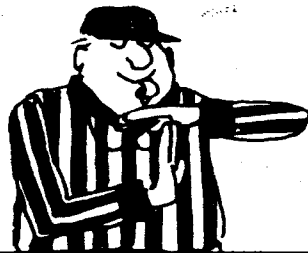




Many Shades Of Jazz Trio



V-Ball Team Loses Game

ALTERNATIVES

SPORTS

Statesman

VOLUME 33, NUMBER 15 STATE UNIVERSITY OF NEW YORK AT STONY BROOK THURSDAY, OCTOBER 26, 1989

Results Of Elections

By Glenn L. Greenberg

Students are willing to pay for better television reception, a \$2 student activity fee for the National Collegiate Athletic Association, and a \$1 increase for the regular student activity fee, according to the results of the Polity election from Tuesday night.

The closed-circuit TV referendum and the student activity fee hikes passed in the elections that determined judiciary posts, but leaves the positions of freshman representative and treasurer to be decided.

The votes for Jimmy Swan Smith and Scott Joachim were so close the final results will be announced after a recount of the votes, according to Tracy Peers, Polity senator. A run-off conducted on Wednesday, November 1, will determine whether Racheal Boatswain or Jerry Cooke will be the new treasurer.

Elected to the student judiciary were Joseph Mignon and Melissa Carter.

Votes for the referendum easily outnumbered those against. Out of 1284 votes in the closed-circuit TV, 788 votes were in favor, 623 were against and 94 four voters abstained. In the referendum for the NCAA activity fee, a total of 1578 votes were cast: 717 for it, 674 against and 200 abstentions.

The Rush of Troupe's Rhymes

By Amelia Sheldon

Harsh facts and a hint of fun ran through the poetry and prose of Quincy T. Troupe as he skipped and popped through a taste of it on Tuesday night for about 40 people gathered in the Unity Cultural Center. A prominent writer in many mediums, Troupe has just finished biographical books on author James Baldwin and musician Miles Davis. He has had four volumes of poetry published, one of which won the 1980 American Book Award for Poetry. He is currently working on an article on Haitian art for Elle magazine.

Also a teacher for 21 years, Troupe is a member of the faculty at the City College of Staten Island and Columbia University.

Although Troupe said he was not interesting to one of the audience members, the snatches of his life he shared along with and through his poetry would lead one to believe otherwise.

"I had only two passions," said Troupe, "basketball, and reading and writing." After an injury to his knee while playing basketball with the All Army Team throughout Europe and Northern Africa in the early 1960's, Troupe said he turned



Quincy T. Troupe

Statesman/Andrew Mohan

from his first passion to his second.

Troupe's poem dedicated to the basketball player Irving "Magic" Johnson mimicked the fast dribbles down around the court, the fake, the final swoosh of the ball and the smile of Johnson: "You created your own space to fly through," read Troupe of the six-foot nine-inch wonder. The poem reflected Troupe's

knowledge of the game and its rhythm. The work took you courtside and the way Troupe read it, it was easy to see his love for the action there.

Aside from that great, tall athlete, Troupe's work immortalized other black artists. The poem Troupe wrote for the musician and composer Duke Ellington upon his death on May 24, 1974 called Ellington to heaven. "So get up and fly away Duke...raise on up, your band's waiting," read Troupe with the swing of jazz driving the piece. The thunderstorm that hit New York that day was the musicians in the heavenly realm playing Ellington's entrance theme, said Troupe.

Leon Thomas, a great singer and friend of the poet's asked Troupe why he hadn't written a piece on him. So, Troupe said, he wrote one that captured not only the singer's voice but the bar atmosphere that he sang in.

But, not all of Troupe's works were celebratory. The images conjured up in "Up Son South of Alaska" and the poem, "Flies on S—" were the hatred and fickleness within people. "Crows, razors and ropes and bullets that shared dark

(Continued on Page 2)

Sheehan on Vietnam Experience



Neil Sheehan

Statesman/Cathy Jestel

By Dara Santman

"Vietnam: How Could This War Have Happened?" this was the title of the speech given by Neil Sheehan on Tuesday, October 24 on the main stage of the Staller Center for the Arts. Sheehan stimulated the audience's mind with a lecture on how the lives of 58,000 American soldiers were lost because of America's refusal to believe that the United States shares "fallible humanity... with mankind," and has the "capacity to do evil."

Sheehan, one of the nation's foremost journalists, author of *A Bright Shining Lie: John Paul Vann and America in Vietnam*, was the United Press International's Vietnam Bureau Chief from 1962 to 1964 and is the man responsible for obtaining the Pentagon Papers for the New York Times. He holds a Bachelor of Arts Degree cum Laude from Harvard, worked for the New York Times in New York, Djakarta, Saigon, and Washington, and has won many awards including the Sigma Delta Chi/Society of Professional Journalists Distinguished Service Award and a Citation of Excellence from the Overseas Press Club.

The audience was awakened to the reality of America's

(continued on page 4)



Troupe Literary Beauty

(Continued from Page 1)

legacy," chanted Troupe "...crow wings covering the sky." The song he dedicated to his son focused on the brutality blacks have suffered under white rule in the United States.

"I didn't like to believe it either, I used to play basketball all the time," said Troupe, of reality of the treatment blacks in this country. The echo of one of the last lines Troupe read in Up Son came to mind; "reduced over time to bone dust," as Troupe talked about getting his teeth knocked out while at a sit-in for black voting rights in Louisiana. But there is hope and beauty in the words of this harsh poem too in one of the final lines; "We are keepers of secret guitars," Troupe read.

The beauty in life and people has become his focus, Troupe said, adding that he had killed a lot of people figuratively with his earlier, violent poems.

"I want to talk about beauty in us...there is a lot of beauty in us that we don't deal with," said Troupe, adding that he has begun, over the past nine years, spending a lot of time in Haiti getting in touch with the beauty of the isolation and simplicity life there offers.

When people asked about writing, Troupe said it was a long haul and difficult. It takes hard work, dedication and some good breaks.

"Miles picked me to write this book and I am very very thankful to him for that. In this sense Miles opened a lot of doors for me," said Troupe.

Reading parts of *Mouth*, the book he co-authored with Davis, Troupe said that the book not only had story of a great musician, but some of the history of this country that people should know about.

"We have to know about ourselves," said Troupe, adding that it was totally necessary to know about Malcolm X, Martin Luther King Jr. Miles Davis and others.

G. Michael Bagley, who teaches in the African Studies Program, also spoke at this gathering organized by the Malik Sigma Psi Fraternity.

Bagley focused on the need for students to demand that secondary and higher education continue to serve the needs of blacks and hispanics and all students. This need includes the existence of black and hispanic professors as role models for those students. The drop in enrollment of these minorities in colleges and universities is a sign the fight has to continue, said Bagley.

"You will be responsible for another generation, if you don't move to make changes for generations that come after you...their skills will be more marginal than yours," said Bagley.

THE WEEKLY CROSSWORD PUZZLE

PUZZLE SOLUTION ON PAGE 4

ACROSS

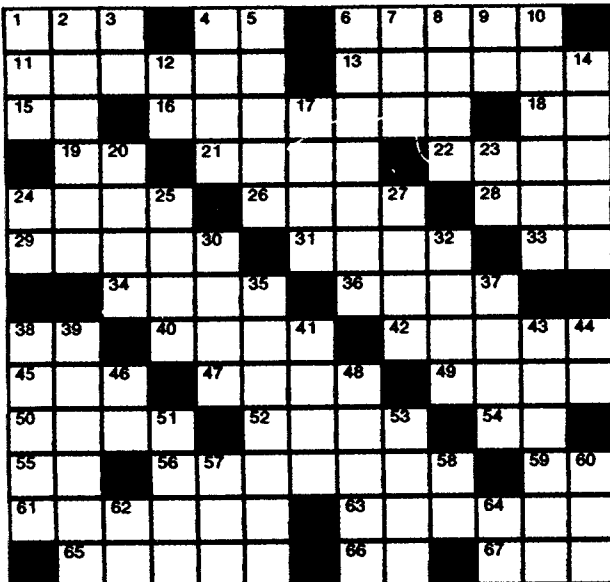
- 1 Room in harem
- 4 Equally
- 6 Sumptuous meal
- 11 Stay
- 13 Sword
- 15 Near
- 16 Frowns
- 18 Sun god
- 19 Latin conjunction
- 21 Certain
- 22 Without end
- 24 Cicatrix
- 26 Rise and fall of ocean
- 28 French for "summer"
- 29 Small stoves
- 31 Small children
- 33 Teutonic deity
- 34 Liquid measure
- 36 Gangster's girl friend

DOWN

- 38 As far as
- 40 Want
- 42 Approaches
- 45 Wine cup
- 47 Hospital section
- 49 Food program
- 50 Writes
- 52 Extremely terrible
- 54 Fulfill
- 55 Negative prefix
- 56 Make ready
- 59 Ma's partner
- 61 Mend
- 63 Slice of fish without bone
- 65 Cares for
- 66 Symbol for tellurium
- 67 Individual

- 3 Morning monogram
- 4 Is ill
- 5 Long nose of swine

- 6 Liberty
- 7 Organ of hearing
- 8 Part of church
- 9 Spanish for "yes"
- 10 Cylindrical
- 12 Symbol for silver
- 14 More unusual
- 17 Court order
- 20 Zest
- 23 Brother of Odin
- 24 Compass point
- 25 Shower
- 27 Short jacket
- 30 Killed
- 32 Winter vehicle
- 35 Chiefs
- 37 Deposited
- 38 Nocturnal mammal
- 39 Egg dish
- 41 Fall in drops
- 43 Unlock again
- 44 Street: abbr.
- 46 Article
- 48 Tentative sketch
- 51 Bridge
- 53 Great Lake
- 57 Free of
- 58 Spanish article
- 60 Consumed
- 62 Hebrew letter
- 64 Behold!



COLLEGE PRESS SERVICE

Student Polity Page

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Neil Sheehan

(Continued from Page 1)

mistake in Vietnam. "We must do more now than play taps for Vietnam - we must learn from it. Defeat in a war we should never have fought can be a victory" if we learn from it, said Sheehan.

He holds that America behaved irrationally in Vietnam because of our messianic vision. We believed that because we were unique and infallible that we could save the world from the "exaggerated Soviet menace," said Sheehan.

He explained that he chose to write about John Paul Vann, "one of the best army officers of his time," in *Bright Shining Lie*, because he was a symbol of how the U.S. reflected the fears, contradictions and illusions of the Vietnam War. Just like Vann was both a great, model army officer and a failure in his personal life, the United States had a great military force in Vietnam, but could not admit defeat because of its "disease of victory," said Sheehan. We had gained too much success, money, and power in previous wars which caused us to lose our military imagination and replace it with arrogance and self-satisfaction. There were "no failure reports in Vietnam. Only progress reports," said Sheehan.

More evidence that Sheehan presented for the irrationality of Vietnam was our strategy. The U.S. army behaved like a "technological killing machine" that bled its army to death. Its soldiers were treated as statistics and called themselves members of "the green machine." They weren't humans; they were machines.

Sheehan holds that the Vietnam War did save us from the growing dominance of the U.S. central government, this "stake" that was threatening the civil rights that Americans had fought so hard to achieve.

"We must never again play God with the lives of the people," said Sheehan.

POLICE BLOTTER

Burglars Busted

By John Santiago

A Stony Brook University student and three men were arrested and charged with burglary and possession of stolen property by Public Safety officers recently as they attempted to walk away with several computers stolen from one of the academic buildings on campus, said Sue Riseling associate director of Public Safety.

The incident occurred on Saturday, October 14 at about 4:25 a.m., when a building guard at the Graduate Chemistry Building saw four men walking about the building carrying computers. Instead of confronting the group, the guard called Public Safety, according to Riseling.

Two officers arrived on the scene soon after and met the four men. After questioning them, the officers realized that the computers were stolen and arrested the four.

Riseling said none of the suspects were armed and none resisted arrest.

Those arrested were Vuk Bajovic, age 20 of Bethpage, who is a student at Stony Brook, Anthony Dicostanzo, age 20 of Astoria, Vitor Proenca, 26, of Astoria and Dharmendra Persaud, 21, of Jamaica Queens.

PUZZLE SOLUTION

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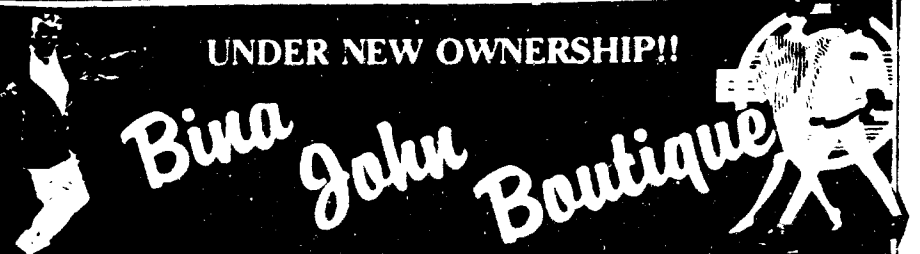
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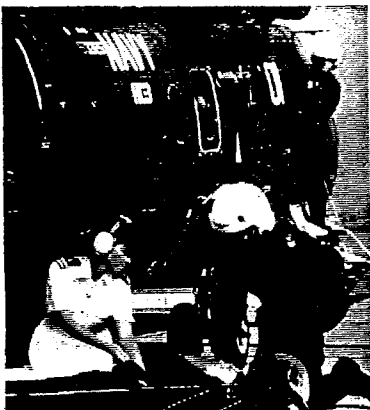
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Get Out and Hear Campus Speakers

Although many speakers who come to campus are worth hearing and should draw crowds, many times they do not. Journalist and author Neil Sheehan's talk was very well attended at the Staller Center for the Arts this week while poet and author Quincey Troupe's reading in the Uniti Cultural Center was not. Both deserved full audiences. More members of the university and surrounding community should take advantage of these speeches on campus.

One of the greatest benefits to all is that usually these speeches are free. What can you get that is so cheap and fulfilling these days as a good lecture? Bargain hunters should really go in for poetry and book readings, and lecture series. Many times the \$6 spent a movie these days make one feel gyped. So go and hear a good story from the one who wrote it or lived it.

Many people are busy and therefore say they cannot attend these interesting, enlight-

ening and -- at their best -- inspiring information sessions. Students should sometimes put aside their books, professors their pens and faculty, staff and community members their family duties to go. Usually the speeches or readings last only a couple of hours; a mere refreshing break from work that would leave one more energetic to continue after.

Among the speakers who have visited campus recently are: Margaret Atwood, Donald Woods, Maya Angelou, Juan Williams and Jello Biafra. These speakers covered topics from methods of writing current fiction to living in South Africa to advice on how students can benefit most from a college experience. They shared their personal experiences with modern trends and historical events. Their views and connection with contemporary history are a rare and great treat to be offered to us here at Stony Brook.

Any person or artist who has experienced or

created something great in their field usually has an enthusiasm about what they have done that makes an impression on a listener. Along with the story of the main attraction of the speaker usually comes bits of his/her life story, how they developed into the person they did and what effected them. These things stick in the listeners mind usually better than a date read in a book or relayed by a professor. Speakers can flesh-out history or a technique with their own personality and really be memorable to the listener.

These events can only have positive effects on those that attend them. Whether it is for an entertaining diversion or the knowledge gained through the recount of a personal history, presentations by knowledgeable, gifted people should be attended and appreciated by many. People who have never attended one of these talks really don't know what they are missing.

Statesman

Fall 1989

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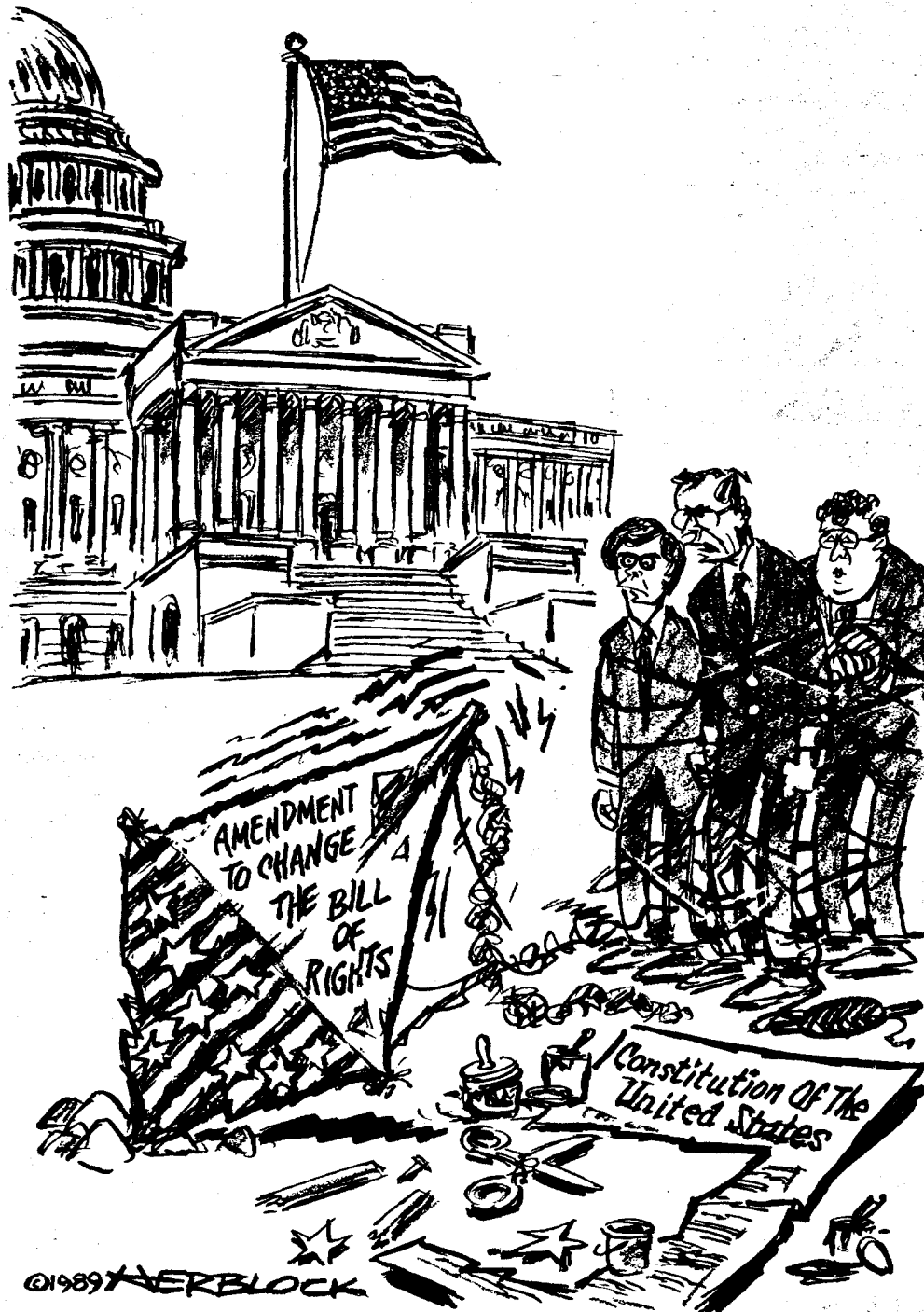
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"IT DIDN'T FLY"





Statesman's
DINING & ENTERTAINMENT

Guide

ENTERTAINMENT

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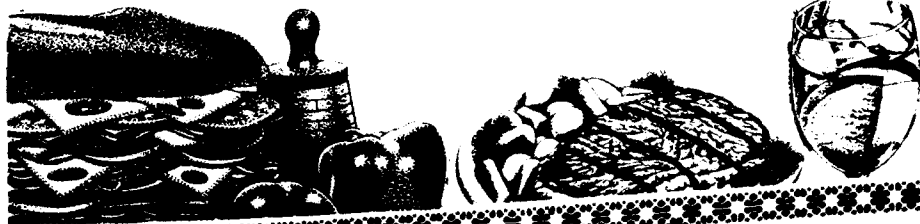
Reviewed by Sunjit

Friday Oct 27: Seduction singing "You're My One-N-Only". Saturday Oct 28: "Salty Dog's Halloween Party" with \$500.00 Cash prize for best costume.

The Salty Dog in Huntington is only open on Fridays and Saturdays for dancing and drinking. Boasting a younger crowd, The Salty Dog will admit those over the age of 18 and those over 21 can drink at either of the

(continued on page 3)

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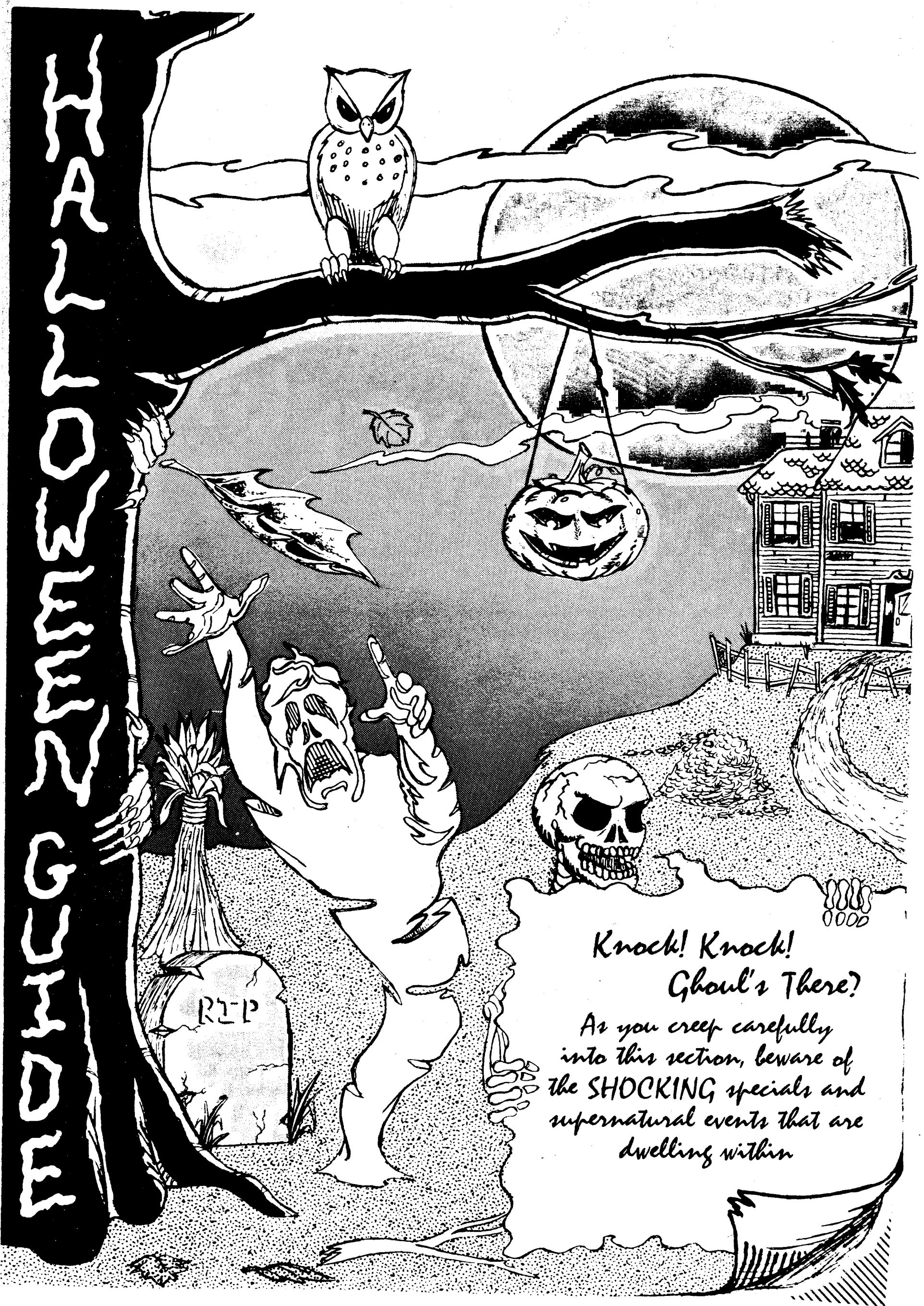
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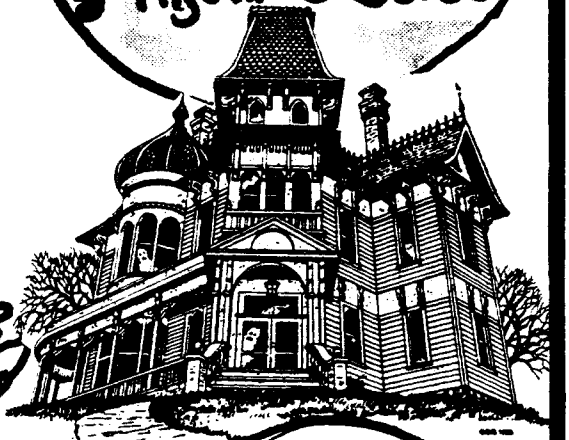
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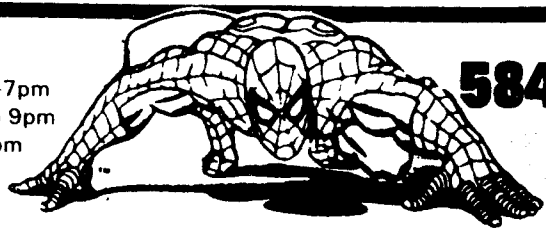
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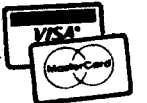
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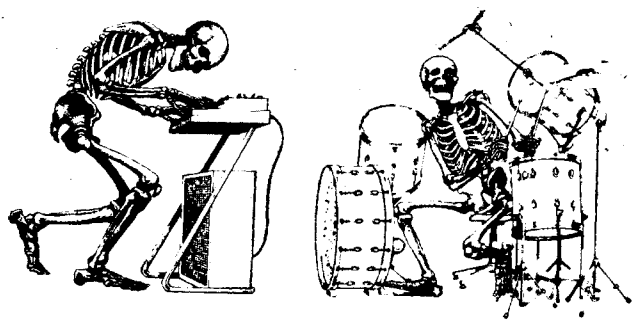
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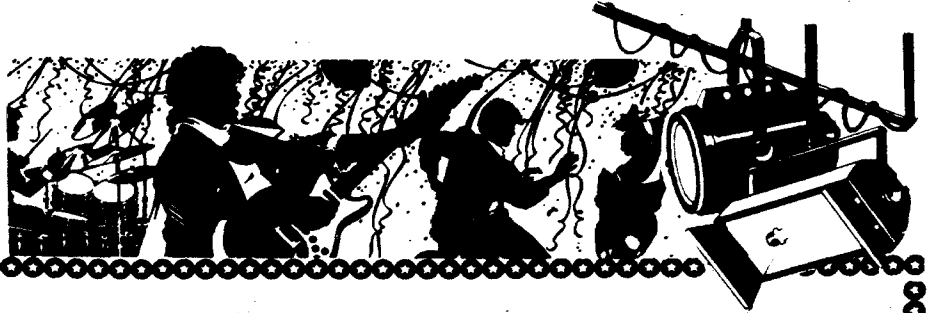
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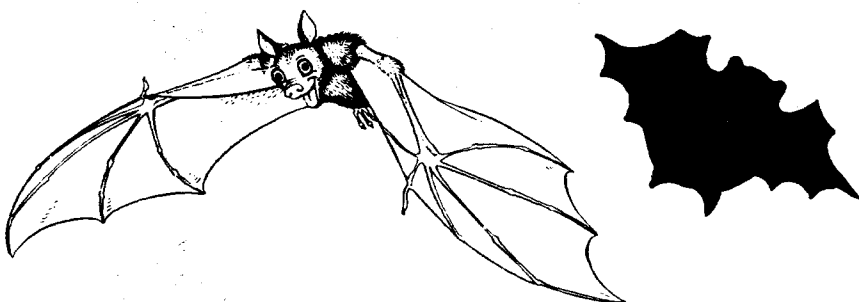
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(continued from page 1)

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**Film Review:
Look Who's Talking**

By Gerald McClanahan

"Look Who's Talking," starring Kirstie Alley, John Travolta, George Segal, and Olympia Dukakis, is a film with obvious flaws: a generic plot, tepid dialogue, and murky characterizations. Nevertheless, it is a sweet film that will charm even the hardest cynic.

Kirstie Alley plays Molly, a young woman who has found herself pregnant and single. Enter Travolta as a cab driver who rushes her to the hospital as she goes into labor and after the requisite conflicts that all film couples endure, the two realize their love for each other and for Mikey, Molly's son.

"Look Who's Talking" is now playing at the Loew's Stony Brook at the Brooktown Plaza Shopping Center on Route 347, as well as at other select theatres. Check your local theatre for movie times and admission.

Look for the full review next week in Alternatives





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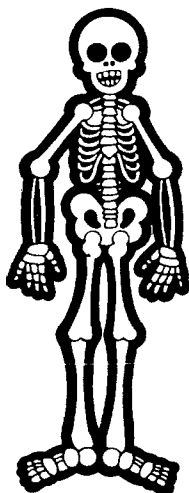


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VIEWPOINTS

Don't Make Gun Control What It's Not

By Scott Staub

I would like to take up the issue of gun control with the student who wrote in complaining about the cartoon on the National Rifle Association. The article was run in the Thursday, October 12 issue of *Statesman*. Now I will let there be no mistake that I dislike the NRA as a political interest group. Too many times have I seen them distort and exaggerate important issues for their own selfish gains. A while ago, there was a bill before Congress to stop the sale of armour piercing bullets. These bullets were serving one purpose: they allowed common, everyday criminals the greatest of good old American pastimes. It allowed them

to shoot through the bulletproof vests of police officers. The NRA, representing the American hunter, blew the whistle, claiming that the oppressive government was taking away a God-given right and consequently, the bill died. Still, to this day, I have yet to see a buck or a doe sporting the latest in flak jackets. The people who were and are being truly represented by the NRA are the big gun companies.

Obviously something must be done about the problem of gun misuse. Of all the thousands and thousands of murders committed every day, month, and year, 50% of those deaths will involve the use of a firearm. The nearest optional wea-

pon is practically 25 percentage points away! The solution that has been proposed by many people is imposing longer sentences, removing the likelihood of parole, removing plea bargaining, etc... Fine, that's all well and good -- but the people are still dead, aren't they? Shouldn't we try to do something to prevent them killing in the first place?

Those suggested solutions are slightly flawed anyway. The prisons are already overcrowded and the problem will increase manifold with the current "War On Drugs." Where do you propose to put these people? Also, anyone who knows of the current court situation knows that our legal system is already overextended with court cases. Why do you think the hiring of federal judges is high on the agenda of William Bennett's drug plan? And that's just to handle the drug problem. Adding to that, well over half of all court cases are plea bargained. Can you see the problems these easy and simplistic solutions would create? A more extensive plan is needed.

Gun control is not about taking away a hunter's shotgun or rifle. It's about the Uzis and AK-47s that have found their way into our streets and have been used in our elementary schools. Trust me: deer don't shoot back -- if that's your excuse for using a machine gun, you'll be well-protected with a 12 gauge.

The thing that disturbed me the most about the article was how gun control was perceived as having some racial

undertones to it. The article stated that it was interesting to note that gun control focused on the inner cities where there is a heavy concentration of blacks. Well, let me see; guns are involved in a majority of crimes...okay, got that. The crime rate is higher in the inner cities compared to someplace else...okay, got that one too. The purpose of gun control is to limit the availability of guns for illegal use...yes, go on. So to me, it only makes sense to put more effort on control where there are the most cases of misuse. As far as I see it, that means the inner cities and not the Hamptons. I haven't heard too many people being gunned down in the streets of Park Avenue.

The article further implied that people such as Malcolm X and the Black Panthers understood the need for an armed citizenry and that many of today's African Americans are realizing this today. I would just like to say that if the writer of that article thinks that civil rights are achieved through violent means, he has no understanding of what civil rights are, or the ideals that this race (the human race) holds dear. That is why people such as Martin Luther King and Ghandi are viewed as great people. How do you gain freedom by committing the sins of violence? That's why we will always hear about Martin Luther King. Malcolm X will become nothing more than a footnote to history -- listed with all of the other failed fanatics.

(The writer is an undergraduate.)

Eyes on The Buck

By Thomas Glynn

Once again, the graduate student government, acting under the assumption that the general student body is incapable of making political or monetary decisions, has graciously determined for us on what political causes our money is to be spent. On October 5, the Graduate Student Organization (GSO) slated funds obtained through the mandatory student activity fee for causes such as the pro-abortion movement and an association of campus Marxists.

Both Polity, the undergraduate student government, and the GSO are charged with allocating the mandatory activity fees that both graduates and undergraduates must pay. (This fee, you may remember, came under strong attack from concerned students who had come to realize what their hard-earned money was being spent on. Polity, a big supporter of the fee, counted the votes cast on last spring's referendum. Needless to say, we must still pay this fee, despite claims made by some that the activity fee lost badly.) Naturally, we expect these groups to administer our money wisely. One would hope that these funds would at least be spent on wholesome activities for which they are intended. Of course, since Stony Brook is a diverse university, whose students hold a wide spectrum of beliefs, spending this money on any one political issue should be prohibited.

Alas, this is not the case. On the evening of October 5, the GSO started their evening by granting our money to the Red Balloon Collective, a campus group of

communists. (I ask you, do you want to give your money to a group of communists? I certainly don't.) Then, they decided that our money should be spent to send buses to a pro-choice abortion rally. Regardless of how we feel about abortion, we must realize that there are plenty of people on this campus who are opposed to abortion, and to force them to spend their money on a cause to which they are opposed is fundamentally wrong. Many students on this campus would react with shock and disgust if they were made aware that their money was being used to support causes to which they are adverse, such as abortion rights. If people want to voice a pro-choice opinion on abortion, then that is their right as Americans and it should not be abridged. But they cannot expect people on the other side of the political fence to support them with their money.

What can we do when our money is being abused? Clearly, the solution is to scrutinize both student organizations carefully, and to oversee more directly the allocation of our money. Or better yet, why don't we force the issue of mandatory fee to appear on the ballot again next year, as it has in years past, in a free, fair, and independently-monitored election? As we are mature, thinking adults, we ought to take more responsibility for our money and the way it is allocated, and we ought to be able to formulate our own political views. To do any less would confirm the opinion of those who feel we are an apathetic and ignorant generation.

(The writer is a Stony Brook student)

SOMETHING TO SAY?

Statesman encourages all students, faculty, staff members and community residents to submit their views and ideas to us and our readers in the form of letters to the editor and viewpoints.

Correspondences must be typed, double-spaced and include the name, address and phone number of the writer. Letters should not be in excess of 350 words and viewpoints should not be in excess of 1,000 words. Letters and viewpoints that are not typewritten will not be printed.

Letters and viewpoints are printed on the basis of space considerations and time considerations. Statesman reserves the right to withhold publication of any letter or viewpoint. Send letters and viewpoints to Statesman, P.O. Box AE, Stony Brook, NY 11790 or to Room 075 of the Student Union, zip 3200.

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Show Has Live Comics and Dead Crowd

By Jon Glittenberg

Opened up by Adam Ferrara, a recent college graduate himself, this episode of the occasionally reoccurring Rubber Room Comedy Nite, should have been a greater success than it was.

As Adam Ferrara entered the stage, rather than applauding or showing any sign of appreciation to the comedian's arrival, the audience seemed to be performing the minute of silence in a memorial service for a recently departed common friend. Ferrara, however, was quickly able to tease laughter from the initially dormant audience. His, often

sponaneous, humor brought the most laughter out of the audience. At the end of his initial segment, Ferrara had the audience firmly in his control. Admitting that the crowd was a little less responsive than it could have been when he first entered the stage, Ferrara felt that the show had gone quite well after having completing it.

When Melvin George entered the stage, the audience relapsed into it's comatose state. It took George a longer time to get the crowd going. His style was very different from that of Ferrara, a lot more subtle, and the audience had to adapt to it. He did several very good

impersonations of Bill Cosby impersonating other movie stars.

Next, Mike Saccone took the floor, after another appearance by Adam Ferrara. Like Ferrara, he also succeeded in putting a little life in his audience of corpses (which he after the show admitted to be "...at least slightly intimidated."). Saccone, the headlining act of the night, was proud to mention how his career seemed to be going somewhere, "from 3 million dollars an hour at star search (100,000 dollars for two minutes) to performing at Stony Brook." Finally, also to his credit, Saccone, originally from the mid-West but

now living in New Jersey, is one of the few people that can actually produce feedback (which is often heard when people play the electric guitar) with a harmonica.

If a comedian is defined as a person with the ability to make people laugh, occasionally about ever-so tasteless things, all the performers at this show can definately call themselves comedians. Considering the fact that they all more or less started with an audience that should have been six feet under, they all performed an incredible task; they made the Rubber Room Comedy Nite a success.

Tears for Fears "Seeds of Love"

By Cheryl Silko

After their top-selling album *Songs From the Big Chair*, Tears For Fears continue to sow the seeds of success with their recently released album *The Seeds of Love*. This thought-provoking album proves over and over that Roland Orzabal and Curt Smith do not take matters of life lightly.

The title track "Sowing the Seeds of Love," mixes the political with the personal. The song opens with the powerful line, "High time we made a stand and shook up the views of the common man," and ends with the romantic touch, "...my girlfriend and me in love." It imitates the catchy style of the Beatles while Orzabal's piercing but sensuous voice poetisizes these lyrics so effectively.

"The Badman's Song" includes the powerful yet soleful sounds of Oleta Adams. It is an extension of the title cut as expressed by the rhyming theme, "Hand on my heart I will make a stand for the life and the times of the mirror man."

In their first album *The Hurting*, the theme of the suffering innocence of the new-born child echoed through a number of songs. This theme is reoccurring in *Songs From the Big Chair*, which referred to the sad life of Sybil, a young girl plagued by schitzophrenia and now in this album in the emotionally stabbing piece, "Swords and Knives." It begins with the delicate words, "A waking world of innocence..." and leaves you to dwell upon the painful thought, "God save those born to die."

"The Seeds of Love" paints its conflict of ideas with the album cover where half pictures the rain and the other half potrays the sun. This contrast is present in the displeasing "Standing on the Corner of the Third World" and the sensitive, "Advice for the Young at (continued on page 9)



Tears for Fears

ALTERNATIVES

Statesman



Dr. Jazz Billy Taylor

Colors of Jazz Trio

by Jeff Ruls

As the leaves change their color from the crisp greens of summer to the bright flaming colors of fall, we all look on with gaping eyes and smell with sensitive noses the captivating beauty and scent of autumn. This seasonal arrangement is a rather picturesque one in which people anticipate time's most colorful symphony.

Along with beauty there is always change, whether the subject is seasons, colors, people, art or music. Jazz is just that type of music. It is quite different from rock'n'roll, soft contemporary and even classical. Jazz is the type of music which has a distinctive rhythm that sets it apart from other music. It's rhythm is its heart, life and soul.

Bringing out the prismatic sound of jazz Saturday night was the Billy Taylor Trio. The trio consists of pianist Billy Taylor, bassist Victor Gaskin and drummer Bobby Thomas. Not bound together just by music, these guys are old friends who have been playing together since 1952.

Taylor opened the concert with the song "My Secret Love." It was during this hit and a few others that the trio "traded fours." This is a musicians term meaning during every four measures of a song each player gets to show off his ability by doing a solo. The trio did this interchangeably without any hesitation or confusion. After this song and many others, Taylor took time out to speak to the audience about the origin and form of his music.

Jazz is a type of music which originated in the United States influenced by the Black heritage. It was during the Pre-Civil War era that African harmony and rhythm were synthesized with Spanish, French and Italian songs. Although jazz has a strong history and a magnificent sound it is still not widely accepted by Americans. True, it has come a long way since New Orleans in the 1900's, but today jazz is a lot more popular in Europe and in other countries around the world. Is it because Americans have difficulty (continued on page 9)

A Dive in the Sea of Love

by Robin Slane

In recent flicks movie makers have given the bleached blonde an erotic, mysterious and ultimately evil role. The fair maiden theme of past stories is reversed as the character becomes entangled in a subtle-plot while she preys on her innocent man, her next victim. *The Sea of Love* is the embodiment of this common plot in today's films.

Wrapped up in the passion of the movement, the male lead, Al Pacino makes these crucial mistakes. The audience is constantly aware of the future consequences stemming from his actions.

Although the evil blonde appeared less on screen than Al Pacino, she was the movie's central figure. The female lead was always engaged in thought but she needed to add more depth to her character without destroying the mystery of her role. She didn't seem to fully grasp the role of the manipulative woman.

The main character of Frank played by Al Pacino was a numb role awakening only when his clothes were off. Perhaps the movie stresses this to show the audience that his male menopause fear is destroying his life. Frank offers the audience no reason for falling in love with the suspect. He has very little passion in support of her and we also see very little tension in his facial expressions. How can his character not respond to the fact that he is in danger every minute of the movie?

We know Frank has a drinking problem but the movie doesn't attempt to take this theme much further. The instant fairy tale love ending, I will stop drinking theme is poorly blended to end what could have been the perfect compliment to a tension filled mystery.

John Goodman played the part of Frank's partner. He offered the movie a stable character who was sensible. He harped on the obvious danger in many amusing ways without seeming overbearing in his role throughout the movie.

Frank's partner is part of number of side attractions to the movie's main mysterious plot. Side themes such as Frank's apparent jealousy with his ex-wife's husband and Frank's reaction to the female lead's child aroused some curiosity in the audience.

Although the *Sea of Love's* evil blonde theme was doomed in originality, the movie offered a refreshing twist in a murder mystery. The tension was skillfully maintained and the audience could not figure out the murder until it was revealed to them.

Balance The Key At The Art Show

By Gina Felicetti

Richard Anderson's wood and metal sculptures at the Library Gallery command the space in which they have been installed with a balance of motion and stillness, expression and contemplation. Working in forms which evoke growth and life, Anderson brings force to the whole by exploring a range of inherent tensions.

A work which contains many of the formal and thematic concerns seen throughout the show is "Venus," a long vertical piece of cherry wood with a smooth, clean finish flanked by four tall, thin brass rods. The cherry's shape is reminiscent of a female torso, thin in the middle, rounding outwards in both directions and narrowing at each end. The entire weight of the sculpture balances on one slim end which gives the anthropomorphic curved form a sense of grace and movement. The brass rods, imbedded in the end of which the wood rests, rise upward, each one curv-

ing on its own path echoing but not imitating the central form.

The technique of resting a larger height and weight on an improbably slim terminus is repeated throughout the show in "Biomorphic," "Untitled Steel 1," "Vanity 1," and others. As in "Venus" it anchors a slightly tilted form that widens in various ways as it gains in height. While the obvious reference might be a plant or a tree, in the context of these sculptures the shape gives a special impulse, an organic self determination, to forms that are at once human, plant, and animal.

With such a confluence of life form references, the sculptures tend to carry an emotional charge along with the purely visual. In "Venus" the brass rods which grow from the bottom of the sculpture are so different in material and scale from the central wood form that despite their origination in the wood they appear as a cage or some

growth which restricts the Venus. This contrast of reaching (the slim vertical forms) and restriction conjures up the symbolic relationships of life forces to form.

"Wood Relief 1," "Dance of the Nixies," and "Seascape" are all sculptures where the forms are dependent on their matrix for sustenance. Each one weaves the sense of support into the very body and movement of the sculpture so form and void, stability and motion, become opposites yoked together in a vital truce. "Seascape" combines this quality with the technique of balancing on a narrow area. Supported by a few wavy vertical steel poles is a criss-crossed bed of horizontal poles into which hammered, cupped, triangles of steel have been welded. The free curves of the horizontal and vertical poles form both triangles of negative space and a matrix of support out of which the steel wedges

emerge. Much of the visual and actual weight is concentrated to one side of the supporting poles creating an asymmetrical motion which surges away from the center, fighting its anchor.

The way Anderson works within the nature of his materials strengthens the organic metaphor present in his sculptures. In the smooth finished "Biomorphic 1" the concentric circles of the black walnut's growth rings center in rounded areas and radiate outward. The same is true for "Seated Figure". In an unlabeled mulberry sculpture on a rough vertical base, the deeply chiselled surface serves well as the wood's textural finish. Combinations of wood with other materials such as glass in "Songbird", and the use of different formats such as "Oak Book" contribute breadth to the show which will be at the Library Gallery until October 20 (open Monday, Wednesday, and Friday from 12-4).

Bitter & Bloated Brando

James Dean, Marilyn Monroe, and Elvis Presley, these were the media-icons of generations past. Their fires all burned with an intense passion, yet their creative flames were extinguished at early ages. Many years after their deaths these enduring stars are still making headlines whether it be in the tabloids or in the lyrics of number-one-songs. Another star of their time, Marlon Brando who survived the personal misfortune of the previous three is also making headlines, but for quite different reasons.

Lately, Brando has become the favorite media-target and a rather ample target at that. His growing size, and increasing difficulty with his latest films have made him an easy mark for both the paparazzi and for critics.

"The three-hundred-plus-pound-Brando" are the words that have been appearing for the last few years time and time again in tabloid after tabloid. The world does love to establish stars on high pedestals just so they can knock them off. Brando made a loud thud when he fell and it pained me to see what has happened to this star who once was a major Hollywood sex symbol.

In 1951, Brando made a film called *The Wild One* in which his character who is sleekly dressed in a leather jacket and riding a motorcycle gives a classic response when asked what he had come to rebel against. He says, "What have you got?" This line is indicative of Brando's actions concerning his latest films.

After filming *The Freshmen* with Matthew Broderick Brando came out to the press calling the film "a real stinker". After catching a great deal of heat for his words Brando quickly recanted and said he totally supported the film. Is it possible that the man who had the conviction to turn down an Academy Award in support of a cause he believed in could change his mind on an issue so quickly? I think not.

STRAIGHT UP!

By Joseph Salerno



Marlon Brando

Brando should be doubly chastized because he never should have made the comments and he certainly should never have tried so lame an attempt to retract them. His secondary effort only resulted in the public losing respect for him and not changing their opinion on the film because the damage had been done.

In *Dry White Season* Brando is reportedly again complaining. This time it is over the editing. He is only in the film for a short time. He also donated his effort in support of the anti-apartheid movement. This action is commendable and why

taint it with sour-grapes over an editing job that was undoubtedly done to hide his own physical bloating.

The great thing about becoming a legend after you die is that you can't do anything to harm your status. Dean, Monroe and Presley will live forever as glorious heroes of a decadent age of Hollywood. The Rebel, the Bombshell and the King have a staying power that will transcend any new found reports about indiscretions of their lives. Brando as he lives on continues to chip away at his legend and I just hope he doesn't crumble into one massive heap.

Jazz Trio

(continued from page 8)

understanding its style? Or is it that we just don't care and would rather listen to head-banging rock'n'roll? Even if Americans don't comprehend its style, we should be open-minded enough to listen to it.

Sitting back and listening is just what the crowd did Saturday night in the Staller Center. Compared to a loud rock concert, the crowd was sophisticated and subdued. There was no one standing on their seats yelling and screaming for more. There wasn't anyone selling hotdogs and beer in the aisles either. The crowd derived its pleasure simply from listening. They applauded plenty of times for the trio after certain sets. When the trio played though, all eyes were focused on "The Renaissance Man" whose fingers frolicly danced over the keys. The crowd listened with intensity as each ear tingled as it tried to captivate each distinguished note. This is a difficult task sometimes because in jazz the melody isn't repetitive as in rock'n'roll, it is constantly changing.

Like the leaves swaying down from a tree, so did the notes that the Taylor Trio played so effortlessly. They also played old classics such as "Take the 'A' Train" and "Old Blues," a Miles Davis composition. The sounds of jazz are just as enjoyable as the leaves of autumn, it's just a matter of kicking them around.

Seeds of Love

(continued from page 8)

Heart." These tunes played back to back, clearly separate the two extremes of this album. But as the bright shining sun on the cover shot embodies and over-powers the two distinct halves, the closing song "Famous Last Words" represents the means between the two extremes. It combines the happiness of two lovers and the tragedy of war. The quiet, hypnotic tone of this song clashes with the depressing thought of a nuclear war, but this contrast makes you listen to its message.

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PERSONALS

Dear Mr. Marshall Weiner:
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Like I said: Forget number 4 - it's 1,2, and 3 with either 2 or 3 as mandatory (just like 2,3, and 5 last semester)

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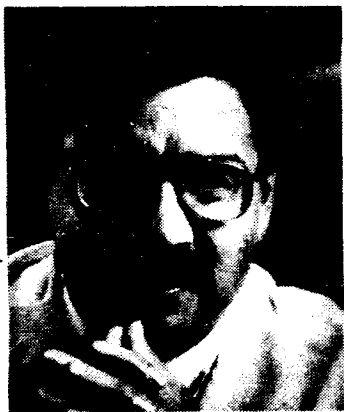
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Interview: Leeway is 'Sick of It All'

By Steve Kretzer

"Yo, yo, yo! This is A.J. from Leeway. I'd just like to tell you that Leeway is playing Stony Brook college at the Union on Friday, October 27th with *Sick of It All*. So be there. That'll be cool."

Q: Hey, you just finished a countrywide tour. Is that right?

A: 35 dates. A seven week U.S. tour. Went to California. Hit Mexico. Went to Canada and every other place you can think of in-between.

Q: How are you holding up now?

A: Some of us lost our minds during the tour, but now we are recuperating from our comatose state.

Q: So are you guys excited about playing Stony Brook?

A: I've never been there but I'm psyched for the show. WEe never played a college before. Also, we're playing with some friends of ours-SICK OF IT ALL. It should be a really good show.

Q: You guys formed back in 1984 and were known as 'The Unruled.' Give us the history of the band.

A: (laughs) Yeah, that was the first name of the band. We only did one or two shows with that name. That name was kind of cheesy, I guess. We changed the name to Leeway in 1985.

Q: Why Leeway?

A: A good friend of ours, E.J. Vodka, was thinking of names because we were obviously not going to work with a name like 'The Unruled.' 'Leeway' is actually a synonym of unruled. It means having a big say in what you do, having freedom or marginal freedom to do what you want.

Q: The new album is called *Born to Expire* and it's on Profile Records. It was produced by Chris Will-



The band Leeway to appear at SB October 27.

amson of Rock Hotel fame. So, how did he get involved with Leeway?

A: Chris Williamson is our manager now. Actually, he came to see us play at CBGB's one time and he liked what he saw.

Q: A lot of the songs on the album, specifically 'Tools of War' reflect turmoil in the world. I guess you get the ideas from watching television.

A: Everyday there's something new. It's like how much more can happen? There's so much turmoil and conflict going on in the world. You turn on the media and you get bombarded by a dismal look on things. Eddie writes the lyrics. He came up with his version of what he sees-like a T.V. guide view of what's going on around him. He writes about Farahhan. The whole

band is behind him.

Q: It has taken you a long time to get the album out. Can you get into some explanation as to why, besides the various changes?

A: The member changes were a big reason. When people leave the band, it takes three to six months to get a replacement who is good enough and then get them down and tight with the material. We had three member changes right when we were deciding to do the album, when we were signed to Profile in 1986-87. And when we finally got around to having a steady line-up it was November 1987.

Q: The look of the band is pretty strange, considering the last time I was in NYC, the people with long hair at the punk shows were getting beat up on. And now, there's a band where the two guys have short hair and three have long hair. I guess that typifies the cross-over aspect of a band.

A: I see that too. It wasn't set that way. It's not a pre-requisite of the band to have long or short hair or this or that. You just have to have an attitude that you have to go out there and be honest with everyone. If you have your integrity, I think anyone could have been in this band. That's why I respect bands that just go out there and play no matter what they look like, or what kind of dress up they have. I'm just natural. I can't see why more people ain't doing it. A lot of people when they see us, they kind of get like, "What the hell is going on?" Whe they just listen to the music and to what we are saying, a lot of that will be taken care of.

Q: I've been describing the band as a cross-over band. But, do you have some funky roots such as 'Catholic High School(Girls in Trouble).?'

A: That's part of our influence and we shouldn't deny it. If some of our people in the band are into that type of stuff, it shows and I have no qualms about that at all. I like some hip-hop too. That goes right along with the hardcore and metal streaks in the band.

Q: You guys grew up in the hardcore New York scene but still have a metallic sound to you. What kind of influences did you have at that time?

A: I wouldn't say influence. I would say inspiration. When me and Eddie started out the band, we didn't know how to play or sing. We came from CBGB's on a Sunday matinee. And we were like, "Hey, we can do this! If everyone else is doing it." So we all came from getting off our asses to doing something. Not like taking five years of lessons and playing in a copy band or something like that. You know, we just went straight past that. I think we knew what we wanted when we started. I would say the biggest inspiration music wise is definately Metallica. Any band in the genre who doesn't admit Metallica is an influence is a fool and is lying because Metallica is a big influence and inspiration to a lot of bands, including us.

But that's just the sound. The other part of it, like the attitude and where we come from is basically just from what the hardcore scene where you can do what you want without following a set mode of ideas. We took that attitude and combined it with great music!

From the director of "A Nightmare on Elm Street" and "The Serpent and the Rainbow."

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PATRIOTS PREVIEW

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Men's Soccer Hosts
Vassar Saturday, 1 p.m.
Women's Soccer Hosts
Niagara Friday, 3 p.m.**

Molloy Unbelievably Defeats Volleyball Team

By Amy Flateman

What looked like another easy win for the Lady Patriots volleyball team, turned ugly. The team played their last home game on Monday in front of a large rowdy audience. Despite the enthusiasm of the crowd, the Lady Patriots lost by scores of 15-11, 17-15, 15-11, to the Division II Molloy Lions (11-10).

It was the last time that captain Janet Benson and Terri Horan would play against a home crowd, they are both leaving.

"Janet is having a great year so far," said coach Teri Tiso. "She is our kill leader with a total of 335 and a percentage of .283."

Despite the great effort by Benson, having 15 kills on the day, and other players on the team the Lady Patriots (24-10) were handed the defeat.

The Lady Patriots looked strong for the first 6 points of game 1, after that the Lady Lions began to play aggressively and dominated the rest of the games.

Benson had a look in her eyes like she really wanted to win this game, not just for the fans but for herself and the rest of the team.

The Lady Lions were plagued with excessive hits by their players in one volley. It looked like the Lady Patriots could make a comeback, by playing on the errors of the Lady Lions, however, they could not capitalize.

The Lady Patriots played sloppily on the night and were consistently out of position thus missing the ball and practically handing the game over to the Lady Lions.

The bright spot in the game, besides Ben-

son was junior Jeanne Dempsey, who entered in the second game. The crowd exploded with cheers for the 5'3" setter. She quickly gave the team 2 points which put them ahead by a score of 10-8. This was the first time since the first game that the Lady Patriots were leading.

The girls kept battling back but with every good shot that they took Molloy was always one up on them.

Last weekend the girls traveled to Binghamton to compete in the Binghamton Invitational. There they placed second.

The Lady Patriots defeated Alfred by scores of 15-13, 5-15, and 15-7.

The team then took on Binghamton where they won by scores of 15-5 15-3.

In semi-final action the women played Oneonta where they won by scores of 15-11, 15-11.

Coach Tiso said she was pleased with the girls performances especially the constant play of Anastasi Nikas and Christine Casertano.

She said freshman Melissa Axelrod set for the entire tournament and was pleased with her performance.

The Lady Patriots are currently ranked sixth in their division. Throughout the tournament the girls had a record of 5-1. Their

loss came in the finals to top seeded Brockport by scores of 15-9 15-8.

Patriots Notes: On Sunday the men's soccer team traveled to the University at Albany to compete in the SUNY Centers tournament. In a game against Binghamton, they were defeated by a 3-1 score. Steve Torres had the lone goal for the Patriots on an assist by Love Bricourt at the 76th minute mark. In the consolation game on Sunday, the men played Buffalo where they won by a score of 2-1. Love Bricourt had the 2 goals for the Patriots. Their record now stands at 5-10 and they have won 5 of their last 7 games.

Cross Country Team Can't Keep Pace

On Saturday, the men's and women's cross country teams traveled to Albany to compete in the Albany Invitational.

The men's team had its toughest competition of the year, competing against highly ranked Division I, II, and III schools. Overall 29 schools participated in the race. Stony Brook placed 12th with 314 points.

Dartmouth, which is ranked in the top fifteen across the country, came in first place.

Coach Steve Borbet felt the team ran ok, but said the team certainly did not rise to the occasion competing against some of the best teams in the Northeast.

He said he of the teams top finishers should have ran at least 30 seconds faster

and the team should have overall placed 7th.

Pat McMurray looked very strong for three miles, running with the front pack. He is not putting the finishing touches on his races and will have to start, said Borbet. McMurray faded in the last mile and finished in 57th place with a time of 27:36.22.

Frosh Jather Stevens went out strong but settled down too much and did not race up to his capabilities. He did run for a time of 27:49.62 which gave him 62nd place. This was a personal best.

Tom Madden started the race slowly and did not run aggressively and ended the race with a 65th placing. Mike Siino finished in 67th place and Greg Boucher ran for a per-

sonal best time of 27:58.63. He is ranked one of the top five Patriots.

John Shy, Chris Magnifico Mike Brecher, Eric Olsen and Steven Ropes all finished the race.

Mike Jensen has improved almost by five minutes since the beginning of the season and broke 30:00 minutes for the first time with a time of 29:49.42.

Mike Roth and John Grossfeld both continued to improve.

The women's team ran well placing 13th with 351 points.

Nina Narula was the top Lady Patriot ran the 5,000 meter race and broke the 20:00 minute mark. for the first time. She placed 35th with a time of 19:55.51.

The Heisman Trophy: Chosen or Proven

By Eddie Reaven

The Heisman Trophy: College football's most coveted award. Aspiring athletes dream of winning the trophy and going on to professional stardom. Unfortunately, it seems you have to be a collegiate star to even be considered seriously, thereby hurting the lesser known, greater achieving players. If you don't go to a Top 25 ranked Division I team, you can almost forget about it.

In recent years, such stars as Bo Jackson, Tim Brown, Marcus Allen and Herschel Walker have won the award. Did they deserve it? Of course. But, as in most cases, these winners were the favorites to win the award the entire year. The Heisman is designed to be awarded to the NCAA's top Division I player for the year based on statistics and leadership, but mainly the former. So, one may ask, how can there be a favorite at the beginning of the season before games have started and stay favorites throughout, although they might have Heisman-poor years?

The answer to that is popularity. Just take a look at the sports pages, and you'll see under the Heisman Watch column every Sunday, names that generally don't deserve

to be there. Sure, they might be great players, such as Penn State running back Blair Thomas, but they aren't having great years. Thomas has rushed for 642 yards and three touchdowns. This is good, but not great, and three touchdowns is nothing for a Heisman candidate at this point in the season. So why is he always listed among the top candidates?

Thomas is a great athlete who attends a top school that is usually always ranked. A senior, he is anticipated to be a high number one pick in the NFL draft in April. These factors, including his actual numbers, will keep him in contention the entire year regardless of his final season totals.

Not being a senior also hurts a potential Heisman winner. Sure, Barry Sanders and Herschel Walker won it as a junior and sophomore, respectively, and Archie Griffin twice (as a junior and senior) for Ohio State in 1974 and 1975, but that's it. No one else. The sportswriters who choose the winners have been somewhat lenient in recent years regarding class, but it is still a factor.

Television also plays a big factor. Only Sanders, last year's winner, didn't play a game on national television, unlike winners of the Trophy over the past two decades.

Playing a good game in national coverage can greatly improve the odds in favor of that player. Doug Flutie can attest to that.

Flutie, Boston College's QB who led them to a Cotton Bowl appearance in 1984, had a great year, but not a Heisman year. Until the final regular season game, that is. In that game, Flutie hurled a bomb which Gerard Phelan snared in the end zone in the final seconds to upset top ranked Miami, 31-30. Sportswriters were thrilled since Flutie was their "sweetheart", and that play virtually assured him the Trophy.

As the 1989 college season hits the halfway point, Major Harris, a QB from W. Virginia, and two top players from Notre Dame, QB Tony Rice and WR Raghieb (Rocket) Ismail, are the current favorites for the award. Neither are having truly spectacular years, such as Sanders' campaign last year, but all play for Top 25 teams, Notre Dame being ranked number 1. Ismail is a sophomore and a wide receiver, both hindrances, as writers like the more popular QB's and RB's, but his efforts as a kick and punt returner (3 TD's including 2 in one game against Michigan) enhance his prospects.

The top statistical candidates of the '89 season (so far) are junior QB Andre Ware of

Houston, junior RB Emmitt Smith of Florida, and Senior RB Anthony Thompson of Indiana.

Ware, the nation's total offense leader led the Cougars to a 95-21 romp over once proud SMU, passing for 517 yards and 6 TD's in the FIRST HALF. He didn't play the last two quarters, but demolished the record for yards in a half, previously held by BYU's Jim McMahon with 372. He has thrown for 2600 yards and 27 TD's so far this season.

Smith rushed for 316 yards last Saturday, giving him 1200 yards for the season, double that of Thomas. Thompson, not a candidate as far as most papers are concerned, rushed for 216 yards and 3 TD's in solidifying his lead in scoring and rushing yards in the nation. Not a candidate? You gotta be kiddin'.

If he stays healthy through the rest of the season, and produces reasonably, I can't see how Andre Ware can be passed over as the nation's top player. My predictions for the Heisman on how they deserve it reads: Ware, Thompson, Smith, Harris, Ismail. My prediction on how the sportswriters will vote reads: Harris, Ware, Rice Ismail, Thompson. Hopefully, they will give it to the player that deserves it, rather than the one who makes the most TV appearances.