glover returned to devote his time and talent to the up-and-coming band. The final piece came together when bassist Muzz Skillings turned down a job as a New York City fireman to join the band. And with that, Living Colour was born.

The band began gigging regularly at C.B.G.B., playing to full houses and attracting unanimous praise from critics. Their big break came when Mick Jagger showed up at one of their gigs, and by late 1987 they were signed to Epic Records. Jagger went on to produce two tracks on their debut record, *Vivid*, including the smash hit "Glamour Boys." Eventually Living Colour opened for the Stones on their massive *Steel Wheels* tour playing to packed stadiums of 70,000 plus.

However, even after the release of *Vivid* their popularity seemed to progress rather slowly. "We broke the rules," said Skillings. "One rule was that if you looked like us, you're not playing on TV. Another was that we were too hard for radio.

about sex, cars and partying - and here we were, asking people to actually think!"

The band has struggled against the walls of musical stereotypes since its formation. But with consecutive convincing LP's, two Grammys and an award-winning live show, Living Colour is ready to tear those walls down and show their *colourful* faces. "We are who we are," Glover said. "We're black. We play rock and roll. Now maybe everybody will give that a rest."

The road would finally rise for them when MTV began showing the "Cult of Personality" video in early 1989. *Vivid* eventually peaked at #6 on the Pop Album Chart and "Cult of Personality" reached #13 on Billboard's Hot 100.

After extensive world touring, they managed to pump out *Times Up*, their second powerful LP. The record is filled with socially conscious songs like the title track "Time's Up" about how the environment is deteriorating and there is no time to waste in cleaning up Mother Earth. "New Jack Theme" paints the ugly picture of a drug dealer and his struggle in the hierarchy of the streets. On a lighter note, they've included a love song, "Love Rears its Ugly Head," and the comical "Elvis is Dead."

Prior to Saturday night's concert, their first on Long Island, Reid and Calhoun recorded a segment with disc jockey Lister "Funny Vibes" Hewan-Lowe of WUSB:

WUSB: Lets talk BRC (Black Rock

Reid: Well Urban Dance Squad is the first band outside the United States to join BRC so it's really special to have them touring with us. And also on this tour we have Greenpeace traveling with us with a table they set up at the gigs. So people that want information on the BRC can get it

you're on put out a Robert Johnson compilation that went gold - I actually started to believe in the charts again (Reid laughs).

Reid: Robert Johnson is such a mysterious figure. He's so central. So many people have credited him - Eric Clapton, The Beatles, the Stones. Before there was Muddy Waters, Willie Dixon, and B.B. King there was Robert Johnson. To me, it's gratifying that a box set of Robert Johnson went gold but I also feel that it's something that should have been expected.

WUSB: How did you run into Vernon?

Calhoun: Actually we met when we were both checking out a band at a club on Grand Street that's now closed. We were checkin' out this band "Bush Rock" - an incredible trio with Delmar Brown on keyboards who played with Sting. It's interesting because the concept "Bush Rock"

meant music from the woods - very raw and rootsy in the bush, and not George Bush. Anyway, about two years later I had some time off from a tour with Harry Belafonte and I heard about Vernon and the BRC. They were doing some live radio broadcasts of unsigned bands and he heard my band's tape, liked it, asked me to do a gig with him and we've been together ever since.

WUSB: The new album is called
See COLOUR on page 8

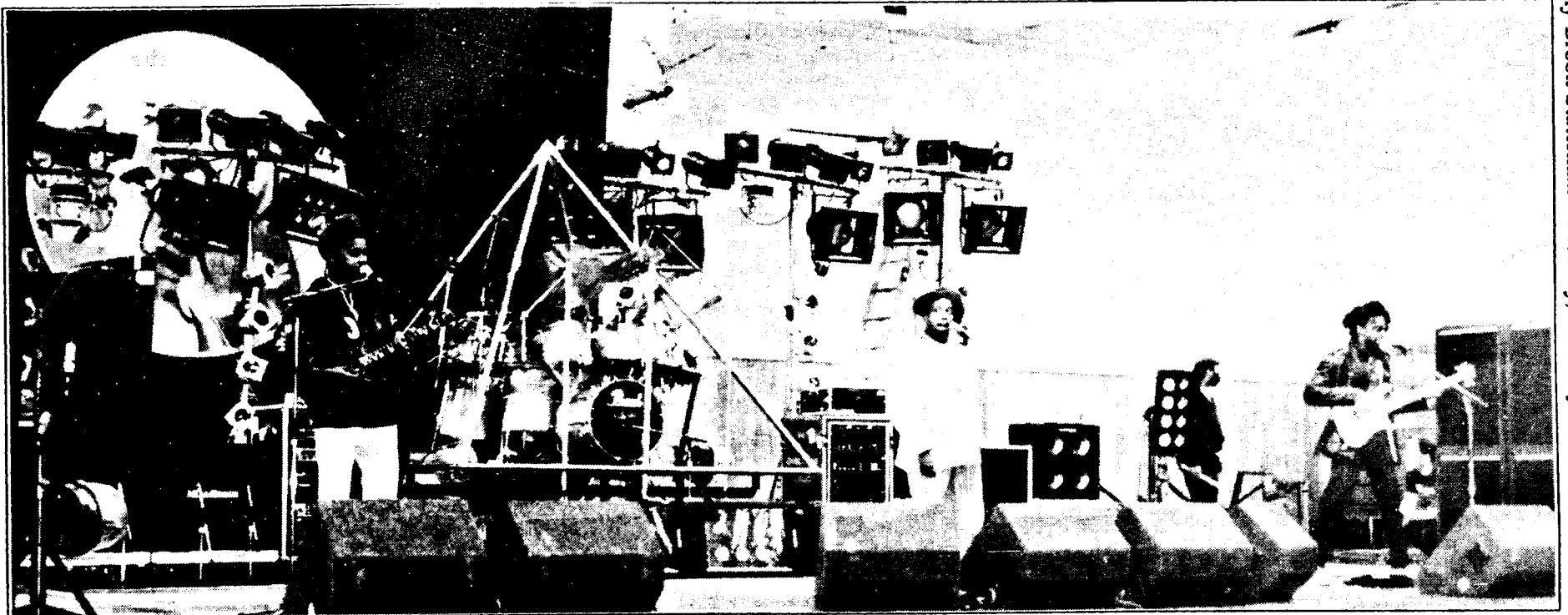


Vernon Reid and Will Calhoun during their interview with WUSB.

want information on the BRC can get it from the Greenpeace table.

WUSB: Lots of things grew out of Black rock historically. . .

Reid: Well rock and roll is black music. To a large degree, the roots of American music is black music. Even Country, Western and Bluegrass have roots in black music. It goes back to slavery when drums weren't allowed, but the rhythms stayed regardless, - the syncopations you hear in bee-bop and Chuck Berry.



(left to right) Vernon Reid, Will Calhoun, Corey Glover and Muzz Skillings during their sound-check at the Stony Brook Indoor Sports Complex.

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CAMPUS VOICES

What do you think the policy should be regarding non-students attending functions on campus?



Miguel Nogueira
Age 19, Sophomore
Engineering Major
I think it should be open
to all people who want to
come in.

By Christopher
Reid



Carrol Belloni, Age 18
Freshman
General Studies
Well, I think if non-
students are allowed to
attend, they should have
increased security, or
have to be registered
guests of a SUNY
student.



Jade, Age 21
SSI/Education Major
I think it's all right
because I don't think it's
the outsiders that are
causing the violence. As
a State University, we
should be serving
community as well as the
Stony Brook students.



Heather Pieters
Age 23, Senior
Art Major
Dan Falk, Age 20
Junior
Economics Major
We think the concerts
should be open to the
general public, but that
events then should be
better organized.

Living Colour rocks the gym

COLOUR from page 7

Reid: The actual song deals with what's happening to Planet Earth - how it's basically being destroyed and how we should think about it. As record it's pretty heavy 'cause it deals with life as a whole and the various issues that face us.

After their stint with WUSB, Reid and Calhoun began their sound check. The stage was set up with a massive array of high powered speakers - four twelve foot columns on either side coupled with two more five foot columns on either side. The rear area of the stage was lined with several heavy-voltage guitar and bass amplifiers. At the center of the stage sat Calhoun's drum display encased like a nest by a huge metal pipe pyramid. (Upon questioning a band staff member, it was discovered the pyramid had no acoustical significance and remained solely for appearance.) Finally, behind the stage hung a huge Living Colour backdrop. The design was an impressionistic image of a green face with streaking red dreadlocks; encircling the picture was a black background.

While Calhoun fine tuned his arrangement of tiny four-inch cymbals, Reid turned the four corners of the gym into a thunder storm testing his multi-colored fluorescent Hamer guitar with uproaring and crashing solos. Glover arrived next appearing relaxed and loose roaming the stage and singing softly dressed in a baggy yellow hooded sweat shirt and jeans. Bassist Muzz Skillings strolled in with his Medusa dreadlocks, shades and a black leather jacket sporting a smooth look. When the four members finally put their sound together it checked out to be as crisp as the air.

The air outside was definitely crisp, especially for those who were waiting in a line that wrapped around the gym and extended all the way to the Union. When the doors finally opened just past 7:30, the line would remain backed up throughout Urban Dance Squad's act. This was because everyone entering was required to pass through a metal detector set up in response to reports of knifings at the Special Ed riot Feb. 15. In all, about twenty-five knives

including one switch blade were confiscated. Unfortunately, poor planning allowed for only one metal detector which ticket holders had to pass through one at a time. This obviously brought anger and impatience to the freezing fans wanting to see the show. Upon finally making their way into the gym, they were met by a wall set up six feet in front of the stage aligned with twenty-four plus security men stationed to the "pit."

The show finally began at 8:35 missing its scheduled start by 35 minutes. From Amsterdam, Holland "Five rebels with a noise," Urban Dance Squad, took the stage, delivering a sonic attack of funk, metal and rap which turned a still crowd into a wave of slamming and body tossing. Front man Patrick, known as "Rude Boy," instigated some crowd participation by tossing the microphone about ten rows back; and then the bouncing began in earnest. Though the aggressive behavior was all in good humor, the show could not be without a scar as a fight broke out in the front, center stage during UDS's hit song "Deeper Shade of Soul." As security intervened, the band stopped and singer, Rude Boy blurted out "Yo man, what are people fighting for?" Disgusted, they walked off stage momentarily, but quickly brushed it off and returned to re-play the song. Before they did, however, Rude Boy exclaimed, "I heard what happened with Special Ed. People just want to play music. What the hell is going on?" Afterwards, in their dressing room, Rude Boy and drummer Michelle had these comments to make about music and violence:

Q: Do you think rap is in danger of developing a bad name for violence at their shows?

Rude Boy: Unfortunately, there's always going to be a few people who go to shows to fight and they give rap a bad name. Rap is not about that. They started the whole thing to escape violence. . . music was way to leave it behind.

See COLOUR on page 9

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Living Colour and Urban Dance Squad rage

COLOUR From page 8

Q: Is it possible for slamming to go on at a show without violence erupting?

Rude Boy: I stage dive. I slam with these people at our shows and nothing ever happens because it's aggression but unified, in a way, around the music. Slamming and diving is just a reflection of emotions.

Q: Is a UDS crowd different than other audiences?

Rude Boy: I think we shouldn't play for big bands anymore because our fans can't do what they want. When people come to a UDS show, they know what to expect. We bring people up on stage and dive and slam with them. But when they come see us opening for a big act like Living Colour, they find they can't act the way they're accustomed to and it's got to be frustrating.

Q: Why did you stop the show?

Michelle: I saw violence and I can't stand it, so I stopped the show. We've



Statesman/Christopher Reid
Muzz Skillings

never stopped a show in our four years. We are peaceful people and we come to bring music.

And bring it they did in a basing blend with a finale which included the heavy metal rap "Living in a Fast Lane." Look for UDS to remain an act incomparable to anything.

It appeared now that the sold out crowd of nearly 3,000 had entirely arrived and awaited the recent Grammy winners to paint the arena with vivid sounds that would ring unforgettable. And shortly before 10:00 p.m. the lights went down, the screams molded to a roar and the fog machines kicked into high gear. Out of the darkness and fog came the sudden and familiar wail of a guitar. As the spotlight sliced through the fog, the beginning of a special and musical eruption began; proving diversity unifies, in... Living Colour.

Glover, dressed in a red Victorian coat, wasted no time diving energetically into the opening tune "Type." Reid, sporting a Living Colour tour t-shirt and multi-colored bicycle pants, carried his characteristic, fluorescent pink guitar into screeching heights. Skillings made his presence known with pronounced, funk-bass riffs that balanced the tune, wearing a yin and yang t-shirt. And Calhoun, the only dread-lockless member of the band, sat perched in his pyramid, showing the honors he earned as a drummer at Berklee College of music in

Boston.

The body flinging went full circle as they went into the autobiographical "Pride." The group then poured out some Blues, in songs like "I Wanna Know," "Love Rears Its Ugly Head," and "Broken Hearts," which subdued the stage tumbling, and brought screams from the audience. However, they came crashing right back with "Desperate People," and the body bouncing re-started, and the security force was busy again.

"Fight the Fight," introduced by Glover, as a dedication to the soldiers in the Persian Gulf, induced crowd participation, as did the comical "Elvis is Dead." The crowd began chanting "Elvis is Dead" as Reid paraded the stage with a shredded Elvis Tabloid. The song is a playful stab at the tabloid Elvis stories as well as a more serious swipe at the myth of Elvis being the immortal king of Rock and Roll. "Who says he's the king and no one can challenge him? And did anyone ask Little Richard or Chuck Berry or Fats Domino?" says Reid.

"Time's Up," the title track off the new record, came next - a hard thrash song with a plea for the environment. Following was a ten-minute, lightning drum solo, that most likely left Calhoun's hands burning and raw. The show ended with a two song encore. "This is the Life," a song about the Carpe Diem tradition and finally "Cult of Personality," their smash-hit video, single and Grammy-winning song off their debut record. This took Glover into a stage dive, where the crowd then carried him back and forth, over the top and back to the stage. They bowed and left without playing their most recognizable song "Glamour boys," but any disappointment was leveled by the tidal wave of a loud, energetic, tight and beautiful performance that epitomizes a band headed for greater success.

As an event, the show went rather smooth. One person was taken by the Stony Brook Volunteer Ambulance Corps for an injured knee, suffered after tumbling into the pit. One minor scuffle was quickly dispersed and the security people are to be commended for escorting away, for the most part, any fans tossed into the pit.

After the show, Living Colour seemed relaxed, friendly and willing to mingle and talk:

Q: Corey, so is this the end of the tour?

Glover: No, after this it just continues. We're going down South after this.

Q: How much longer is the tour going on?

Skillings: It depends on the life of the record.

Reid: Hopefully there's a lot of life left in it.

Q: Have you begun working on a new record yet?

Calhoun: Well, we recorded twenty-four songs for *Times Up* and chose just the thirteen.

Q: So are you going to use any of those extra songs for the new LP?

Calhoun: Yeah, one - "Money Talks" and the rest will be new songs we're working on.

Q: When did the idea arise to tour with the Stones?

Reid: It wasn't something that was thought at all when Mick was producing our singles, it happened quite some time

after that.

Q: What was the biggest show you played with the Stones?

Reid: L.A. It was about 80,000 people.



Statesman/Christopher Reid

Corey Glover

scary... it was a lot of people.

Q: Did traveling around the world change you and your music at all?

Calhoun: Yeah, definitely. You see so many different people and it's changed the way we look at things which effect our music.

Q: You stated once that "Living Colour's music is the message." What did you mean by that?

Calhoun: Well I think it is the message. Our music is about life and the issues. We're not writing about girls and cars.

Q: So you think music really changes things?

Calhoun: Sure, it's the one thing that people always listen to. And look at all the events and concerts that have occurred like Live Aid, Mandela concert and the Am-

nesty tour; although I feel like the Amnesty tour became like the "hip" tour. As if bands were using the issue to promote themselves on that scene.

Q: Why did the Black Rock Coalition begin?

Reid: Well basically because there were a lot of stereotypes out there that kind of prevented bands like us from mainstreaming our sound, so we got together some bands and musicians to help each other out.

Q: Tell me about the Sinead O'Connor t-shirt you wore at the Grammys?

Reid: Well it's funny. After the rehearsal we had some time so I went downtown and just bought one. I felt like, why not? Everybody was acting like she was some shunned figure or something. People were talking about it and staring at my chest mumbling, "What does it mean?" "What is he trying to say?" It's no big deal. I was just into it. If you can't practice a little outrage at these things, what good is it?

Q: Returning to when the band began, did it disrupt things much when Corey left to film *Platoon*?

Reid: No, not really. We had everything pretty much set. It was just a matter of waiting for him to come back.

Q: Where did the name Living Colour come from?

Skillings: From the NBC peacock, "The next show you are about to see is in living color."

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Aurelios "Mangia! Mangia!" Reviewed by *The New York Times*
October 14, 1990 Joanne Starkey

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Funds available from National Science foundation Initiatives for Undergraduate Study to support 1 undergraduate student to conduct research on cell cycle / immunocytochemistry of unicellular marine algae in the summer of 1991. The stipend will be \$4000.00 for the period from June 1 to Aug. 31. Graduation date has to be later than Aug. 31, 91 to qualify. Classes or experience regarding biochemistry and/or molecular biology highly preferred. Send a letter with xeroxed grade report to Dr. Jeng Chang, Marine Science Research Center, SUNY at Stony Brook. Deadline: March 31, 1991. Phone: 2-8697

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In The End, Fans Will Have to Pay the Price

A DANGEROUS DISEASE has infected the game of baseball. That disease is greed. Grown men constantly clamor for millions of dollars to participate in a child's game many, like myself, only dream of playing. On the other side of the coin are the owners, who engage in illegal collusion to keep free agent contracts from escalating, thereby retaining as much profit as possible. And in this evil game of greed, there can be found only one loser, the fan.

Extra Point Pete Parides

Let's face it, fans make baseball profitable. Without each one of us plunging our dollars into ticket purchases, there wouldn't be any fatcat owners or players. Are fans recognized for the role they play? Heck no.

Case in point - my experience as a fan of the New York Metropolitan. I fancy myself quite a big Met fan. I've followed them since 1977. The first game I ever went to at Shea was a doubleheader against the Montreal

Expos. As was their fashion in those days, the boys in the blue and orange lost both games. Oh, but they did stage an exciting rally in the nightcap when Lee Mazzilli hit a two-run homer in the bottom of the ninth to pull them to within one, the margin they lost by.

Whether the Mets won or lost that night isn't important to our story. What is significant is the fact that I only paid five dollars for my ticket. That five bucks got me a front row ticket and all the autographs I could get at a game viewed by two thousand or so Met faithfuls. I enjoyed many such nights from the late '70s to early '80s.

Then the Mets got good. After winning 90 games and taking second place with a team anchored by Keith Hernandez, Dwight Gooden, and Darryl Strawberry, I decided to buy season tickets, the plan that gets you a ticket to every Saturday home game. I was lucky enough to get a pair of loge seats behind the third-base bag. Better yet, each ticket only cost a reasonable \$7.50. That was 1985, when a salary of \$1.5 million per year was reserved for only the game's best players.

That did not last long, for suddenly baseball players began receiving large multi-million dollar contracts. This in turn led to higher and higher ticket prices. In the

end, fans have to pay the price of greed.

Players are not the only greedy ones. Management must also be blamed. In 1986, I personally felt the effects on the Mets' management's greed. As a season ticket holder, I received the opportunity to purchase tickets for post-season play. I bought the maximum amount I was allowed to purchase - two tickets for Game Three of the playoffs and Games One and Seven of the World Series.

To my dismay, the tickets were for seats all the way up in the nose-bleeds. I guess I wasn't good enough to sit in the good seats I had for regular season games. That honor was reserved for corporations who advertise with the Mets. When it comes right down to it, fans are the ones who end up getting shafted.

And now we find ourselves in 1991. Roger Clemens will be making \$5.85 million this year and I will be paying \$13 to watch a Met game. Even more if I want to sit in a box seat. And when Gooden gets the salary he seeks, Met tickets will increase even more.

Something needs to be done. If the situation is not rectified shortly, ticket prices will climb to such an exorbitant rate that people will not be able to afford to go to the ballpark. Then where will baseball be?

Skaters win, 7-2

By George M. Lasher
Special to Statesman

When most of the student body was nestled, all snug in their beds Sunday morning, the Stony Brook Patriots took the ice for a conference game against the Pioneers of C.W. Post. The Patriots made the most of the day by scoring five consecutive goals to defeat Post by a score of 7-2. It was the Pats' sixth straight win and it increased their conference record to 12-4.

ICE HOCKEY

The Patriots' bench depth this season played a large part in this important victory. The team was without eight first semester starters, including Brian Levy and Steve Albert, who were both down with injuries. Keith MacCormack was sitting out a rare game suspension for a fight which occurred in the Wagner game. Brian Johnson and Lou Megna are sitting out the semester in order to concentrate on their class work. Three other players were unavailable for the game.

The Pioneers got on the board first, scoring 16 minutes into the periods on a rebound off a point shot. Mike Crockett got the goal back two minutes later on a nice move and hard low shot to the far side of the Post goal. The period ended with the score tied 1-1.

Post opened the scoring in the second period with a goal off a Patriot defensive mistake. After seizing an errant pass, the Post player drove down the right side of the ice and beat goalie Tom Rufrano with a blast from about 15 feet out. But that was all the goals that Rufrano allowed on the day.

The Pioneers got themselves into a bad run of penalties about midway through the second. Geoff Hulse made them pay for it by scoring his 17th goal of the season with 6:47 left in the period. With the score tied at two, the Patriot bench began to see the Pioneers cracking. A goal 30 seconds later widened the crack. Nick DePace fired home a bullet, converting passes by Andy Busch and Jason Aigen. With the lead in hand, the Pats continued to pressure the Pioneers all over the ice. Eric Miller, who improves with every game he plays, fired a beautiful breakout pass to Crockett, hitting him in full stride. Crockett sidestepped two Pioneers, one of whom got a piece of his leg. Maintaining his balance, Crockett shifted from his backhand to his forehand and rifled a shot off the chest of the Post goaltender. Top-scorer Adrian Jackson picked up the rebound, spun 180 degrees on one skate and fired a backhand shot into the center of the net for his 22nd goal of the year. The Pats left the ice, up by 4-2.

Like the previous victory over Wagner, the Patriots came out strong in the final period. Hulse banked his second power play goal two minutes into the period. Bill Mauer made it 6-2 only eight seconds later, converting a pass from Busch. Miller closed out the scoring with a backhand shot from the slot.

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Statesman Sports

Monday, February 25, 1991

Patriots gain top seed in East

Will host opening round match Saturday in Indoor Sports Complex

By Sandra B. Carreon
Statesman Associate Sports Editor

The Stony Brook Patriots will host the first ever NCAA tournament game to be played at the new complex this Saturday as they earned the first seed in the Division III East Region basketball.

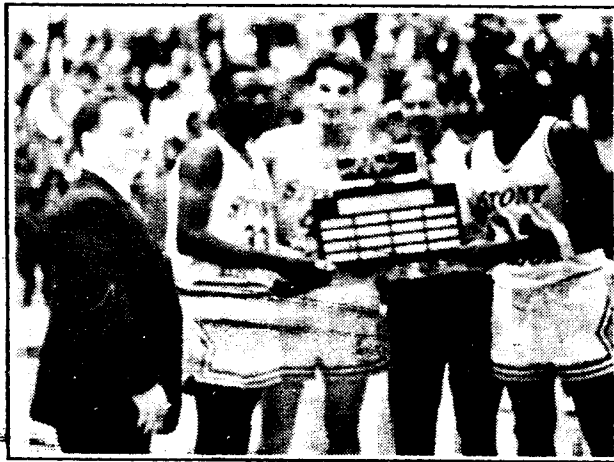
Before the official call from the NCAA boards that confirmed Stony Brook's right to a playoff bid, head coach Joe Castiglie commented, "I am very optimistic. God willing, we get a home game." Several minutes later, his prayers were answered: The 1990-91 Patriots will partake in the post-season festivities, which they sought and were denied last year.

Castiglie maintained some ambivalence on his team's chance at a spot after the loss to Manhattanville Saturday night. But in retrospect, he feels that the victory against New Jersey Tech contributed largely in the

first-seed accomplishment.

"I am very happy for the

proud of his squad, which is deep in talent and desire to go



Statesman/Sandra Carreon

A proud coach and his players display conference trophy.

staff and the players," the coach commented. He is proud of his assistants who have shown tremendous preparation throughout the entire year, and he is

far in the playoffs.

In trying to equate his emotions concerning the bid as a coach with the ones he felt as a player, Castiglie admits that he

can appreciate the achievement more now. "As a player, you tend not to appreciate the moment as much as you should... Looking back now to my playing days, everything is like a blur. I am more appreciative of what we did as a coach because I know the enormous amount of hard work and effort that went into it. It's a constant motivating of players... And I see the many different obstacles that were needed to be overcome."

The Patriots have, to their credit, met and triumphed over the most recent of obstacles. The fruits of their labor this past season can be viewed first-hand this Saturday in the Indoor Sports Complex. They will be tipping-off against the winners of the Rensselaer and Rochester contest, which will take place this Thursday night. Castiglie extends his personal invitation to the entire student body. "I hope we pack 'em in."

Patriots split final 2 games of 1990-91 regular season

By Sandra B. Carreon
Statesman Associate Sports Editor

The Stony Brook Patriots ended their regular season with a 1-1 split decision versus New Jersey Tech and Manhattanville. On February 20, they defeated Tech 92-79; three days later, they were nipped by Manhattanville 70-69.

Guard Curtis Bunche led

period was microcosmic of four years of hard work. Agard played very well defensively while Simon showed off his rebounding skills, finishing with a game-high 16 boards.

In an attempt to decrease the gap, Tech started shooting "Hail Mary" three's, coming within six points of the Pats. But as was the case for most of the season, Castiglie's crew contained their opponents and managed to come out with a 13-point victory, upping their season record to 23-2 and the Skyline Conference mark to a perfect 9-0.

After the game, the Pats were awarded the Skyline Conference Trophy. Since the inception of the conference, Stony Brook has won the title both times.

At Manhattanville, the Pats ended their regular schedule at 23-3 with a close defeat. Point-guard Smith led his team with 15 points.

It was a tough-fought match which featured minor skirmishes. Castiglie feels that, "In retrospect, we kept it kinda close considering the free throw margin was 34-9 for Manhattanville." Castiglie also adds that the team may have been guilty of "looking past this game. And maybe the loss was a good wake-up call for us."

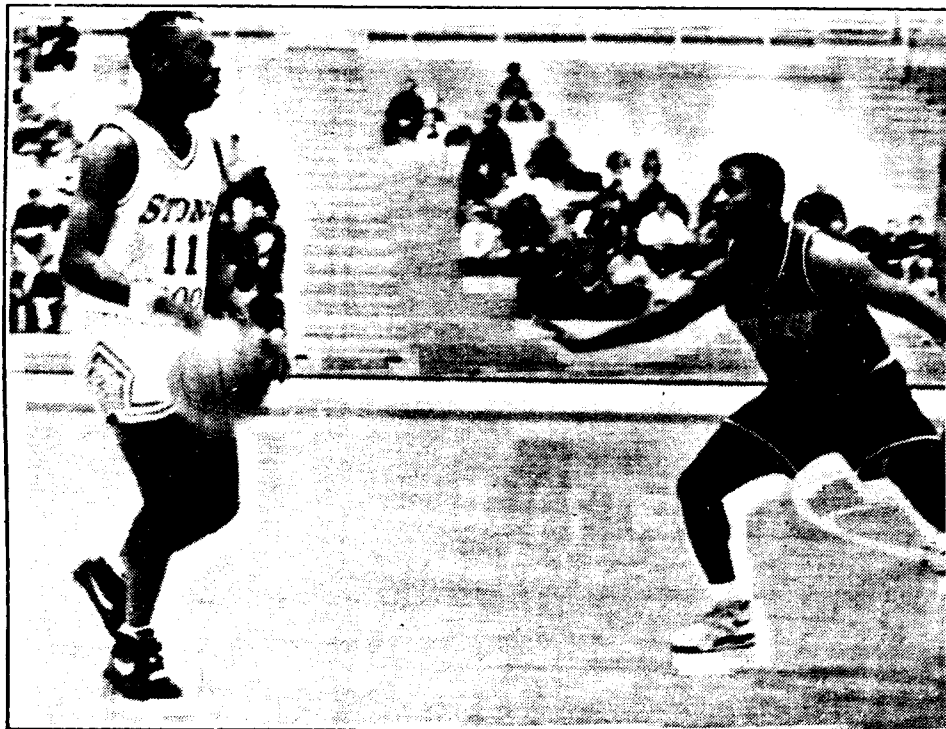
BASKETBALL

the Pats to victory in the first contest with 18 points and 10 rebounds. Emeka Smith, Yves Simon, Vincent Farmer and Mike Francis also scored in double figures for a combined 60 points.

It was 10-6 with less than five minutes gone. New Jersey displayed tenacious defense, while the Patriots were called for six fouls to Tech's two. The momentum switched when Lou Mezzina of N.J. Tech committed a foul, leading to two successive Patriot baskets. Charwin Agard then hit a three-pointer to put the Pats on top, 17-14, a lead they never relinquished.

Stony Brook proceeded to an 11-0 run, anchored by Simon's seven points. At half-time, Stony Brook held a comfortable 38-29 advantage.

For graduating seniors Agard and Simon, the second



Statesman/Sandra B. Carreon

Point guard Emeka Smith (11), looks to set-up play during Wednesday's 92-79 victory over New Jersey Tech. The top-seeded Stony Brook Patriots will host the winner of the Rochester-RPI match, which will be played Thursday night.

Lady Patriots end season with State semi-final loss

The Lady Patriots' season ended with a 56-51 loss to Hartwick in the semifinals of the New York State Women's Collegiate Athletic Association Tournament. The defeat came one day after the seventh-seeded Patriots beat second-seeded William Smith College, 72-50.

Katie Browngardt, whose career at Stony Brook

has ended, led the Pats in scoring in each game. The senior forward scored 23 points and grabbed 11 rebounds in the win over William Smith. In the loss to Hartwick, Browngardt came away with 20 points.

One of the team's tri-captains, Jessica Arnold also scored in double figures in each game. She had 14 points against William Smith and 15 points against

Hartwick, which advanced to the semifinals by defeating Skidmore.

Joan Gandolph also had a good weekend, scoring 10 points and 14 rebounds against William Smith.

The Lady Pats finished the 1990-1 season with a 16-11 record.

-Pete Parides