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Stony Brook

Statesman

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

Monday
February 11, 1991
Volume 34, Number 34

Myths and Realities

In reaction to Cuomo's call for a \$500
tuition hike, an analysis of public
higher education costs.

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One-on-One
With Adam Ant

SPORTS - PAGE 16

Patriots Pound
Panthers, 92-63

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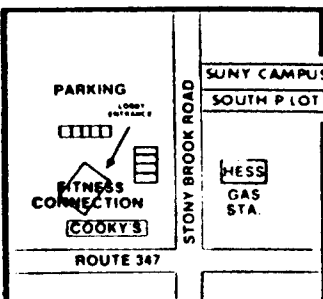
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Campus Calendar of Events

Monday, February 11:

Black History Month Symposium: "The Quilt and the Artist." Phillis Tepper, Museum of American Folk Art, Marie Wilson, quilter, Amy McKune, The Museums at Stony Brook and Floris Cash, assistant professor of Africana Studies. 12:30 - 2:00 p.m. 236 SB Union. Call 632-7470 or 632-6828.

Black History Month Forum, "Black Male-Female Relationships," Stephanie Stokes Oliver, editor of Essence Magazine. 7:00p.m. UNITI Cultural Center. Call 632-7470 or 632-6828.

Squash vs. Fordham. Time to be announced. Indoor Sports Complex.

Wednesday, February 13:

The Alternative Cinema at Stony Brook, "Last Tango in Paris," a frank depiction of sexuality exploring the primal nature of relationships. Directed by Bernardo Bertolucci. Opening reception, 6:30p.m. Screening at 7:00 and 9:30 p.m. \$2. Stony Brook Union Auditorium. Call 632-6136.

Saturday, February 16:

Men's Basketball vs. CUNY Staten Island. 7:00p.m., Indoor Sports Complex.

Women's Basketball vs. Dowling. 2:00p.m., Indoor Sports Complex.

Sunday, February 17:

Black History Month Catholic Campus Ministry Celebration Mass, featuring Vanettes Cultural Workshop Liturgical Dance and Gospel Choir from Our Lady of Miraculous Medal Church. 10:30a.m. Peace Studies Center, Old Chemistry. Call 632-7470 or 632-6562.

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

School of Medicine Pediatric Grand Rounds, "Meningitis Update," Sharon Nachman, assistant professor of pediatrics. 8:00a.m. Level 3, Lecture Hall 6 Health Science Center. Call 444-2700.

Physics Department Colloquia, "Chaos and the Baker's Map," Nandor L. Blazs, professor of physics. 4:15p.m. P137 Hariman Hall. Refreshments will be served at 3:45p.m. Call 632-8110.

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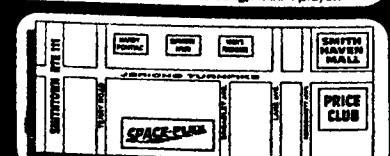
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The myths and realities of higher education

By Eric F. Coppolino
Student Leader News Service

ALBANY — Reality: Students are in trouble.

Gov. Mario Cuomo's proposed 1992 Executive Budget calls for \$500 tuition hikes to the State and City Universities of New York, on top of the recent \$200 to \$300 per year increases, plus new and increased student fees.

ANALYSIS

The budget, which is subjected to approval by the State Legislature by April 1, calls for cuts in financial aid that could cost many students \$400 in Tuition Assistance Program (TAP) scholarships alone, with other cuts coming from the elimination of the 78-year-old Regents Scholarship program. It also calls for the elimination of the

Empire State Scholarship program, vaporizing the progressive STEP and CSTEP programs, and "delaying" — perhaps forever — The Governor's Liberty Scholarship Program, which is still being advertised along the New York State Thruway.

Cuts to faculty, and staff, meanwhile, could cost the SUNY system 2,300 jobs and the CUNY system 800 jobs after hundreds of job losses annually in recent years.

Numerous myths are circulating about the proposed budget and its effects on students.

MYTH: Tuition hikes help SUNY and CUNY. Reality: Tuition hikes fill in budget cuts and do nothing more. In this way, they permanently replace state tax dollars by increasing the proportion of educational costs that are covered by students.

MYTH: Lack of tuition hikes in recent years has caused the SUNY and CUNY

fiscal crises. Reality: The SUNY and CUNY budget crises are part of a much larger state budget situation. In recent years, students have had to support a steadily increasing share of their educational costs as state tax dollars have been cut from the system.

For example, in the 1989-90 academic year, SUNY students paid 11% of their educational costs while state tax dollars paid 49%. In the 1990-91 academic year, students paid 16% of their educational costs while the state picked up just 40% of the tab. Soon, if SUNY Chancellor Bruce Johnstone gets his way, students will pay 24% of the total bill.

MYTH: The Student Association of the State University (SASU) has been solely responsible for the tuition freeze. Reality: Gov. Cuomo has been the main advocate of stable tuition, a position sup-

ported by SASU and the University Student Senate (USS) of CUNY. But Cuomo, after seven years of using educational rights as a political issue, stabbed students in the back by signing the semester's mid-year tuition hike and proposing this semester's financial aid.

MYTH: Powerful legislatures do not support the student cause. Reality: While many legislators would pull the plug on students in a minute, there are others who fully understand the need for quality higher education and support student access to the State and City Universities.

Assemblyman Frank Barbaro, who sits on the Higher Education Committee and chairs the Labor Committee said, "I find it absolutely outrageous that we are talking about raising tuition in the State and City Universities. There is no need in my judgment to do these things."

Persian Gulf war ignites peace movement

By Stephen Shapiro
Statesman Staff Writer

Although anti-war activist, professor Michael Zweig, says the War in the Gulf is not another Vietnam, he feels it has reignited the peace movement and anticipates that students will become more involved if a draft is instituted.

"Become involved in this war before your draft card arrives," said Zweig. "Learn about the war, dig it out, and don't rely on the media as the sole provider of information."

In Vietnam "the media lost the war, not the troops, who upon coming home, were treated as someone infected with a dangerous virus."

Zweig, who is no novice to anti-war and peace movements, coordinated planning of the United States teach-in opposing the Vietnam War in 1965, while pursuing graduate study at the University of Michigan.

"Fortunately, our efforts were a stunning success — a memorable night, one which stimulated further demonstrations."

In 1967, Zweig said that he earned more than a doctorate in economics, but his activism was an integral part of his education. He said "We (the activists) built a movement that shook the nation and changed its policies." Even though Zweig was arrested during that period, he felt it was worth it.

Currently, almost twenty-five years later, Zweig is once again at the forefront, involved in promoting peace and denouncing warfare and violence as a means of problem-solving strategy. He said violence will bring about the termination of society.

Zweig said he is firmly opposed to the Iraqi invasion of Kuwait. And was against our country's involvement in Grenada, Nicaragua, El Salvador, and Panama.

The Bush administration's decision to deploy troops was a mistake and the beginning of tragedy, according to Zweig. Referring to current efforts to avert hostilities, Zweig said, "countries like India, North Africa, Spain, and other countries, in conjunction with the United Nations, have proposed a cease-fire and a call for

negotiations."

"For the civilians of the world, including Baghdad, Tel Aviv, and the hungry children across the map, I feel deeply for them," said Zweig. In America, "technologically strong and a world supremacy, we are rated twenty-second in infant mortality, education is in dire straits, college students have it at both ends: being drafted and/or getting screwed out of a college education."

Zweig said, "Our work ethic is dead and buried, our cities are in calamity, planes collide in Los Angeles, bridges fall apart, commuters die of suffocation during a subway fire due to inadequate ventilation, and we have a president and state governor who

cannot deliver on their promises."

According to Pentagon reports 30,000 burial sacs and coffins have already been shipped to the Persian Gulf. "Should our service people engage in a ground campaign, it's going to be bloody," said Zweig.

Zweig feels the US must support the troops and pray for their safety so they can come home and continue their lives.

About the future he said, "I don't see things improving... we are in a devastating recession and we spend one billion per day taking lives, imparting ruin. We can't feed our children, but we can afford to spend unlimited amounts on dropping bombs."

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Bush Launches Assault on College Students

TWENTY YEARS AGO, college students were the most dramatic and influential protestors of America's involvement in the Vietnam conflict. As an informed sector of society, they had the time, energy, and guts to question their

launched the first assault in the modern student-administration war with a letter to 500 college newspapers. Using the same patronizing tone he used in his presidential address minutes after the first air assault on Baghdad Jan. 16, Bush attempts to dodge rationale using emotion.

"The terror Saddam Hussein has imposed upon Kuwait violates every principle of human decency," says Bush, as he lists Hussein's human rights violations cited by Amnesty International. He's right. But the president's Operation Just Cause last year was equally indecent, making the United States guilty of the same crime we seek to rectify. But of course, when the U.S. invades its neighbors, which it has a tendency to do every five or ten years, it is to protect national

security.

This selective morality has unfortunately been embedded into many American citizens, and soldiers such as Terry Hatfield, whom Bush quotes in his pledge for support.

"Freedom as we know and enjoyment has been taken away from another country and must be restored," Bush quotes Hatfield as writing in a Christmas card to the president. But Kuwait, an elitist monarchy, never enjoyed the freedom of which the soldier writes. And after the U.S. restores the crushed nation, it is unlikely we will see a sudden change to a free and democratic structure.

Although Bush's intention in his letter was to secure support in a historically influential faction of the public, his plan

may backfire. Hopefully, college students will see that they have been the target of media propagandizing during this era of mass media. And hopefully students will take offense to the president's first strike and retaliate with full condemnation of Bush's blatant use of imagery and deceit towards the American public throughout the Gulf Crisis.

Perhaps after students discover the president's domestic battle plan, we will see them mobilize with additional force against this trigger-happy administration. And perhaps, in an attempt to emulate their anti-war predecessors, college students across the nation will succeed in persuading the rest of America to again follow its lead and end the madness of war in the Persian Gulf.

News Views David Joachim

leaders. And with their unique insight into the war, they enlightened an entire nation and brought an end to the madness.

In hopes of putting out the fire before it starts, President George Bush recently



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Anti-War Groups Win Fight For Recognition

NEW PALTZ - A student anti-war group won a fight for official recognition by the Student Association last week.

The student coalition attempted to gain recognition by SA's Council of Organizations, but was voted down by one vote for what SA President Jason Black described as "purely ideological reasons. There was very little rationale given in the debate."

"They were not voting for or against a student group, they were voting for the war directly and didn't realize that was the issue," says Tad Cook, a coordinator of the Student Coalition to End the Gulf War.

Then there was a call to re-open debate, but the motion failed very narrowly.

Infuriated by the Council's action, SA Vice President Tol Carter and Senate Chair Cris Dugan urged the council to reconsider, arguing that there were numerous students on the campus objecting to the war. *Student Leader News Service*

SUNY Cops Can't Release Names of Law Breakers

ALBANY - After re-evaluating a federal law, campus Public Safety departments have been ordered by SUNY Central to withhold the names of students who commit crimes on campuses from the public and the media.

Generally, in the event of the arrest of anyone over the age of 18, certain minimal information is required to be released to the public by the police, including the suspect's name, the bail, the charges and what type of weapon was used in the commission of the crime.

But the State University Legal Council's office has determined that public safety departments cannot release arrest information of students arrested on campus.

A December 17 memorandum from the SUNY attorney's office to the Bruce McBride, the SUNY Central director of Public Safety, the Federal Educational Rights and Privacy Act (FERPA) prohibits the release of such information.

"The law says that you risk the loss of federal funding to your campus if you don't comply with the law," according to Don Kreger, president of the University Police Union.

Student Leader News Service

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Editorial

Senate Must Take a Stand on the Gulf War

The debate over the war in Kuwait has raged since the United States-led coalition began the bombing of Iraq 26 days ago. Some people are unsure of the American objectives. Some are only against the loss of American lives. Some believe that the United States is just in its attempt to oust Saddam Hussein from Kuwait. No matter how one sees the war, everyone has one thing in common: an opinion.

Five days ago, the Polity Senate staged a debate over its views on the conflict. A heated argument erupted, and many in attendance began to take sides - either for or against President Bush's actions. After time, however, the issue began to change. No longer was the debate over the pros or cons of war. The question was molded by a few senators to read: Should we debate this at all?

Evidently, these senators felt they were wasting their time debating an issue unfolding halfway around the world; that they as representatives of the students, should have no opinion on the crisis.

However, the war directly affects them. Some students have family or friends in the Persian Gulf. And of course, the threat of a draft looms.

According to some senators, issues such as quality of teaching and dormitory conditions are more important than the war. But unfortunately, the war has a greater bearing on most of the university's 16,000 students than any other current issue.

The Senate has a responsibility to form opinions - and act on them - on all topics that affect the campus population. In this case, appropriate action would be to debate the Gulf War issue fully and vote on a resolution conveying the body's opinion.

By taking a stand on this controversial issue, the Senate sends a message to the federal and state governments that students must be heard. Remember, it was only a generation ago that students were voicing their opinions on another American conflict. And the nation, including the

government, listened.

Some senators feel the issue is so divisive that it should be placed on referendum. However, the issue does not become less divisive when placed in the hands of the student body. The Senate is more capable of properly debating the issue.

The Senate is well informed, both on different perspectives of the war and on its constituents' opinions. It is also a proven, traditional forum for debate.

The Senate does have the responsibility to converse with student legislatures and also use other means, such as hotlines and forums to gather student opinions. Without such interaction, the trust students have in their government would be broken.

Still, it is the Senate's job to deal with any crises that might arise affecting students. In this case, the Gulf War situation does affect the students. The Senate should make a decision - that's what students expect from their leaders.



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SB *Statesman* Magazine

Up close and personal with Adam Ant

By Scott Eagan
Statesman Feature Writer

AFTER DISAPPEARING from the music scene for five years, following the very successful *Vive Le Rock* album and the single "Goody Two Shoes," this twentieth century

INTERVIEW

Q: So what were you doing when last in New York?

A: I was doing some promo. "The Letterman Show."

Q: How did it go?

A: It was cool. The nice thing about Letterman is that it's like being in a bar and the band saying, "Hey, come up and sing your tune." So it's always raw. It's really loud as well. It's very raunchy. It's probably the most live sound there is.

Q: So is it more comfortable than your typical talk show?

A: Yeah, but I didn't talk to David. It wasn't really a chat scene. It was just better to come in and sing my song and get out. But Paul and the band were really good. I think Paul Shaefer is brilliant. I love him.

Q: About your latest album, I notice it seems to be a new venture for you with these heavy, synth dance rhythms. Why did you opt for that sound?

A: Well it's just like every record I make. I try to start from scratch and not go on with things that have worked in the past or things that are trendy at the time. I've stayed very clear of doing any kind of dance format until this time. It's been something I've always wanted to do and this time I just took the opportunity. But it was just really centering in on the producer and I just happen to meet with Andre Cymone very early on. I met him in '86.

Q: Why did you pick Andre Cymone to produce this album?

A: Because I think he's probably the most talented person in that field. Out of all the Minneapolis guys, without any sort of comparisons to Prince (an ex-cohort of Cymone), I think Andre is really the most mysterious one. He's the one that nobody really knows. He's just the one who's been cranking out all these hits with Jodi (Whitley). And we met and got along really well and it started from there. And it was the time factor too, usually you've met the producer about two weeks before and he's brought in as the tech-kid. Where is Andre was really cool. We all had a real laugh doing it, Marco, Andre and I.

Q: So I suppose a big part of going into music or anything you do is to have fun.

A: Yeah, but like any other industry or business, like when you're making movies, what you see is not what you see behind the scenes. It's hard work and there's a lot of pressure. It's nice when people can react to it all in a very relaxed way.

pirate, indian and victorian had come back with a new look and a new sound. Never afraid to strip away old ideas and venture onto new ground, Adam Ant has resurfaced with a convincing record, *Manners and Physique*. This album is textured with a certain detail and quality that is characteristic of his every artistic endeavor.

Following an unforgettable performance at Live Aid in Wembley Stadium in 1985, "It

Q: I understand it was just the three of you on this album. Andre, Marco and yourself. Who did all the synth and keyboard parts?

A: It was Andre. He also did the rhythm parts. Andre's a drummer and also a bass player but he can play any instrument. He's very multi-instrumental, so we kind of left that with him. And we just programmed some of the other songs, all of us together. All this technology and stuff, I'm not a great fan of it, machines getting the credit for doing the work. We enhanced and used the machines but pretty much in a traditional way. We just all banged the songs out on guitar. It just saves a load of time doing it with programming.

Q: So is that what you mean when you said in the song "USSA", "Synthesizers made us slaves."

A: Yes. "So we smashed them up to decorate our caves." I kind of feel that it's going back on itself. And the new stuff I'm hearing in London is really raunchy. They're flirting with kind of the back end of sampling. But the more stuff they're doing is getting more down to earth. People like the Wonder Stuff who are really good and very melodic.

Q: I notice more and more bands are coming back to the fundamentals and the whole idea that you're just not going to last unless you have a foundation of acoustic sound whether it be guitar or piano because the synthesizers aren't going to do everything.

A: Synthesizers were brilliant in their heyday. I think Brian Eno, Keith Emerson, Palmer and people like that were brilliant but then it became like toys. And it's nice. It saves time. But they're basically there to be used as instruments. With disco, unfortunately, they (synthesizers) take over a little bit because it's a gimmick. Especially Acid House which I think is the pits end of the music of the eighties. It was just heavy riffs, not melodic at all. But the new stuff in London sounds like a cross between the Sex Pistols and the Beatles, the bands like the Godfathers and Boy Wonder.

Q: You seem to poke fun at a lot of things on this record. What do you mean by *Manners and Physique*?

A: Well, it's sort of a playful stab at the perpetual, full time *gyms*. The idea that you spend all this time building you body up and then walking around in baggy clothes and no one can see it. I'm a little bit more basic with that. It's like sitting in the dentist's

office, you pick up Vogue or Harpers and yet again they're giving you the fill of, for the 500th time, how to tighten up your thighs or improve you eyebrows. I find it incredible fodder for songs.

Q: In "Picadilly" you mention Francis Bacon who was a great philosopher, writer and mystic of the 17th century. What inspired you to mention him?

A: Actually, I'm talking about Sir Francis Bacon the painter. There was another Francis Bacon but this one is about eighty-one years old now. He's a great portrait artist. He's really the only one left and he's always been out on his own, basically a rebel, and he's brilliant. And you sometimes see him walking around Picadilly.

Q: I notice that when you take on a particular project or album you seem to focus on a certain culture like Victorian, Pirate or American Indian. What attracts you to a particular culture to express it in your music?

A: The attraction is the fact that they use to do things a lot better than we did in the old days. Primarily because they had to. So there was an emphasis which intrigues me, on craft. And that helped me enormously because after eight years in the music business with hills and valleys, successes and rock bottoms, you come to a point where you think what's this about? Is this me? Is this a product of my work or is this a product of commerce? And there's a lot of cynicism about music and video. And I was very encouraged by the idea that nothin's really changed since immemorial times. It's a craft. It's just that I think turn of the century artists were put on a pedestal that they didn't use to be put on. And I think it's gone full circle. So what I've done over the last few years is search out the craft and search out the way artists use to work and how they use to consider themselves and start from there. So acting to me, is a craft. You've got to put the time in. Music's a craft and you've got to put the time in. And those kind of things; attention to detail, attention to quality. It just happens to be looking back two hundred years ago instead of on recent times. I think rock and roll looks back on the 50s, the 60s, the 70s and now the 80s for inspiration. I just look back two hundred years before that. It's more intriguing to me. And then trying to find something that relates to now and mixing the twow, like not interpreting it historically, just literally.

Q: How did you get into acting?

A: I had been thinking about it a lot. But I

Deciding there was time for both, Ant has made his eager and long awaited return to music by explaining, "You have to be away from something to truly appreciate how much you love it."

Dressed in black jeans and a black sweater with a big red heart in the center, "My heart is in my work" he remarks, Ant is anxious to talk about music, acting and his medieval approach to his work.



was not very encouraged by the fate of most of my other rock and roll contemporaries that had gone into acting and been hammered by critics and public alike. Rock and roll singers are renown for being box office poison primarily because if they step outside of that very esoteric, left-field cult movie, where they're accepted, it's very hard to be acclaimed. But I started acting in the theatre. The Royal Exchange Theatre Company invited me to do Joe Orton's "Entertaining Mr. Sloane" and I did that for three months. And after that I realized that it was very different. There were no similarities to music whatsoever and that you had to learn.

Q: You did a movie called "Slamdance" with Tom Hulce. What was it like working with this Mozart portrayer?

A: Oh well, he's cool. He's still got the giggle. When he does the laugh, you know, it's funny. And I've learned from people like Tom Hulce and Steven Spielberg.

Q: Didn't you work with John McTier-nan the director of *Die Hard* and *Hunt for Red October*?

A: Yeah, I did "Nomads" with Pierce Brosnan (Remington Steele), directed by John. And, you learn from these people. And I'm slowly learning a craft with some very good craftsmen. It's like if somebody wants to know about rock and roll or learn about being a musician, they should go out on the road with a very successful musician and watch what it's all about. No one can teach you that.

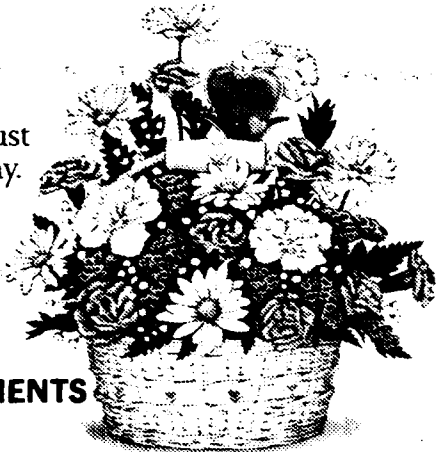
See ANT on page 10

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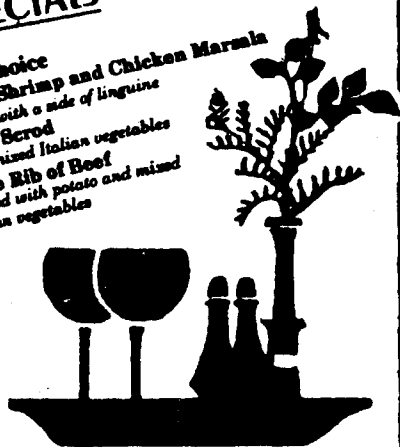
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CAMPUS VOICES

"What is the most romantic thing someone has ever done for you on Valentine's Day?"

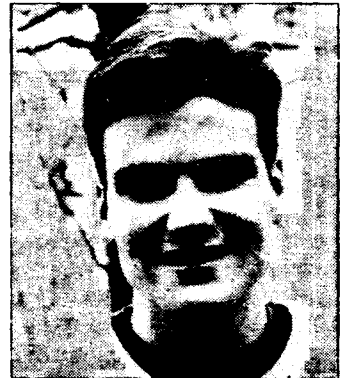


Christina Brockman, age 22
Business Major

"I was angry with him because we wouldn't be spending Valentine's Day together. When I went back to my room I found index cards layed out on the floor that said 'I Love You' with a rose in between each one."

Brian Hahn, age 23
Mechanical Engineering Major

"A girl who I had only been seeing for a short time invited me over for dinner. Upon arrival, I was overwhelmed, the mood was perfect, the fire...my favorite meal...the music. It ended up being a very special memory."

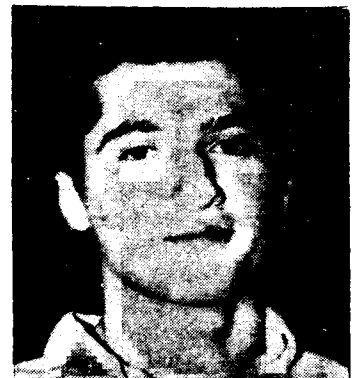


Jasilia Ganiaris, age 20
Humanities Major

"My boyfriend, who lives in Richmond, VA, called me and sent me plane tickets for Valentine's Day, and told me to bring something really nice to wear. Upon arrival at his house, he had a beautiful candle lit dinner all ready, took me out dancing and it turned into a wonderful Valentine's Day."

Giorgio Kolaj, age not given
Information Systems and
Engineering Major

"We went to Chelsea to play pool then went to Little Italy. She took me to the Metropolitan Opera House."



By Chris Vaccica

Valentine's Day is a Time for Cheap Motels

ASIDE FROM THE FACT that Charlie Brown is a bald fourth-grader and I am a college student with a full head of hair, we are a lot alike. Both of us are losers when it comes to Valentine's Day.

The Funny Bone Otto Strong

As we all know, Charlie Brown is fond of the little red-haired girl. However, she is not fond of him. And every year he tries to offer his humble Valentine's Day card to her, she never notices. Maybe if this fourth-grader had just a little bit of hair, he would be able to win over his dream girl. But as long as he looks like a junior version of Homer Simpson, don't count on it.

To complicate matters, the aggressive tom-boy, Peppermint Patty, has the hots for Chuck. Contrary to the little red-haired girl, she constantly expects Chuck to send her a Valentine. Poor Charles. The only babe that's interested in him can also beat him up.

This leaves Chuck in the precarious

position of having to slip a valentine to one girl without the other one noticing. Sounds like some plot from *Three's Company*, eh? Somehow I just can't see Chuck being in this position.

While I may never have been in Chuck's shoes, I have been in some pretty tight spots. Like Chuck, the thing I always hated about Valentine's Day was having to exchange cards with all of your classmates. It was on this type of day that I wished I had an eight-hour orthodontist appointment. Even though handing out cards to all of your classmates was intimidating, the only thing that was worse was trying to slip one to your dreamgirl without anyone noticing.

One way to avoid this problem is to simply leave the card in your dreamgirl's desk. This is simple. When all your other little classmates are playing hit-the-cafeteria-monitor-with-the-applesauce during lunch, you make believe you're going to the bathroom, but instead you sneak back to your classroom and plant the card in her desk. Then simply return to the lunchroom.

After lunch you return to class only to find that the desks have been switched and you have accidentally placed a valentine in Butch's desk. Not that this has ever happened to me, of course. If I were Char-



lie Brown, the card accidentally would have been placed in Lucy's desk.

Maybe Charlie Brown would have fared better if he were under the watchful eye of a cherub. This cherub could have provided Chuck with the confidence necessary to deal with the little red-headed girl.

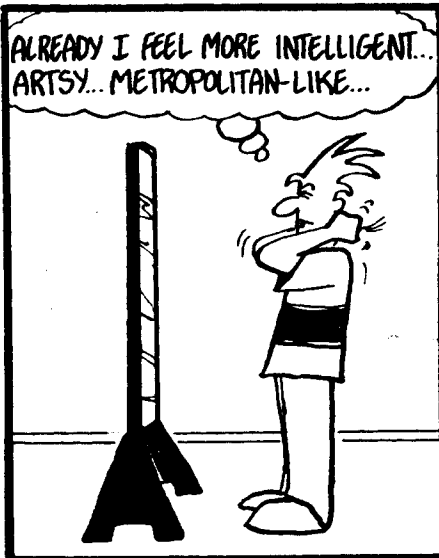
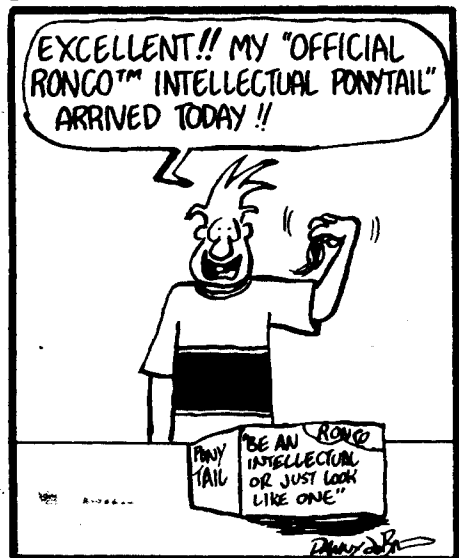
Notice what I've just done: I've just fallen into that tired old plot of having some Cupid fire an arrow at the male. This is supposed to fill the male with love and amorous feelings, but after getting stuck with an arrow, one might think the word pain, not love, would come to mind.

I'm well aware that it's not logical for a male to fall in love after being shot with an arrow, but then again it's not logical for a winged-child to fly around shooting love arrows without a coat in the middle of February. However, the pictures of this kid look more like the Pillsbury Dough Boy - firing love croissants, I suppose. Imagine being hit with a blueberry croissant. Maybe it's me, but that doesn't sound very romantic. If you don't believe me, try giving a Valentine's Day gift to a girl with a big blueberry stain on the back of your pants.

In addition, this concept of firing objects towards unsuspecting males sounds rather belligerent. Valentine's Day is not a time for such graphic violence. It is a time for love, candy, flowers and really cheap motels that charge by the hour. (I'll probably be sent to humor hell for including Charlie Brown in the same column with motels that don't even get one star under the triple A's rating system, but that's life.)

As far as receiving Valentine's Day cards goes, this year does not look very promising. Like Snoopy, whose collection of valentine's annually exceeds Charlie Brown's, my own dog, Clyde, also blew me away last year, three to one. And he doesn't even have his own dog house.

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Adam Ant

ANT from page 7

Q: So do you think a big part of becoming successful is modeling others that have succeeded before you?

A: Yeah, but then one day arrive at your own style. And I think people are very shy to admit that imitative stage. They think it's an inspiration and it's not unless you're a genius of which there have been very few. Everybody works bloody hard at it. My problem with classes is that I know so many actors who are so messed up by techniques that are outdated. And at the end of the day I don't want to be a disciple for anyone. If I can't come to my own conclusions instinctively and act it I shouldn't be doing it.

Q: Do you think formal training can be detrimental to the creative process?

A: There's room for learning in the context of the job. If someone says to me "Would you like to study?" Yes I would. I study a character. If someone says "You've got to play a gymnast" then immediately you're looking at spending a large amount of time with a gymnast. That's the learning process, to create reality so you don't look like you're acting. There are some excellent teachers, don't get me wrong, but you can read their techniques and take what you want. But as for having a *guru* and saying, "my teacher this" and "my teacher that," my question is: has your teacher tried to be an actor by any chance? And with music, session men are session men because they can't fit in with bands. They want the money but they don't necessarily want to go through the pain of getting a hit. I know musicians that can play Mozart but they can't write a tune; a hit tune. In a way it's just a sort of snobbery that will go away eventually. Personally speaking, there's always going to be someone out there to tell you that you could have done it better.

Q: Do you feel you have enough time for music and acting?

A: I find people sort of have a strange thing about it. They think, "Are you going to stop acting now?" Well no, of course not. I'm not going to work for five years to do nothing. I think there's plenty of time to do both. I've had music on the back burner for so long now that I'm happy to be doing something again that's natural to me. I'm as comfortable with music as some of the more established actors probably are with their art form.

Q: Do you enjoy one more than the other (acting or music)?

A: I enjoy music more because it's more instinctive. But acting involves a lot of other personalities and because of that and the fear involved, because it's so new to me and has no bearing on what I've done as a musician, it attracts me because it's difficult. It intrigues me. It compliments the fact that you've got one thing you're very natural with and another you're trying to be natural with.

Q: How old are you now?

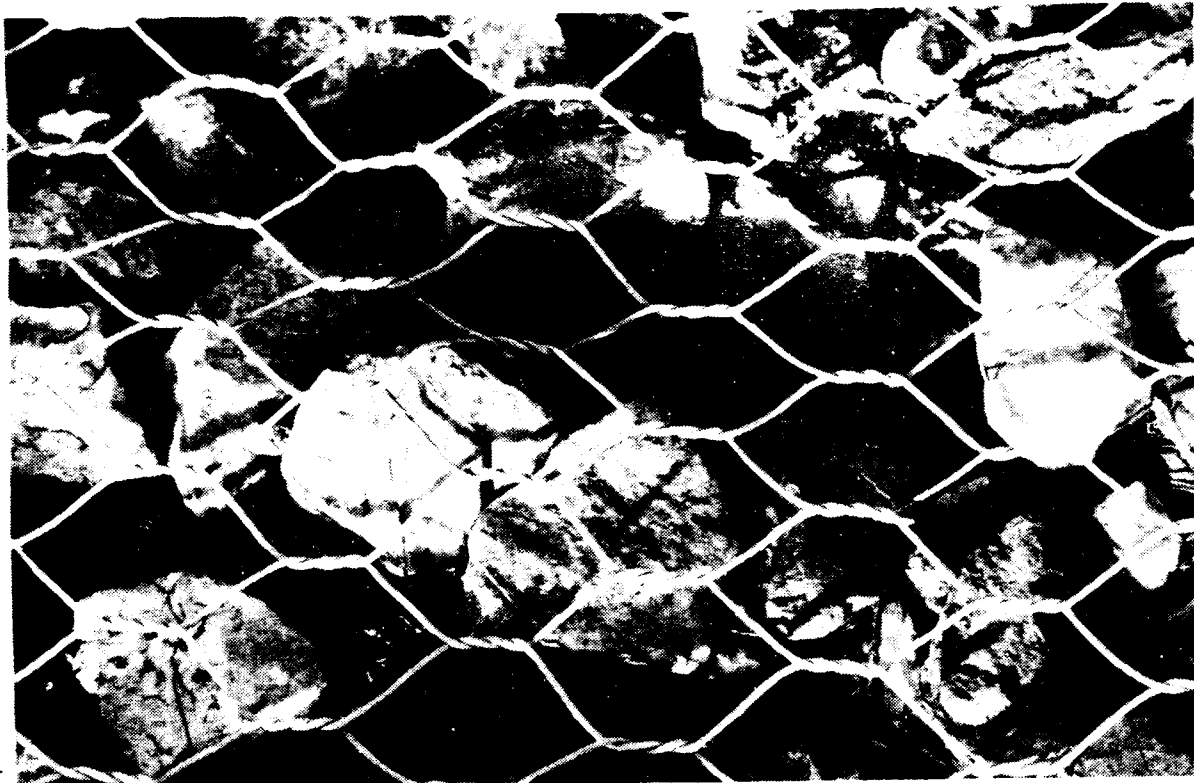
A: Thirty-five.

Q: Is Adam Ant a fictional character created out of your imagination?

A: Well, *The Ants* comes from the Beatles. I grew up listening to the Beatles and thought insect names were kind of nice. *Adam* was the idea that I wasn't shaped like the typical skinny contemporary singer of the 70s. I had a naturally larger build and the idea of *Adam* really came from looking at pictures of Renaissance paintings of Adam and Eve. It was something I just picked up on and put the two together.

MY MIND'S EYE

CHRISTOPHER REID



Untitled

This photograph of a retaining wall was taken at ten o'clock one morning down at the Mill Pond in Stony Brook.

A Nikon FM-2 was used with a 70-210mm lens. Setting was 1/250 second at f5.6.

Q: Is it frustrating when women approach you interested in you name and your body instead of your mind and your soul?

A: I think I can deal with that. I think most men can deal with it. I don't really get a great deal of problems with that because I think I should be big enough and old enough to know when someone is sincere or not. I have a very private life, and I separate the two. When I'm meeting people it's basically pot-luck and I deal with it on an individual basis. Obviously people are fascinated by fame. I was, before I achieved any, and I still am. We'd come out of concerts in the old days in '78 or '79 and the place would be surrounded by skin-heads with pool cues waiting to wack us!

Q: So I suppose you had to literally stick together as a band.

A: Well a group is like a body. The singer is the head and the band is the arms and legs and no one wants to look at just the head sitting there. Whatever band I was in or whoever was in my band, I never forgot that it's a group and there are commitments and if someone doesn't want to commit then they've got to move on. There's nothing personal about it.


Q: Where does the writing begin for you?

A: It all starts with me and Marco, two acoustics and a blank bit of paper in a bedroom. We've written our last four albums with two very tiny little SONY Walkmans. All the albums, every single song has a version there! That's where it all really starts for us. You don't need all that technology. Everybody has their own discipline and develops their own techniques. And that's what makes you different. It's ten percent inspiration, ninety percent perspiration. That's all it ever was. That's all it ever will be.

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Opinions

When Do I Love Thee?

By Raymond Iryami

Valentine's Day, one day out of 365 days a year, is devoted to love and lovers. On Valentine's Day, we remember those who we need so much everyday of our lives, and we thank them for it on this one special day and tell them in words that no poet — no matter how imaginative and scholarly — could ever recite.

The picture, if not the plan, is absolutely perfect. Not too many things are more important than expressing gratitude and one's love and affections for the person who we (or Cupid) has chosen to brighten our days. The problem is it only occurs on one day.

Why do we have to wait for one particular day when anyone who is half-alive and pays the least amount of attention to the media knows that it is time to do something nice for a loved one. As a friend and former teacher would put it, why do we need Hallmark to tell us when to tell someone that we love them.

Many people would tell you, that they are much too busy with their lives to be able to commit the tremendous amount of time, money and effort that goes into making everyday into a Valentine's Day. I agree with that and would go so far to say that

Raymond Iryami, a junior at the University at Stony Brook, is a Statesman staff writer. The views expressed are his own.

even Cupid has things he is obligated to perform on an everyday basis. Furthermore, having radio and television reminding you about such events is much easier than most of us trying to remember them on our own. But there is a way to solve most of these problems.

For instance, we could do something that we ordinarily reserve for a special occasion on a regular basis. Leaving a rose, box of chocolate, or a card saying "I love you", does not demand too much in the way of resources. For most people, the problem is doing it on a regular basis.

There are things that we do on a regular basis that we could use to serve as reminders that this day would be a good day to do something special, again considering your own means. Take toilet paper for example. At some point of time, we realize that the old roll is gone and proceed to open a new one. This happens all the time. So, the next time you open a new roll of toilet paper whether at school, home or work, you could remember to pick up a rose or something on your way to see your sweetheart.

As with the way you choose to show your appreciation, the "prop" which could serve as a reminder is also your choice. Use your imagination. Toilet paper was just one. Others could be the day you run out of toothpaste, the day you get a haircut, the day you finally do that laundry, the day you get a letter from a old high school friend, the day... there are many things that we do as a part of our lives without even thinking about it, showing our love for someone should be one of them.

Peaceful Solution Is Best

By Alejandro Mendez

Several weeks ago I wrote my opinion of why we were stationed in the Gulf. I still believe that today. My brother, Rafael Mendez, also has made his opinions clear. He is sixteen years old, and a high school student in Queens. My brother has expressed his opinions best on paper with his extraordinary poems. One poem reads:

PEACE—NOT WAR

The day is still. Gloominess roams everything.

Thoughts run through my mind of what tomorrow may bring.

For we are in war, to fight for what is right.

Wars are horrible to anyone's sight.

Wars are terrible. Their memories never ends.

Why not put our swords down?
Be peaceful, be friends.

For war turns life more into a frown.
Many lives shall be lost, many shall go down.

Who knows when it will end, who knows when it will be over.

Though more casualties will happen as time is getting older.

All I can rely on is my prayers to the Lord.
I speak from my heart,
not from my sword.

Let us look back for just one more time.
Let us find a peaceful solution,
and leave our thoughts behind.

let us chant words of love,
and not words of hate.

Let us open to compromise,
before it is too late. Let us pray for the families

of the soldiers out there.
Let us pray for their safety,
let us pray for God's care.
Let us be peaceful, and be friends with our enemies.
So we can live peaceful lives with our friends and our families.
Let us join hands together,
and keep praying for peace.

For in this war,
we shall go down in one piece.
Let us make signs of peace,
and not signs of war.
let us rid of this evil,
let us shut down it's door.
Let us show off our signs.
Let us sing, let us dance.
For all that we are saying,
is give peace a chance.
Let us bear down our arms,
let us shed blood no more.
Let there peace,
let there be no war.

And one can tell he believes in peace. So do I. However, he adds, "A peaceful solution is always the best solution. But if there is a war we shall defend the good from the evil. Until evil loses existence, goodness shall always be there to FIGHT IT!" It is unfortunate, but necessary that what is going on could not have been averted. All thanks to that nut Saddam Hussein. All I can say, and my brother as well is, that this war may be quick and decisive. We support our troops 110%. I have a friend stationed in Saudi Arabia. I wish him a safe return home, and to our troops as soon as possible. May God bless them and God bless America.

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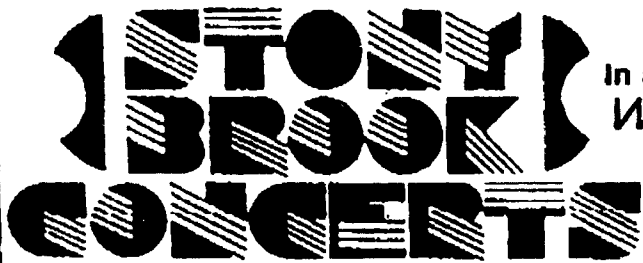
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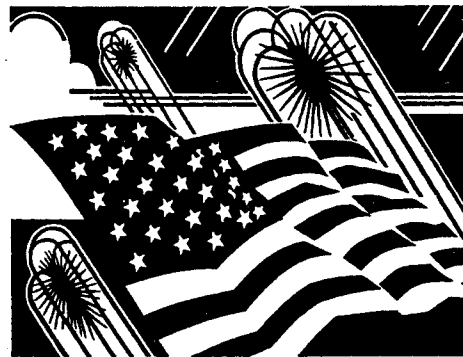
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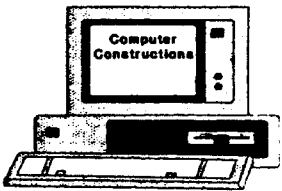
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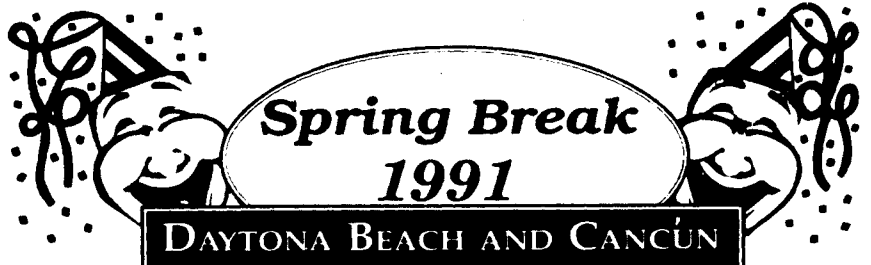
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Patriots pound Panthers, 92-63, to move to 19-2

PATS from page 16

the Panthers' leading scorer, was held to six points on two for 13 shooting by the tight marking of Bunche. He was also slapped with a technical foul before he left the court for hitting Farmer.

Farmer, who recently has been setting up in the post more, reflected on his tendency lately to be involved in confrontations. "It's really not me. (Opposing players) trigger it," he said. "That's how it was in high school (at state champion Hempstead), when everyone was gunning for us." Farmer also said that his unwillingness to back down from confrontations, coupled with an ability to maintain his composure, rattles the opposi-

tion and "takes their minds off the game." The physical nature of his play helped Farmer get to the line 11 times, and he converted all but one free throw. The entire Panther squad took only 11 free throws, while the Patriots were 30 of 42 from the charity stripe.

Wednesday night, the Patriots let a laughter turn into a heartstopper when the Valiants lived up to their name with a late charge. Stony Brook was up 91-69 with less than five minutes left when Manhattanville scored 14 unanswered points and eventually cut the lead to six before the Patriots sank their free throws in the final minute.

"This just shows you can't underestimate

a team," said Simon, who had nine points and eight rebounds. "We let them back in it."

Manhattanville had appeared to be easy pickings for Stony Brook before the late surge by the Valiants.

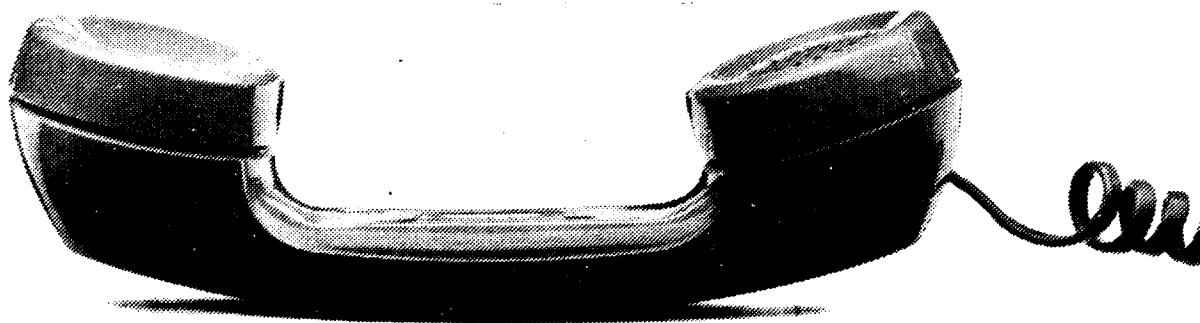
Smith had 26 points, including four three-pointers, was a perfect 10 for 10 from the foul line, and added four assists. Bunche had 20 points, 12 rebounds, three assists, and three steals. Hayn and Wardally also scored in double figures.

The Patriots never trailed, and a 15-2 run midway through the first half gave them a 37-19 lead. A Charwin Agard basket made it 43-21, and the halftime tally was 49-30.

The lead got up to 79-52 in the second half before the Valiants cut into it, led by Dan Mackle, who had 27 points on 13 for 18 shooting from the field.

The Patriots, now 7-0 in Skyline Conference play this year, take to the road this week for games Tuesday, against the Merchant Marine Academy, and Thursday, against Mt. St. Vincent's, before returning to the Indoor Sports Complex Saturday night at 7:00 PM to host Staten Island. The Patriots have already beaten the Mariners and Staten Island by substantial spreads this season, and as Farmer said Saturday night, "If we play well, I don't see anybody beating us."

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Intra. teams to Regionals

One male and one female intramural basketball team from the University at Stony Brook will compete with up to 50 other area colleges and universities during the March 9 Shick super Hoops Regional Festival at the Dodge Fitness Center of Columbia University.

The men's team, Leathal Weapon III, which includes Arneard Wilford, Peter Maciejewski and Brian Sullivan and the women's squad, The Gladiators, which will be comprised of Marie Turchiano, Michele Turchiano, and Michele Abbetello, advanced to the intercollegiate tournament by winning the on-campus Schick Super Hoops Three-on-Three Basketball Tournament.

The top two male and female at the regional festival will advance to play for the championship at Brendan Byrne Arena on March 17. The teams will play during halftime of the New Jersey Nets vs Charlotte Hornets NBA game.

Upcoming intramural events include the Basketball Free Throw Competition, scheduled for Wednesday, February 13 and the Basketball Three Point Shootout, which will be held on Wednesday, February 20.

—Intramural Department

When you party remember to...



Don't get wrecked. If you're not sober—or you're not sure—let someone else do the driving.

Ray Goes Distance Because of Norris' Mistakes

SUGAR RAY LEONARD has yet to be knocked out. On Saturday night, he managed to elude the ten count once again by going the distance against "Terrible" Terry Norris. Unlike his many previous fights, Leonard's evasion of the knockout was not a result of his having fought with great skill and immeasurable tenacity. Rather, Leonard's ability to go the distance was a result of Norris' many mistakes. Put simply, the fight had no business lasting as long as it did.

Extra Point Peter Parides

Norris' faults can be traced to the early rounds. After a very good first round, the champion put Leonard down in the second. When the round came to a close, Leonard was evidently hurt, and hurt bad. Instead of going at the challenger in full

gear, Norris became tentative. At one point in the third, Leonard was up against the ropes, with his hands up in the air and an aimless look in his eye. Every punch Norris offered went unmatched by the much older Leonard.

At this point, it seems pretty evident that the fight was over. It would have been if Norris had gone in for the kill like he should have. But instead, the champion, for some inexplicable reason, backed off from Leonard, allowing him to survive the round and regain some of his composure.

The sixth round saw Norris make a cardinal mistake. He allowed himself to be backed into the ropes. In the middle of the round, Norris and Leonard were exchanging blows in the middle of the ring. Just when Norris was in command of the exchange, he backed off. This action allowed the experienced Leonard to push the 23-year WBC Middleweight Champion into the ropes. Leonard could not do much, though, as his punches were too soft to have any effect. Considering how Leonard was, he was bleeding from his mouth and had a large amount of swelling

over his left eye, Norris should not have allowed himself to end up on the ropes.

In the tenth round, Norris repeated the mistake he had made in the third. The champion, as in so many previous rounds, had Leonard on the ropes. The challenger had no fight in him and looked as if he was about to go down. But for some mysterious reason, Norris again backed off of him. This scenario was repeated in the next round. In that eleventh round, Leonard was so weak after being hurt so badly and going down twice that he fell through the ropes at the mere touch of Norris' glove.

For the umpteenth time, the champion could have put Leonard away in the twelfth and final round. Leonard was up against the ropes, sustaining massive blows from the young boxer who grew up idolizing him. But just as Leonard seemed ready to go down, Norris again backed off and seemed unwilling to hit him. Several seconds later, the bell rang. Norris won a unanimous decision, but Leonard was able to get through another fight without being knocked out.

Leonard was very lucky to have not been knocked out. The challenger may have fought his worst fight Saturday night. His punches were too slow, offering no match for the much faster blows of the younger Norris. Leonard's slowness was evidenced by the many flailing, inaccurate punches he aimlessly threw.

His defense was nonexistent. Leonard constantly left the left side of his head open. This led to the cut in his mouth, and the swelling over his eye.

All these conditions would lead one to believe that Leonard should have gone down quickly. He should have. Norris could have had him in the third... and the sixth, seventh, eighth, ninth, tenth, eleventh, and twelfth rounds. Maybe Norris did not want to embarrass his idol by knocking him out. This is no excuse. A boxer must take every chance he is given, or he may lose. Last year, for example, Meldrick Taylor was in total command of a fight he ultimately lost to Julio Cesar Chavez. Norris' failure to knock out Leonard shows that he still has a long way to go.

Marie Smith is the mother of a champion

MARIE from page 16

many accomplishments. But as his mother affirms, this is nothing new.

What the son lacks in self-praises, his mother compensates for in genuine

admiration. "He's my favorite player. I used to follow basketball as a young person, but ever since Emeka started playing, I only follow him and his team."

While the athlete's mom bestows her gifts of patience, support, understanding

and confidence upon her son, the athlete bestows his gifts of talent and sportsmanship upon his Pats. Emeka Smith shines with pride when his mother is mentioned in conversation. He emphatically says, "I love my mother." And vice-versa from

the mother to her son.

(This story is a reprint of a story run last Thursday. That printing did not produce the story in its entirety. Statesman Sports apologizes for the mishap.)

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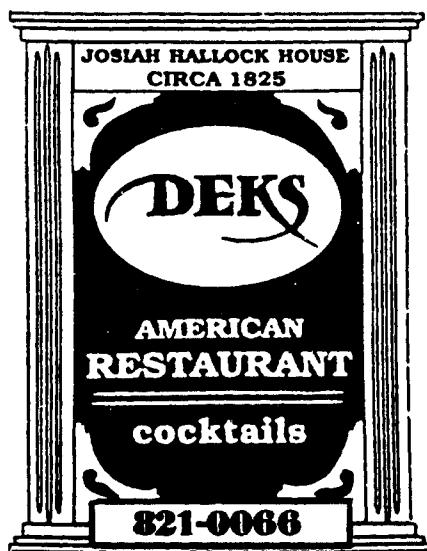
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Statesman Sports

Monday, February 11, 1991

Patriots pulverize Panthers Move to 19-2 with 92-63 blowout

By Liam McGrath

Statesman Men's Basketball Writer

Ricky Wardally knew early in Saturday night's men's basketball matchup against Old Westbury that he might have a big game. "I got into the flow real fast. I felt comfortable - and confident," said the 6'6" sophomore forward.

MEN'S BASKETBALL

Sure enough, Wardally was the dominant force on the floor for most of the 26 minutes he played, and the Patriots, also receiving a monster performance from Vincent Farmer, outraced the Panthers to a 92-63 blowout.

Wardally's line - 13 points, 12 rebounds, two blocks, and two assists - couldn't begin to indicate the effect he had on the game, especially during its critical stages. He seemed to be everywhere, making deflections, altering Old Westbury shots, and filling the lanes on both ends. Meanwhile, the 6'3" Farmer, also a sophomore forward, finished with 16 points and 13 rebounds, providing a dominating physical presence in the lane.

The win, which followed a 98-91 victory over Manhattanville Wednesday night, finished the Patriots' sweep of their latest three-game stand at the Indoor Sports Complex, and left them at 19-2 with five regular-season games remaining. If Stony Brook, second-ranked in the state, maintains its rating, it will almost certainly host at least one NCAA playoff game.

Though Old Westbury, which fell to 7-13, may not be as strong as any team Stony Brook may meet in the playoffs, the rivalry between the two Long Island schools made for an extremely emotional contest on Saturday. Old Westbury brought eight cheerleaders and a busload of fans east for the game, and the Panthers hit the court fired up too, opening a seven-point lead in the first five minutes.

The difference, as it is in many Stony Brook games, was the defense. Twice - once in each half - it spurred major runs. The first erased Old Westbury's early lead; the second erased any doubt of the game's outcome.

After falling behind 12-5 - Wardally had four of Stony Brook's points - in the first five minutes, the Patriots went on an 18-0 binge. Farmer started it with a three-point play inside. After a timeout in which coach Joe Castiglie exhorted his team to "kick it into gear", Wardally cut the gap to 12-10 with a tip-in, and Farmer tied the game following a Curtis Bunche steal. Then Wardally made a block and Bunche hit an outside shot, giving the Patriots the lead.

Wardally continued the run with a turn-around jumper. The next play typified Wardally's all-around effectiveness - and the Patriots' effort. Wardally deflected a pass,

and Farmer dove to the floor to beat two Old Westbury players to the loose ball. Farmer relayed it to Bunche, who spun down the floor, leaving Panthers in his tracks. Wardally, following the play, grabbed a rebound and was fouled. He hit the free throws, and then a jumper the next time down the floor. After Steve Hayn converted an offensive rebound, Wardally ended the run with a free throw that gave him 11 points and gave Stony Brook a 23-12 advantage. In all, Old Westbury went nearly 10 minutes without a point.

Wardally's performance did not go unnoticed. "Ricky's got enormous talent, talent I'm not even sure he knows he possesses," said Castiglie. "Last year as a freshman, he got into a groove and contributed very much. This year, he's just finding it - the timing couldn't be better."

The Patriots took a 38-22 lead into the locker room, and maintained that margin for a few minutes in the second half. Wardally blocked a shot and got a pass at the other end for a dunk - "That's what I love to do," he said later - to make it 43-27, but then the Panthers fell asleep and let the Panthers bite through the double-digit margin. Old Westbury forward Noble Ejiogu, who tied for game-high scoring honors with 20 points, got a basket and was fouled. He missed the free throw but the Patriots froze outside the foul lane, allowing a surprised Eddie Britt to grab the rebound - one of his 17 on the night - and dunk. When the Panthers made a steal on the next play and hit a three-pointer, they had cut the lead to nine, 43-34, in a matter of seconds.

But the Panthers never got closer than six, and the Patriots eventually pulled away on the strength of their second scoring explosion, a 23-4 run. With Stony Brook up 56-49, Mike Francis converted a three-point play off a rebound to push the lead to 10. Then Yves Simon knocked the ball away from a Panther, saved it with an on-the-money, behind-the-back pass to Emeka Smith as he fell out of bounds, and hit a free throw after receiving the return pass and being hammered by William Myrie, who fouled out with 9:04 to go. Simon hit a three-pointer next, and Hayn hit from outside to make it 65-49.

Old Westbury called timeout, but still couldn't contain the Patriots. Smith and Hayn, who led the Patriots in scoring with 20 and 18 points, respectively, had four each and Simon and Mike Francis hit consecutive three-pointers to finish up the four-minute run, extending the lead to 79-53.

Simon, who later hit a third three-pointer, filled up the box score with 10 points, seven rebounds, four steals, three blocks, and two assists in just 18 minutes off the bench. Overall, the Stony Brook bench outscored Old Westbury's, 34-10.

Old Westbury guard Tyler Wilson was the next to foul out, with 3:36 left. Wilson,



Emeka Smith (11) poses with family and friends after scoring his 1000th point.

Mother of a champ

By Sandra B. Carreon

Statesman Assistant Sports Editor

It was like a Hollywood script. Entering Monday night's basketball versus the Hunter Hawks, Patriot guard Emeka Smith needed only 17 points to reach the career mille-mark. And so it was fitting that with just 17 seconds left in a game the Pats would eventually win, Smith stood alone at the free-throw line. The eight baskets he made in succession were his; the applause accorded him by the fans were his; and the moment, only some dream about, was again his.

As the unassuming 5 foot, 11 inch boy-wonder held center stage trying to concentrate on his shots amidst the standing ovation, his proud mother graced the front seat of center row, leading the crowd in cheers. "That's my baby," she was saying. "That's my baby."

Marie Smith is a regular spectator. Attired in a grey cashmere sweater and white skirt, the enthusiastic mother paid close attention to every shot, every pass, every steal her son made while simultaneously tending to her four other children sitting beside her. But when the Patriots' number 11 took a shot from the outside for a swish, the happiest fan of them all lost composure, jumping up and down - hugging and kissing Abdul,

Lakisha, Sabrina and Zakee - screaming "Emeka...Emeka..." In the excitement, she lost herself in the hoopla. After all, that's her baby. Her eyes shone of pride and her mile-wide smile affirmed 19 years of devotion to a Patriot star whom she had always known would be one.

The elder Smith works for the New York City Board of Education Substance Abuse Council. She's proud that she has managed to bring all of her five children up, secure from the evil of drugs, in a neighborhood teeming with drug dealers and addicts.

And so it is with Marie Smith, who believes that by setting a good example for her son, she was making him the person he now is. "I instilled a lot in him. I try to be a positive role-model. I never did anything illegal. So he doesn't either." She maintains that though she has a special closeness with her son, she is not overbearing. "I told him to be himself, just be himself."

Emeka is very much himself. As a twelve year old, his love for basketball never overshadowed his commitment to academics. As a young adult today, his continued passion for the game is second only to his love of family and strong adherence to principles. He grips to modesty and yields to fame despite his

See MARIE on page 15