

Statesman

VOLUME 33, NUMBER 52 STATE UNIVERSITY OF NEW YORK AT STONY BROOK THURSDAY, APRIL 26, 1990

Students Join Hands For Campus Unity

Turnout is low, event goes on

By Toni Masercola

Although the first annual Hands Across Campus, held on Monday, did not attract as many people as had been hoped, the people who did participate were the first of what is hoped to become a traditional part of campus unification.

Michelle Pipia, Chairperson for Hands Across Campus, kicked off the event by introducing Director of Student Union and Activities Bill Fornadel, who spoke some words of encouragement for those who did show up. "Involvement starts with a few people as grass roots, then it grows and grows." He continued, "if it's small, it's still significant."

Fornadel emphasized that the key was to get the word out to others and to "take it upon ourselves to be leaders and to empower other people... get involved and commit yourself to something."

Polity Vice-President Dan Slepian, NYPIRG Director Alex Fear and Polity Senator Paul Miller also contributed brief messages about the importance of campus unification to the small crowd. "Student unity is the first and most important step in student leadership," according to Slepian.

During Fear's address to the students, faculty and staff present he said, "Get



Students join hands outside library.

Statesman/Jovanni Paras

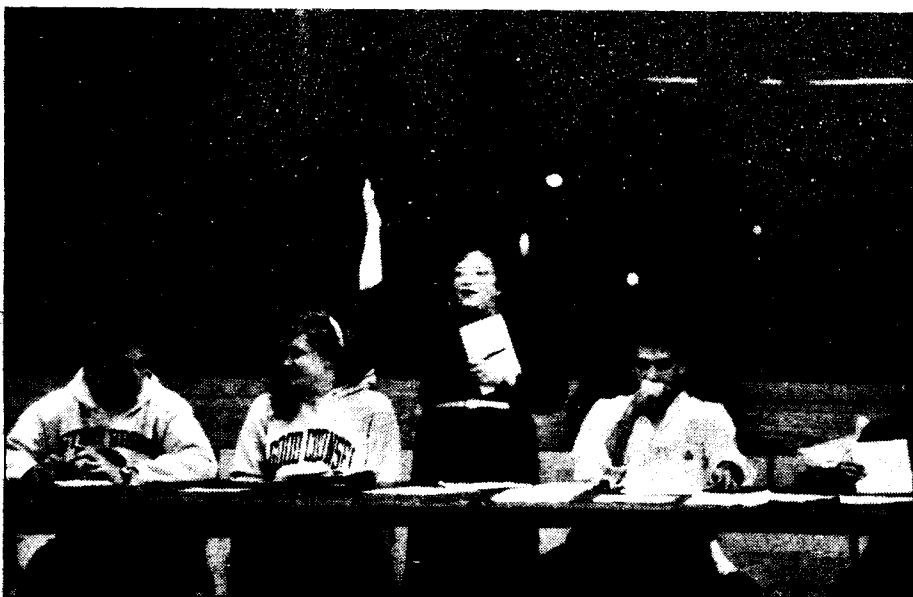
involved, make changes in society, let's do it and let's do it right."

After a round of applause from the audience, Miller added "The message is, get

involved, go far, become a campus leader."

The participants were then supposed to form a chain beginning outside the Student Union and stretching throughout the aca-

ademic mall, but due to the low turnout a circle was formed in the middle of the academic mall, where students could join in and hold hands as they passed to and from class.



Nancy Willis (center) addresses Polity Senate

Statesman/Joseph Jaigobind

Polity questions DAKA

Parking fee and HSO boycott also discussed

by Peter Parides

The primary issue discussed at last night's Polity Senate meeting involved DAKA. Nancy Willis, representing the Faculty Student Association, discussed menu changes. "I hope you have seen the changes," she told the Senate. "We have definitely made advances in vegetarian entrees."

Willis also discussed the future of the declining balance system. "Next semester, we will be going to declining balance for all students. There will be a \$750 buy-in for mandatory meal plan students and a \$625 buy-in for students who wish to forego the cooking fee. In addition, there will be three meal plans—a 19 meal plan, a 15 meal-7 day plan, and a 10 meal-5 day plan," said Willis.

Vice President Dan Slepian directed the

discussion concerning DAKA with the following, "In terms of declining balance, there will be an educational session. What we're here for tonight is the quality of the food."

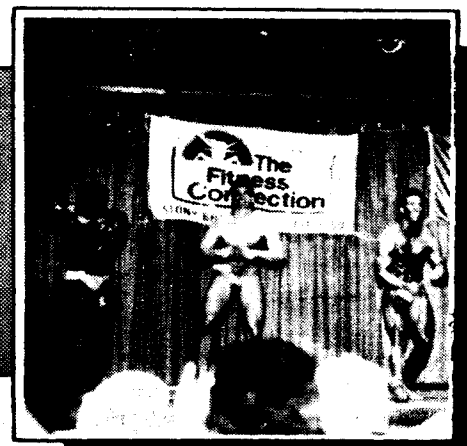
Senator Steve Davidson directed the first question to DAKA, which was represented by Michael Gottlieb, Charlie Thrasher, and Pat Spina. "On the weekends, the quality is not as good as during the week. The hot meals are not as good, the quality is not there," remarked Davidson. Gottlieb replied that this situation should not be the case because all food is prepared on a daily basis with the same standard of quality.

Senator Lorali Apel stated, "I eat cereal a lot, sometimes for dinner. Why are they

See POLITY on page 2

Mr. Stony Brook Flexed His Pecs
First Annual Competition Held On Campus Last Week

ALTERNATIVES



SB tackles environment

By Sonia Arora

The 20th Anniversary of Earth Day was celebrated around the world last Sunday, aimed at promoting awareness of the environmental problems which are beginning to haunt our present generation. Closer to home, there were a series of lectures and discussions sponsored by the Stony Brook Collegium's Global Change Study Groups at The Javits Lecture Center.

Topics such as global warming, the greenhouse effect, and rising sea levels were discussed during the meeting and tables were littered with informative pamphlets in the center of the lecture center. There were also non-stop videos on the greenhouse effect and global changes sponsored by the Marine Sciences Club.

Unfortunately, there was a very low turn-out, yet some commentary fueled considerable debate among the few that were gathered.

Professor Bentley discussed the effects global change will have on agricultural systems and advocated planting trees for the containing of the increasing levels of carbon dioxide in the atmosphere. If levels of this gas are not stabilized, there could be a temperature increase of up to five degrees celsius by the year 2050 which could result in the extinction of some plant and animal species, he said.

Other consequences of global warming include the rise of sea level. Professor Bokuniewicz said there are many negative aspects for Long Island's future since the sea level is rising one inch every eight years. Land erosion and susceptibility to storms are two eventual outcomes of ris-

ing sea level, she said. Possible solutions offered by Bokuniewicz include abandoning the shorelines or fortifying it with applications of modern engineering which has been successful in the Netherlands.

The discussions focused not only on the root of the problems but also the various methods of preparing for the worst. For example, Professor Wolf Shafer optimistically noted that although modern technology has been the cause of most environmental problems it will also provide a solution. He added that we must begin to develop a relationship with nature and not try to master or possess it solely for our own needs.

Judy Dent, a graduate student, suggested some practical applications of the studies undertaken by the Global Change Study Group. These include:

- 1—Carpooling could reduce amount of CO₂ (Carbon dioxide) since automobiles emit 20% of this "greenhouse" gas.
- 2—Get a tune-up. Better gas mileage means less CO₂ released.
- 3—Plant trees. One tree can consume 13 lbs. of CO₂ each year.
- 4—Support groups who are against deforestation. Tropical rainforests produce 40% of the world's oxygen. Deforestation contributes to 10-30% of CO₂ emissions.

Another suggestion made by a child, Miss Bentley, who is the daughter of one of the speakers said we can help by simply picking up the trash.

For those interested in learning about marine life can contact the Marine Sciences Research Center. They are planning a boat trip in Port Jefferson which is scheduled for May 5. A bus will take 20 students from campus.

Earth Day in New York

By Toni Masercola

Eighty Stony Brook volunteers traveled to New York City last Sunday to participate in a day-long rally in honor of the 20th anniversary of Earth Day.

Approximately one million people were in attendance, according to NYPIRG Director Alex Fear, who served as "marshall" to help keep order and control in the crowd.

The day involved opening ceremonies in Times Square with music, dance, poets and street theater; the Environmental Exposition and Cultural Festival along 6th Avenue which featured three stages with music, dance and theater from communities throughout Manhattan; information booths that provided educational material about improving the quality of life, environmental exhibits and speakers including Mario Cuomo and people who have lead environmental fights.

According to Fear, the high point of his day came when a twelve year old student

from Brooklyn cited a poem about the environment. "It gives students hope for the future when one gets up there and talks about why the sky is blue and the air is so clean to breathe then why we are ruining it. Then the crowd roared," said Fear.

He continued, "750 thousand people went away with knowledge about the environment that they didn't have before and a hope for the future after seeing one million people so concerned about the environment in one place."

"The crowd was really intense," stated Chris Saporita, who also attended the rally. "I felt a union with all the crowd."

Not all reactions from the day-long festival were positive, however. Linda Barowe, another student said, "They had the attention of one million people and they didn't take full advantage of it. They didn't get enough information out." She continued, "They should have said more specifically, 'this is what you can do everyday.'"

Food Quality Probed

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removed for lunch and dinner?" Gottlieb responded, "We had to move them (the cereal boxes) back for space. There is no problem with moving them back up."

Apel also commented on the condition of the silverware. "Sometimes I spend five minutes to look for clean silverware. The silverware isn't sanitary." Senator Chris Savio added, "Sometimes I pick up a bowl for soup, and there is food from the last time on it."

Spina talked about the Food Quality Con-

trol Commission, which is composed of students who routinely evaluate the food in the cafeterias. "I asked for volunteers, and I can't get any interested. If anyone would like to participate, please contact me," she said.

Slepian concluded the discussion by directing the senators to "try and represent (their) constituency on this matter."

"If you hadn't had problems with parking, you don't have a license or a car," said Hugh Mulligan, the head of the parking depart-

See POLITY on page 3

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 it's cold and I've nowhere to sleep,
 is there somewhere you can tell me?'
 He walks on, doesn't look back,
 he pretends he can't hear her,
 starts to whistle as he crosses the street,
 seems embarrassed to be there.
 Think twice,
 'cause it's another day for you and me in
 paradise."
 —Phil Collins

Last weekend was one I was looking forward to for months. For I was travelling to Broadway to see one of the greatest musical tragedies of our time, *Les Miserables*. Little did I realize that I would see hundreds of tragedies before the night was through.

On my way to the theater, I stopped in Penn Station. I hadn't been there in over two years.

As embarrassing as it was, tears filled my eyes as I walked through the station to the subway. Human beings like you and me, living like animals on the floor, urinating in corners, defecating in stairwells — but most of the time, motionless due to their lack of nourishment. Sure, I had seen it all before, but never have I witnessed such pitiful creatures shoulder to shoulder. Never have I witnessed so many hungry, shelterless little crying children. Never have I witnessed so many empty hopeless faces.

I had heard about the growing concern for the homeless, and understood that it

was an issue of great concern. But until I saw it with my own eyes, I could not imagine to what extent the problem had evolved.

The play was wonderful as I expected. It was so emotional that show-goers wept while applauding during the performers' final bows. But this potential for sympathy ended with the show. For these same emotional people showed no remorse, no sympathy, no emotion as they stepped over their homeless brothers and sisters on their way to their comfortable homes; no tears for the real-life tragedy.

I dreaded having to take the train back the way I came. The mere thought of having to see the horrors again turned my stomach. Unfortunately, it was inevitable.

David Joachim

News Views

Before boarding the train, I decided to stop at Nathan's to buy a soda. After receiving my change from the vendor, a finger tapped my shoulder. "Please sir," a man said, "could you possibly spare your change? A quarter maybe?"

My first reaction was societal: I ignored him. For some reason though, I thought twice and gave him my measly quarter. For it obviously meant more to him than it did me.

It was then that the sweet old home-

less black man looked up at me with his sad eyes, and said optimistically, "I'm gonna get outta here."

This triggered many thoughts in my mind. I filled with rage at the people who blindly say that homeless people are homeless because they want to be. This is a cop-out. How many of us want to degrade ourselves by begging for change? How many of us want to sleep on the cold, wet floor at night? How many of us want to search through garbage for scraps of food? And how many of us want to lead meaningless lives — unloved, and undernourished?

President George Bush has recently submitted his federal budget proposal for next year. The "peace dividend," the outcome of the supposed end of the cold war in which money previously allocated for defense would be re-allocated for social programs, was nowhere to be found in his proposal. Instead, the report included continued stress on research and development of costly Stealth bombers, along with further stress on the United States' strength in Eastern Europe, which many think is no longer needed.

Just a tiny fraction of the billions of dollars our government spends on defense could save millions of American lives.

But Mr. Bush, who lives in his big white Washington mansion, doesn't seem to care.

"Oh Lord, is there any more anybody can do?"
 —Phil Collins

Parking Fee, HSO

POLITY from page 2

ment for the university.

Mulligan said that Stony Brook has recently received a bill from SUNY central which puts the parking department at a \$1 million deficit. To alleviate this deficit, SUNY central has advised Stony Brook to implement paid parking starting on September 1.

"We are against paid parking. What we do is implement what comes. It originated at a conference between the Chancellor of CUNY, and Governor Cuomo," said Mulligan.

"Dr. Marburger won't charge students without faculty and staff," he added. At present, the unions representing charging the faculty and staff oppose paid parking.

Mulligan proceeded to state that not very much progress can be made to create more parking on campus. "The state does not fund (parking) spots. They send us bills instead," said the parking official.

President Sorin Abraham recently received a letter from State Senate Majority Leader Ralph Marino expressing appreciation of the correspondence concerning the parking fee.

"What we're doing (to oppose the parking fee) is having an effect," said Abraham.

Slepian, commenting on the Coke ban said, "Polity felt we have to deal with (the ban) in our own institutions, like the Golden Bear and the Rainy Night House." Nancy Willis added that Coke will not be served at the DAKA Lobster Fest.

The Haitian Student Organization, following up on its strategy of opposing the Food and Drug Administration's blood donating ban, will boycott today's faculty blood drive at the Gymnasium. In a letter to Sue Riseling, the HSO announced its intention to take this action. In concluding the letter the HSO wrote, "No justice. No Peace."




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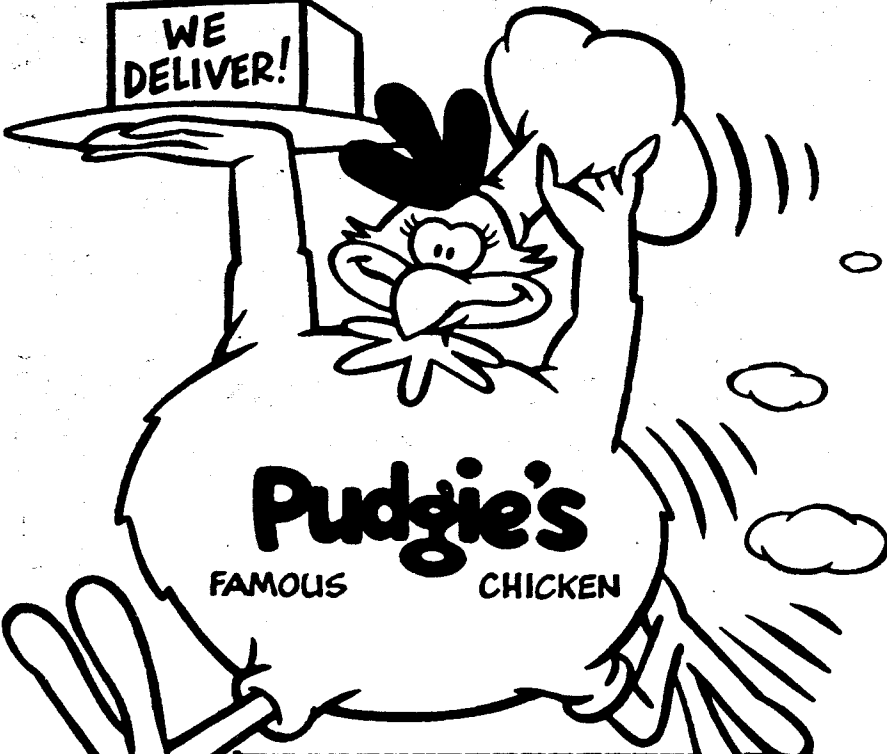


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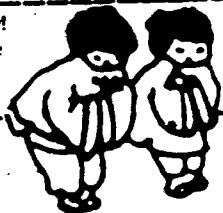
Guide



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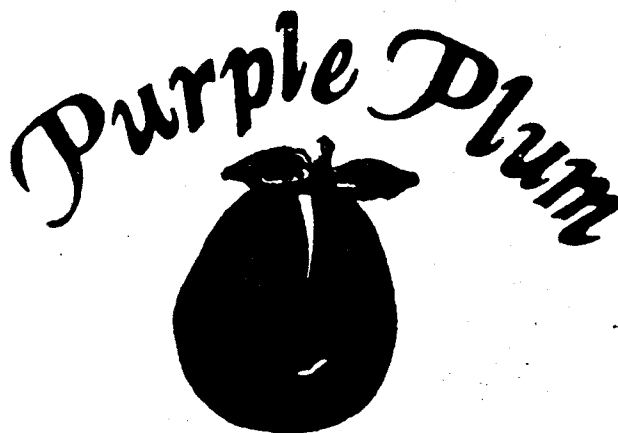
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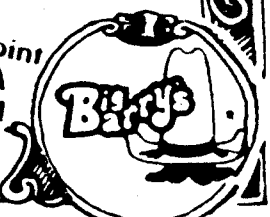
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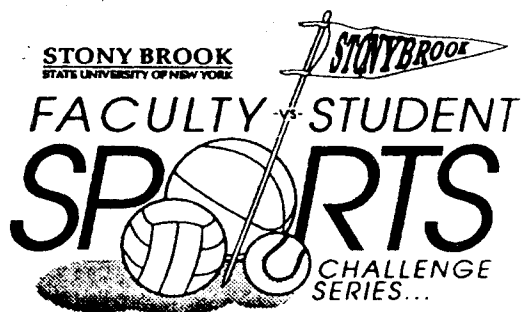
Student Polity Page

ATTENTION ALL SUMMER CLUBS!

Applications for summer budgets must be picked up by Friday, April 27th in the Polity Suite - Failure to do this will result in the loss of your budget, so pick up applications today!

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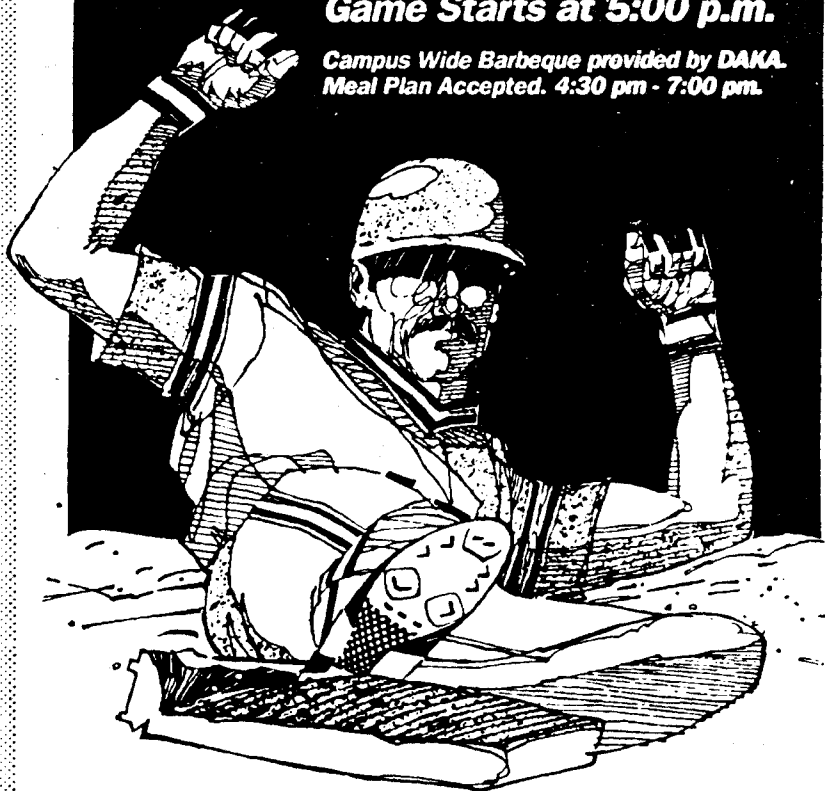


Softball Challenge

Thursday, May 3, 1990

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Meal Plan Accepted. 4:30 pm - 7:00 pm.



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Statesman/Joseph Jaigobind

Freshman Jeff Kravitz hard at work on his boat

Students build ships for Regatta

By Sylvia Lee

The second annual Roth Quad Regatta Race will be held on Friday, April 27 at 4:00 p.m. in the Roth Quad pond.

This year's race includes 32 boats that will represent every quad except for H, a last minute drop-out. The Commuter College will also be represented, as well as several student activity clubs and two participants from administration. The student clubs represented include: The Electrical Engineering Society; Society of Automobile Engineering; The Stony Brook Volunteer Ambulance Corps; SB Medieval Guild and The American Society of Mechanical Engineers.

According to Stuart Weinberg, a founding member of the Yacht Club and one of the principal co-ordinators of the race, this year's race is expected to have a higher turnout than last year's, due to the greater number of boats entered, T-shirt sales and campaign efforts. "We only had 11 boats entered last year, so we expect a lot more spectators to show up this year and watch the race."

The prize money of \$100 each will be awarded to both the fastest boat, as well as the best-looking. Not only will the winner get the prize money, but they will also be awarded the coveted Roth Quad Cup. Most of the prize money was funded by FSA as well as funds allocated by the Roth Quad college LEG's and the Commuter College.

Three Commuter College students participating in the race could be found in the Commuter College busily working on their entries.

Brett Kessler, president of the Commuter College was creating the C.S.S. *Valiant II* out of cardboard and paper mache. *Valiant I* sank like a stone in last year's race, so Kessler spent two weeks working on *Valiant II*, and confided that "I will miss *Valiant II* should it go down."

Jeff Kravitz, a freshman commuter, captain of *The Boat*, said his main incentive for entering the race was not just to win but to have fun. "Actually, I'm in it for the fame, fortune, and the women."

Faculty participation can also be seen in this predominately student activity as Professor John Pratt from the History Department will be the Honorary Starter. Professor George Hechtel from the Biology Department was last year's Honorary Commodore.

The Predator, the boat entered by SAE, which won last year's best looking boat, will be entered again in this year's race.

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STUDENT ASSISTANTS needed to work on Commencement Day - May 20. Dorm move-out deadline will be extended for successful applicants. Apply Conferences and Special Events Office, 440 Administration Building. Applications will be accepted until 60 commencement aides are hired. **No phone calls please.**

Registration for summer courses begins Monday, May 7 at Office of Records/Registrar, second floor lobby, Administration Building. Term I and Extended Term registration continues through Friday, June 1. Classes begin June 4. Term II registration continues through Friday, July 6. Daytime registration hours, Monday - Friday, 10 a.m. - 4 p.m.; also 5 - 7 p.m. Tuesday. There will be no registration May 24, 25 and 28.

PLEASE NOTE: COMMENCEMENT DAY (May 20) - from 10:30 - 11:30 a.m., the north entrance and main entrance to campus will be closed. All traffic will be directed to South P lot. Continuous bus service will be available to the main ceremony.

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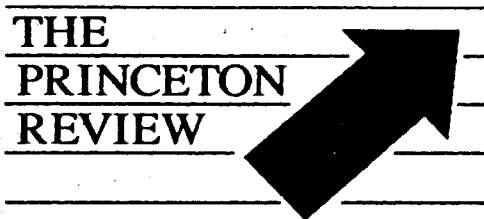
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New Mall Means More Student Exploitation

As a community with a potentially huge purchasing power, students are often exploited by businesses both large and small. We see it in the forms of "student deals" for such items as credit cards, trips and automobiles. Everyone looks to "make a buck" off of the wide-eyed college student.

Now it looks like the University is supporting this exploitation in its newest plan. This plan would allow for businesses such as video, clothing, music, and dry cleaning establishments, among others, to bid for space in a new mall, to be located in the basement of the library, in the corridor behind the campus bookstore. This is viewed by the Faculty Student Association as a convenience. As we have seen in our campus' history, convenience can be quite costly.

We have seen a travel agency be allowed to corner the student travelling market on campus, thereby causing their prices to rise.

We have seen a deli monopolize the convenience store market, thereby offering less, but charging a great deal more.

We have seen another food service, our

cafeteria, extort exorbitant prices for food that could, at best, be considered barely edible.

And we have *all* seen the high prices in the bookstore, which is our only choice on campus.

This mall will be no different.

What must be understood is that normal competition laws do not apply in a closed community. FSA assumes that though the prices will obviously be high, there will be some natural capitalist laws which govern how high the prices go. Though to a small extent, this is true, if we let such a mall be established on campus, what are the realistic chances of its financial failure?

The stores will have the freedom to set whatever prices they want in a system where there is little or no reasonable competition.

For the closest competition lies off campus, which might as well be a light year away for those of us who don't own cars.

Also, the University, by permitting these businesses to operate on campus, implies support for them. The University would be irresponsible in doing so for it cannot possibly know all that a particular business stands for — as we have seen in the recent Coke debate, where students questioned the company's role in apartheid-ridden South Africa. It is neither moral nor ethical for an institution such as ours to support *any* company.

Though we have set a precedent by allowing private business on our campus, it is now time that we stop the allowance of student exploitation.

The "buck" stops here.

Statesman

Spring 1990

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LETTERS

Statesman Corrected

To the Editor:

I have read the article in the March 29, 1990 edition of *Statesman* entitled, "Allied Health, Age 20" and want to correct and clarify important information that was incorrectly reported in the article which covered the 20th anniversary of the School of Allied Health Professions at the University at Stony Brook.

The School of Allied Health Professions' four undergraduate programs in cardiorespiratory sciences, medical technology, physical therapy and physician's assistant education do not all require 2000 hours of health care experience prior to application to these upper division programs. Rather, the physician's assistant education program is the only program in the school that requires documentation of 2000 hours of related health care experience prior to matriculation. The physical therapy program requires 100 hours of physical therapy experience. Voluntary or paid experience can be applied. The application deadline for the physician's assistant education and physical therapy programs is January 15 for the following fall. The application deadline for medical technology and cardiorespiratory sciences for fall 1990 is

May 1, 1990.

Karen Joskow Mendelsohn
Assistant to the Dean for Academic Affairs

Haitian Attack in NY

To the Editor:

On Friday, Haitians in New York City held a march over their right to have their blood transfused. Simple enough. However, when a white man got in the way of their protest, they beat him. That man now lies in a hospital in serious condition. An arrest has not yet been made.

After this event and the Blood Drive boycott on this campus, it is evident that Haitians who protest must remember that the First Amendment applies to everyone. If someone wants to give blood, they should be able to do so without being called a racist. And if someone should disapprove of the actions taken by the Haitians, he should be able to do so without being beaten to death. The Haitians have every right to peacefully assemble. But when people are threatened and even injured, their means must be questioned. It is quite evident that the HSO and the Haitians acted irresponsibly, and their actions should be condemned.

Paul A. Miller



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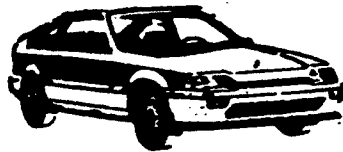
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Ballet Sets Moods With Its Diversity

By Cynthia Lee Valane

The Toronto Dance Theatre used a variety of moods and musical pieces, from primitive drums to the classical music of Mozart and Bach, during the hour and a half they performed at the Staller Center last Friday.

In 1968, three choreographers who had studied with Martha Graham; David Earle, Peter Randazzo and Patricia Beatty, got together in their hometowns of Toronto to start a modern dance theater of their own. Besides the original three, the company also has a fourth choreographer, Christopher House, who also dances. Because of all three creative inputs, Toronto Dance Theater is known for its diversity, having over a hundred and ten different dances in its repertoire. For their performances at Stony Brook, pieces choreographed by David Earle and Christopher House were performed.

"The dancers showed extreme concentration as they formed a solid block, losing their individuality, slowly meandering about the stage."

The first ballet, *The Baroque Suite*, choreographed by David Earle, used works from well-known composers: Correlli, Bach and Vivaldi. It began with a duet of Suzette Sherman and Christopher House dancing to the joyful melodic music. Sometimes the dancers moved in a frantic pace to each note and other times slower and more dramatically.

Two pair of dancers came to replace them, after the lights had dimmed for a moment. They acted as "mirrors" to the original couple, the women twirling underneath the men, as in a courtly dance. Each dancer then had a solo dance as a single instrument played, slowly falling into a seated position, as the next dancer had their turn. The ballet ended with all twelve of the members of the company, coming out onto the stage. This was equally as frantic, as all the dancers would run in a mass, frailling both arms up in the air, but ended neatly as each dancer projected one arm toward the audience as the last sustained note was played.

Artemis Madrigals, choreographed by Christopher House, used "Dou Concertant" composed by Igor Stravinsky in 1932 for violin and piano. With an uneven number of men and women as dancers, this was about the high-powered relationships between them. This ballet used a series of entrances and exits of one, two, and three dancers, setting up tension between the men and women, with one of the three women never fitting into the picture.

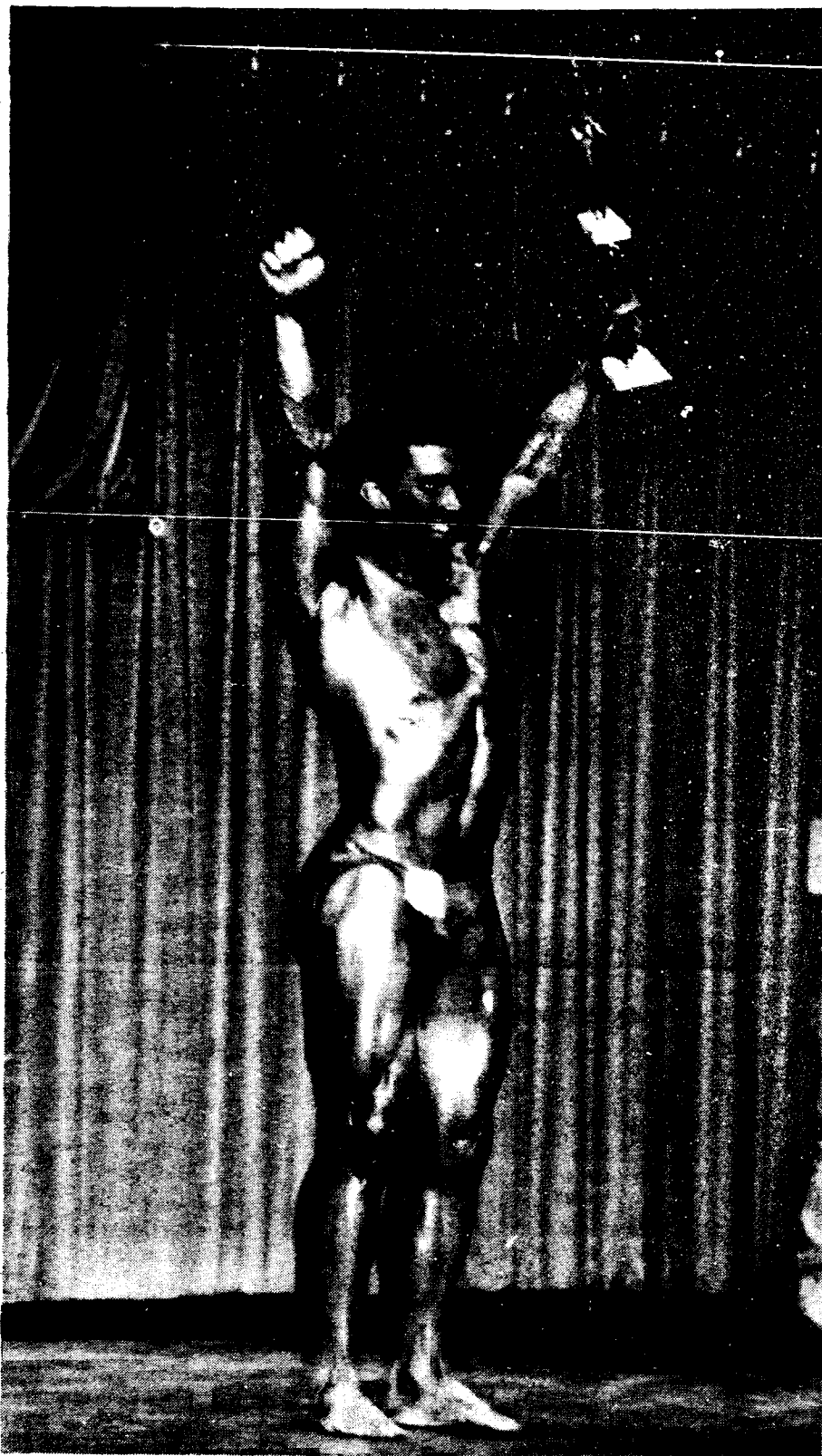
Violent emotions ran high, with the calmer music that began the piece, as a dancer in skin-tight red and violet leggings and leotard rocked back and forth waving her loose hair to the rhythm of the music. Her partner then lifted her as she lay slowly arching her back. As he gets angry, she pushes him to stop him from leaving.

Bent legs and feet were the style of the movement, often the dancers would be energetic, but not overly athletic. Other times a quieter mood prevailed, such as when a man in white pants and a grey shirt tried to get the attention of a shy girl in a short black

See BALLET on page 15

ALTERNATIVES

Statesman



Statesman/Coney Cinco

Pecs for the Flexing

By Robert Diaz

A barrage of 14 beefcakes flexed their pecs for the first annual *Mr. Stony Brook Body Builder* contest last Thursday night in the Union Auditorium.

Originally billed as the annual fraternities and sororities Greek and Goddess show, the show turned into "something other than just a pageant," said Ottavio Campanella, who conceived of and coordinated the event, enlisting the help of the Fitness Connection. This health club funded the events, promoted it and awarded trophies as well as audience prizes.

The big winner of the night was Carl Hammon, who posed pumped up mass all the way to the title of *Mr. Stony Brook Body Builder* 1990. At first Hammon seemed so tense his biceps seemed ready to burst the audience

yelled "relax," as the first mandatory pose was in fact called the relaxed pose. But Hammon overcame his shyness, surprising for a man massive enough to double for Schwarzenegger, to place first in the heavyweight division.

Runnerup Tony Rattray sported a solid build but wasn't as "juiced up, cut up," in Rattray's own words, as the champ who stood like lean bacon next to rare meat Rattray. Placing third and last was Steven Conner who, while big and booming as Hammon, showed more flab than fiber courtesy of flying lovehandles.

Meanwhile, middleweight Larry Youshah took first place in the middle weight category over runnerup Alan Levy, a ZBT fraternity member with his whole fraternity causing enough ran-

See FLEX on page 15

Clowning College

By Cheryl Silko

Alan Rios was no ordinary transfer student.

After taking theater, philosophy and science courses at the State University of New York at Stony Brook, he switched schools to study Pyrotechnics, explosives and stilt-walking.

Rios, 21, of Northport, Long Island, attended Stony Brook for three semesters and then laughed his way into the Ringling Bros. & Barnum Bailey Clown College. Soon after, he graduated to become a clown on Clown Alley with that circus.

"I've always done comedy in variety shows," said Rios. In plays and musicals, I've always went for the comedy parts, but I'd never thought about being a clown."

Rios has had pies smacked in his face since 1987, when he joined the Ringling Bros. and Barnum and Bailey Circus. "We do a lot of physical comedy. That's my speciality, pie in the face, messy stuff," said Rios. "With someone else, I got to do a gag at the White House, a big pie fight."

During the show, Rios also performs stilt-walking. The clowns form a kickline and kick while they are way up high on stilts, a technique learned at clown college.

Pyrotechnics and explosives are also classes that every undergraduate clown must complete. "In the beginning, you get hurt here and there, a little burn, a little scraped knee," Rios said. "That's the business. You're running around trying to make people laugh doing whatever you can. That's important."

People from Northport are anxious to see his exaggerated, painted face emphasized by his straight, yellow hair, not to mention his bright, plaid baggies and big, clunky shoes stomping through the three rings. The Ring Master Jim Ragona, who was getting ready for the show, said, "There's people from Northport out there who are dying to meet the Al Rios from Northport." Rios' family was in the audience Thursday night to watch their son perform.

"I miss home, but the traveling is great," Rios said. "We live on a train, probably the largest privately-owned train in the United States." He has his own room and shares a kitchen with other members of the circus.

Before clown college, the average age for "clowning around" was about 50-65 years, according to Rios. Now, the average age is in the mid 20's. "The founder of Clown College once said that we have a lot of clowns, but when they fall down, will they get up again," Rios said.

The Ringling Bros. & Barnum Bailey Circus has about 50 clowns. "I think the profession is flourishing," said Rios. "I think there will be a big demand for comedy. People like to laugh."

In the future, Rios stills sees himself performing comedy and he would also like to travel to other countries. For all those circus-goers who love the clowns, they come out 20 minutes before the show to meet the audience, Rios said.

As one clown fanatic, Laura Saxon of Farmingville said, "Clowns are the core of the circus. All the circus is, without the clowns, is a bunch of midgets and animals. If I wanted midgets and animals, I'd bring two-year-olds to the zoo."

THE FUNNY BONE

By Otto Strong

Save the Elevator

By Otto Strong

When I was a kid, my dad told me never to try getting out of an elevator that was stuck in between floors. He said that just as you were trying to get out, the elevator could start to move, and you would get stuck in the process. Once it was moving, your mass would fall victim to the force that the elevator exerts on you, thus severing your body in half. But don't take my word for it, ask any Physics major.

I guess I can see why that would be bad. It would be nearly impossible for your upper torso to reach the "up" button so that you could relocate your lower torso before the lobby full of people stole your wallet, pants and shoes.

Although I've never had to experience something quite like this, I have been on several elevators that rode more like subway cars or The Cyclone at Coney Island. In fact, some of them deserve to be called Christine or Damian.

In other words, elevators are possessed. You press the button indicating you want to go down, but the next car that comes is one that is going up. The same is true when you are inside the elevator. You press a button marked "3" and you wind up on four. And it always takes longer for the doors to close after you've hit the "door close" button than it would have had you not touched the button in the first place.

Maybe the elevators are not possessed. It could just be that the buttons are incorrectly marked. However, that is not to say that every single elevator in existence is possessed. Some are perfectly normal. Trust me, they do exist.

The express elevator that goes to the Observation Deck on the 107th floor of the World Trade Center is the best. There is no waiting. Largely because the general public does not have access to the controls -- the operators do.

Elevator politics is a game that is played on every elevator trip that involves more than one person in the car. And the game starts while the players are waiting for their ride.

For those of you who are interested in playing elevator politics, you first must be aware of the rules. First, there can be no talking between people who do not know each other. Second, there can be no eye contact among strangers. Third, your eyes must remain fixed on the floor lights over the doors. It is very difficult to determine who wins, if any of these rules are broken.

The winner is the person who totals the most points on their ride. Points are awarded to the first person to reach the lobby console, which will set what direction the elevator will go. You can also gain points by pushing your floor first, being the first to get off or having good position (in front of or next to the control panel). Conversely, points will be deducted if you are one of the last to get off, or if you have a bad position (the middle or the back) or push a lit button. If you totally miss your floor or get thrown-up on by a two-year-old suffering from motion sickness, try taking the stairs next time.

The most amazing fictional elevator is the glass elevator that exploded out of Willy Wonka's Chocolate Factory. Even Bart Simpson couldn't push every single button in that car.

Like Bart, there are some people out there who feel as though they always have to push the button, regardless of the number of people who have already pushed it. These people act as though they just completed an advance typing seminar at the Drake Business School and they want to show off their new-found skill. The sad fact is that these button pushers have an extreme Nintendo fixation and it is important that they seek help as soon as possible.

Elevators can even be compared with life in that they, too, do not come with directions. People often think that they know what they're doing. However, it's shocking when you realize the number of people that want to go up, but for some reason wind up in the basement.

Something people must realize is that when they push a lit button, they are confusing the poor elevator. The American Elevator is an animal of limited intelligence that is victim to man's every whim.

Presently, 100% of all American Elevators are in captivity. They are trapped in shafts all over North America. The American Elevator is defenseless, with the exception of having the ability of chopping people in half. It does the same thing all day, every day of its life. The breed is dying out because, it never gets a chance to mate with other elevators.

Won't you please help these creatures? You can make a difference in the lives of thousands of elevators. Make a contribution to "Save the Elevator Foundation," and think twice before you push that button. Reach out. Take the stairs.



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Statesman/Coney Cinco

Latin Dance Craze

By Robert Diaz

The Latin hip-swinging fever lambada hit Stony Brook last Thursday night as the Sounds of Brazil Lambada troupe took the stage at Tokyo Joe's.

Gyrating his hips as he demonstrated the basic steps of the South American social dance, Sergio Barbosa, a member of the troupe, who hails from Brazil, explained that the Lambada style of dance and music originated about 30 years ago in the northern parts of his country. Speaking in his native Portuguese (a language so similar to Spanish the two are mutually intelligible), he said he'd been dancing Lambada, as taught to him by his mother, for ten years.

"You just spread your legs," said Freshman Sarah Anderson, as she awaited the stage show at Tokyo Joe's, "then the girl goes in between his legs." After some hesitation, she proceeded to demonstrate the steps at a distance of four feet away from her friend.

The Lambada is not a dance where you are apart from your partner for more than a few seconds but protocol in American dance spots -- that you don't dance too close to someone you don't know well -- would probably override this feature of the Lambada. Hip-hugging, thigh enthralling eroticism is a trademark of this dance and this is why some students, like senior John Santiago, believe that the dance could never really be performed in its finest form by Americans. "It's more of a Latino thing," he explained. "A lot of people who are interested in the dance, non-Latinos, don't want to get too close but for Latinos it comes more naturally. It's just part of the way we dance," and he mentioned other dances popular among hispanics, such as the Salsa and the Merengue, which are intimate by design.

Spurred by a promotional campaign via various big-name nightclubs such as the Palladium and Sounds of Brazil, the Lambada seemed to have become

an overnight sensation in America. But we could perhaps more accurately characterize the lambada phenomena as yet another European import trend. And because the Lambada achieved international acclaim in Europe, of course America just had to get it. The Brazilian group Kaoma, visibly the most instrumental group in popularizing Lambada, became international superstars when they achieved commercial success in Europe. Barbosa cautioned however that "the Lambada by groups like Kaoma (meaning commercially driven groups) is not the true Lambada," and added the real Lambada, both song and dance, are found in Northern Brazil.

Now the rage in night clubs and celebrity spots, dance schools are shuffling their feet to try to cash in on the craze. Two weeks ago, after a mambo session at Stony Brook's social dance class, Dave Viloni, an instructor for the Arthur Murray Dance Studios, said, before he went off for a session of Lambada, "We figured it's what everybody's doing nowadays so we might as well make some money off of it." And now, the craze is slowly seeping into Stony Brook. Phi Iota Alpha, the predominately hispanic fraternity on campus, had held several Lambada parties before Tokyo Joes got in on the action.

Whether the Lambada will continue to sweep Americans off their heels and onto their partner's thighs remains to be seen. After all, in an age where fame can last 15 minutes, some dance crazes last 15 Fridays. And though it is all the trend now, it is fairly new to America and must still compete strongly even in Latin nightspots where Salsa and Merengue, centuries-old favorites in Latin quarters the world over, have reigned supreme.

Even in Brazil, Barbosa says the Lambada must compete against other dances such as Samba and the Forro, which can occupy many a Brasilenos' time and thighs.



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Italian Studies Department Film

By Narinder Singh

Lavish tennis courts are surrounded by a beautiful Garden as men and women play tennis in their self-created world: *The Garden of the Finzi-Continis*.

This film shown by the Italian Studies Department is the second of three films as part of an Italian course that deals with different media: the transition from novel to film. It is based on a novel by Giorgio Bassani and the film is directed by Vittorio De Sica. The film is set at the Garden of the Finzi-Continis family in Ferrara, Italy between the years 1938-1942 before the outbreak of World War II.

De Sica focuses on the characters Giorgio (Lino Capolicchio) so we only see what Giorgio sees. The film concentrates on a series of flashbacks from Giorgio's life and his

childhood romances with Micol (Dominique Sanda). It was a time of innocence and happiness but things had changed for Giorgio and Micol as they grew into adulthood.

It is a "story of memories," said Professor Forti-Lewis in her discussion of the film. Giorgio and Micol's childhood romance is just a memory and does not endure past their childhood. Micol is of the family of Finzi-Continis, that represents the Jewish aristocracy. Giorgio's family represents the Jewish lower class and are seen as socially inferior to Micol's family. Therein lies the conflict; the film focuses on the Jewish aristocracy's (Finzi-Continis family) ignorance of the persecution of their fellow Jews. The "Garden of Finzi-Continis" is a symbol of the aristocracy in that it is a place where the aristocracy lives happily in their

confined dream world unconcerned about the tragedy around them.

Giorgio, in reflecting on his childhood romance, is still in love with Micol, but Micol does not share the same feelings for him anymore. She still cares for him but does not love him. After a serious, climatic conversation, Giorgio tries to embrace her affectionately, but Micol resists and tells him that she never wants to see him again.

At one point in the story Giorgio sees her in bed with his friend Malnate (Fabio Testi) who is later killed in Russia. Giorgio's father is a realist and tells him that Micol's family does not behave Jewish. Since the story is told through Giorgio, we see Micol as he sees her and therefore, we really never learn about her true character.

There is a strong sense of decay

depicted at the end of the film. All the Jews are being gathered and taken in by the police including the Finzi-Continis family who are dramatically rounded up in a vivid scene as each family member's name is called out and confirmed by a checklist. Giorgio is able to escape with his mother but his father is captured.

The major theme of this film is the racial persecutions of the Jews and the Jewish aristocracy's indifference towards this. This is incorporated with Giorgio's flashbacks on his romance with Micol. Bassani, in his novel concentrates more on the Jewish aristocracy while the film focuses on the Jewish center, Ferrara, and captures the tragic romance of Micol and Giorgio amidst the grave injustices and racial persecution of the Jewish people.

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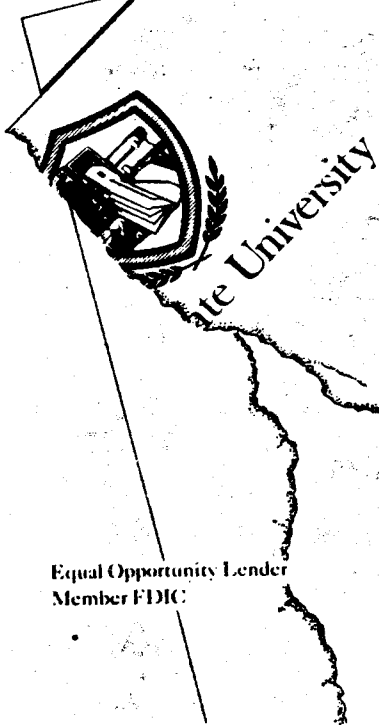
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Wife Plots the Murder of Her Husband

By Kimberly Haynes

Most everyone has felt the pain of a lover or a spouse cheating. If you haven't, count yourself lucky, because the heartache is overwhelming and the hurt unbearable.

Nevertheless, you try and get on with your life, relying on friends and family to pull you through, to help you forget the person who was the root of all your pain.

In the movie, *I Love You to Death*, the wife of an adulterous man doesn't simply walk away and try to forget her husband. She plots his murder.

Based on a true story, *I Love You to Death*, revolves around the lives of Joey and Rosalie Boca, a pizza parlor owner and his wife. Joey loves life, and so many women that he can't keep track of them all. His wife thinks because he's Italian he likes to flirt, but the truth can not be hidden from Rosalie for long.

It is at this point in the movie where comedy really starts to work. Kevin Kline gives an excellent performance as an amorous Italian and Tracey Ullman gives a better portrayal as a betrayed wife. As she plots his murder, we understand her grief and sympathize with her. She's, simply, a wife who can not let go of her husband and if she

can't have him, nobody can.

Rosalie plots Joey's murder with her mother, Nadja, played by Joan Plowright, who gives an exceptionally funny performance. Their attempt is unsuccessful, so they decide to ask Devo, played by River Phoenix, to help them hire two hit men, played by William Hurt and Keanu Reeves.

By this time, the plot starts to get a bit

strained, but the antics of Joey and Nadja make up for the lack of spontaneity. In one scene, when Joey wakes up and is being introduced to the hit men when bleeding from a gunshot wound, the laughter is uncontrollable. But all the scenes with the hitmen are a little strange.

William Hurt, in a departure from his usual role as an average American man,

pays a burnt-out drug addict who can barely speak. He seems to be miscast, although his acting is fine, because it's hard to accept him in such a role.

Towards the end of the movie, the plot picks up and so does the dialogue. The audience is left feeling good about the characters and how they end up, but the way they get there is truly the heart of the movie.

Toronto Dancers Set Moods

BALLET from page 10

skirt, slowly tugging at her arm. Later she reverted to pulling his arm violently dancing back to back, as he stood motionless.

Island, another piece choreographed by Christopher House replaced *The Court of Lions*, since one of the dancers, Bill Coleman could not perform due to an injury. Steve Reich composed the work "Music for Pieces of Wood," which used sharp-toned wood blocks for a primitive feel. The production had a jungle feeling, relying on spotted green lighting and forest green costumes to convey this feeling.

Often the members of the company

would move like they were animals, flapping their arms, pointing their hands above them in a crooked fashion, crawling on all fours, or continually hopping about the stage. The dancers would repeat a pattern of movement, or vary the pattern of the previous dancer who had left the stage. The ballet had a startling ending, as all the men lay on top of each other, and the women, grouped in a circle made frantic motions at each other.

Two *Renaissance Songs*, the next ballet, was made up of two parallel dances. Also choreographed by Christopher House, it began with Christopher House and Michael Sean Marye, dancing to two male operatic

voices. Their dance was joyful, as each took turns turning the other around or clasping the others shoulder reassuringly. The next part, danced by Mirianne Braaf and Kate Alton was full of woe. The dancers, dressed in long, flowing, navy blue dresses, which touched the floor, clutched each other in grief, dancing in a crouched or kneeling position.

The final piece was the *Sacra Conversazione* choreographed by David Earle. This was the longest piece, danced to Mozart's "Requiem K626," a mournful song of grief. The men and women came out in shabby looking costumes, acting as if they were peasants. The dancers showed extreme concentration as they formed a solid block, losing their individuality, slowly meandering about the stage, waving each an arm aimlessly.

At another part in the performance, all the members gathered in an informal line, all looking up as they seemed to fight with the concept of an afterlife. Throughout the ballet, there was a constant switch between exultation and terrible grief, which spread like waves over the audience.

The entire performance of the Toronto Dance Theatre is like getting a large chunk of life, which led the audience through an emotional roller coaster. All the pieces maintained the audiences interest, with the quality of modern dancing that was maintained all throughout the show.

Muscles Flexing

FLEX from page 10

corous cheering to soup up the kid that he probably thought he was at the Garden, Madison Square that is.

Youshah did perform rather well in the individual posedown sifting his hips to the tune "Eye of the Tiger." Honorable mention in the individual posedowns should be given to lightweight Peter Morales, Phi Iota Alpha man, for his dance performance that at least as far as entertainment, if not for points, made up for his lack of experience in the pose department but entertainment was what the show was about.

The light weight class winner was Andre Tafreshi, a senior Russian history major. "He's so short," commented a spectator as Tafreshi got his trophy. The girl wasn't kidding, but though Tafreshi was small, from the way he posed, you could tell his ego wasn't. And if there were a division for pumped up egos, Tafreshi would certainly have taken this trophy.

Coming in second in the lightweight category was Harris Cawan and John Rossi placed third. The final category featured the ultimate posedown among each category winner. But Carl Hammon's mighty mass imposed heavy odds against lighter divisions giving him an edge to make him Mr. Stony Brook Body Builder 1990.

Music: From Pop to Rock

By Jason Teitler

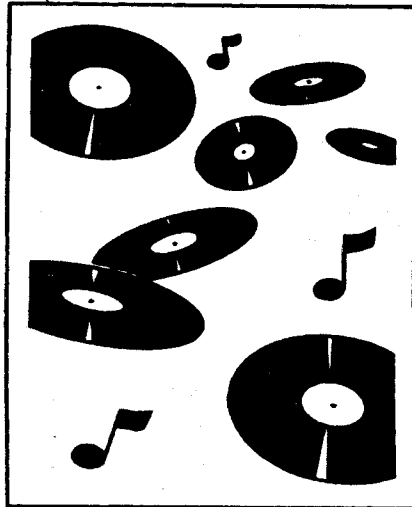
People's relationships with music are an inevitable consequence of a world abundant with outlets that supply this musical form of expression. From the notorious land of elevator music to the popular tunes at the ballparks, this language, the universal alphabet, surrounds our every move. Still, the complicated decision of variety needs to be reckoned with. And to aid your preferences, this guide is for you.

The common listener may witness certain tensions brewed by the broad and crowded musical library. From Paula Abdul to Overkill to The Mission U.K., the possibilities are infinite. There is plenty to choose from and if one must classify, there is a plethora of styles ready for the harvest.

A trip to your local record store can uncover a jungle of new releases, the most obvious being the top-forty listings. These are usually safe bets because the success and quality of the performer has already been guaranteed. Though the public airwaves may perform injustices in dictating these stars, the majority can claim a legitimate success.

Of the current roster of stars, it is also safe to assume that celebrities like Tom Petty, Janet Jackson and Skid Row are going to handle their status quo but stranger things have happened and destruction can be as sudden as fame. Though the common desire of fame is universal among musicians, the acquisition of it will always remain a lottery. Here are a few bands that are working on new material and others that want their material to be the "new thing".

Among the endless swarm of air-play veterans, quite a bunch are working on new material. Warrant is working on their new set of songs titled *Vertical Smile*, which will



contain an assortment of ballads and tunes that are harder than the fans are used to. Bon Jovi will be releasing a double live album and Guns are back in the studio despite the rumors of a break up. Axl and company plan on making it a double album effort.

Also back on track is Zebra and their new live output was recorded at Long Island's own Sundance. This will contain a bunch of Zebra's best as well as some Zeppelin covers featuring "The Ocean."

In circulation among the new bands are another batch of veterans. Some of them include Desperado (Dee Snyder), Damn Yankees (Ted Nugent, Tommy Shaw and Jack Blades), Little Women (Kevin Dubrow) and Lynch Mob (George Lynch). There have also been some new acquisitions as far as guitarists go. David Lee Roth has hired Jason Becker and Megadeth has hired Becker's partner, Marty Friedman. Friedman will be an excellent addition to Mustaine's crunch. Guitar virtuoso, Tony MacAlpine has formed

his own band, which will successfully compete with the likes of Skid Row and Winger. It is called "Eyes Of The World" and it is on PolyGram records.

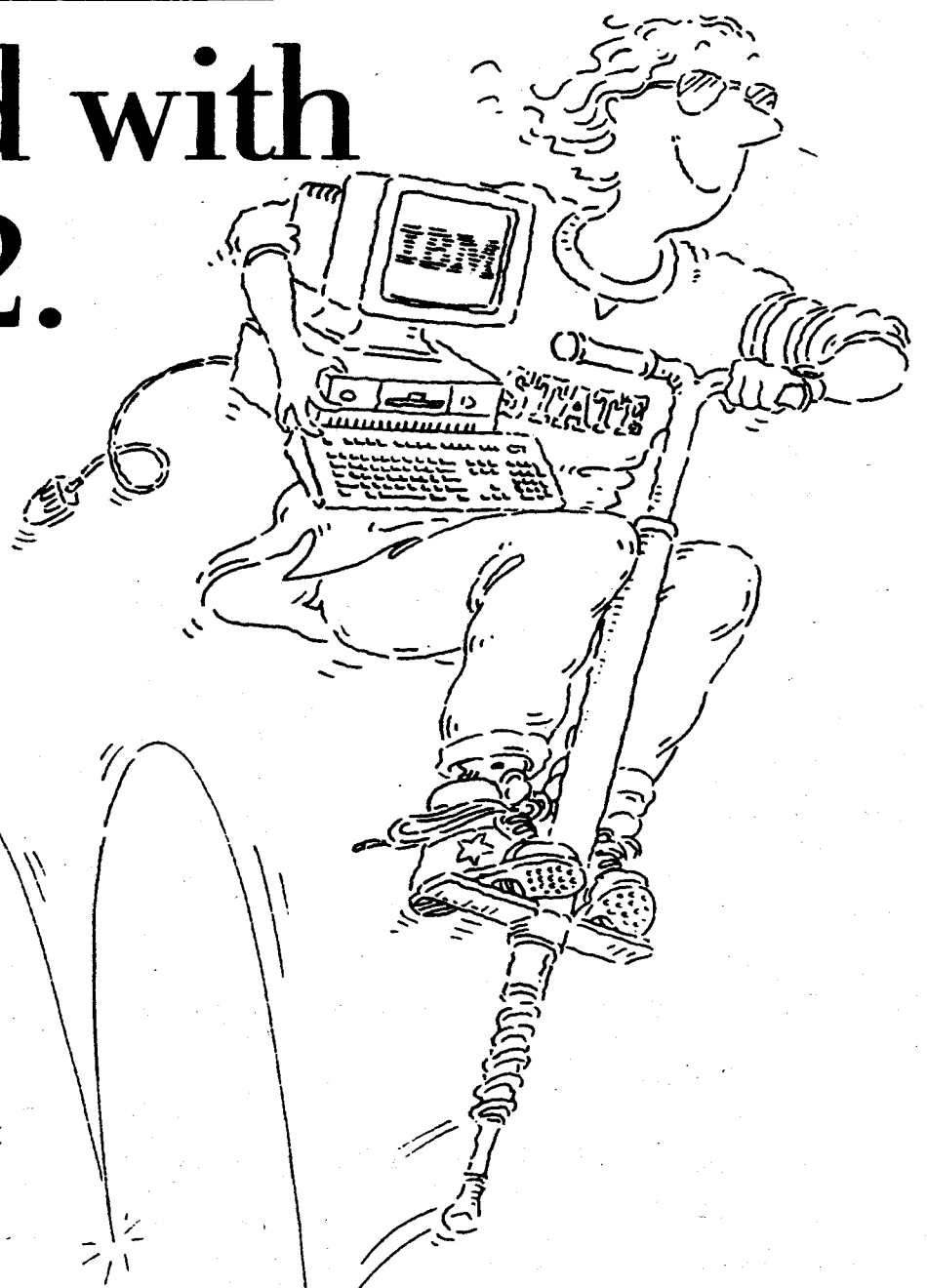
The rap scene also introduces a new strand of performances. Rob Base has a recent effort and newcomers, 3rd Bass, are sure to compete for his stardom. 3rd Bass' album is called *Cactus Album* and is quite good.

Those of you that hold jazz and blues close to your heart, you will not be disappointed. Dizzy Gillespie and Max Roach combined to record a fabulous live, double CD and Leon Redbone has put out *Sugar*, his newest. There is a great new blues artist breaking barriers. His name is Rafal Neal. He is a blues veteran who has an album called *Louisiana Legend*. Check it out!

In the realm of metal, sinister things are always afoot. The activity includes pieces from Chastain, Savatage, Barracuda, Kingsland, Law and Order, Loudness, Lord Tracy, Killer Dwarfs, Hurricane, Scatterbrains and Badlands. Despite these newcomers to the FM dial, the big guns always remain top priority. The studio is now the womb for monsters like Def Leppard, Dio, ZZ Top, Guns and Roses, David Lee Roth, Van Halen, Eric Carmen, Don Dokken, Poison, Megadeth and Cinderella.

These bits of news may be eye-opening but the latest drips of gossip have exposed another possibility that will overshadow all the present glitz of rock reunions. Talk of a Zep regathering has been frequent. If plans go through, the gap of drummer will be filled by Jason Bonham. Though these are just rumors, they still give us a bit of hope to see our heroes recapture the reigns of glory.

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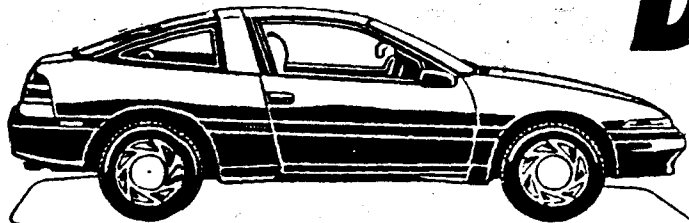
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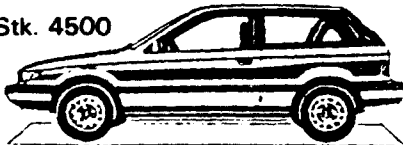
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NFL draftees will surprise you

Top stars among the team's picks

In the NFL draft held on Sunday, more than your average number of characters were taken. As a matter of fact, you'd be surprised as to who was drafted.

Since we're talking about football, let's take a look at all the pro's who were drafted "again"—Mr. Singletary, by the Colts; the great Stallworth, who was taken by the Rams, once again as a receiver; David "Mark" Bavaro, who reappeared as a linebacker from Syracuse; one of the greatest coaches who ever lived, Mr. Landry, now a running back on New England; Heisman-winners Sims, Campbell, White, and Walker; and two fellows who are going to have quite a tough time this year: Chicago's Mark Carrier and the Chiefs' Tony Jeffery. Carrier is going to have to split playing time with his alter ego, Mark Carrier of Tampa Bay, a wide receiver. It's sure going to be fun to watch him cover them, or them cover him, or whatever.

Jeffery, a top choice of the Cardinals only three years ago and subsequently released when he failed to live up to expectations, re-appeared when he was drafted by Kansas City in the 12th round as a wide-out from San Jose St. Talk about getting a second chance.

Some strange choices include Green Bay almost wasting a first-rounder on

RAVENSE REVIEW

By Eddie Reaven

middle aged crooner Tony Bennett, something I couldn't understand. Bennett says he is a linebacker from Mississippi, but do you really buy that? He's probably short of cash or psychopathic or something.

Other stars enlisting in the NFL for one reason or another include Eric Davis, who was picked by the 49ers with their second round pick. Apparently playing for the first place Reds wasn't enough for this year's aspiring Bo Jackson emulator.

A surprise selection was the Cowboys' Jimmie Jones in round three. Maybe Steinbrenner wasn't giving him the playing time he wanted; maybe Dent was too harsh on the guy. For whatever reason, he too is following Jackson and his oft-teammate "Neon" Deion Sanders to stardom in the NFL.

You thought those were strange? Get a listen on this: In round ten of the NFL draft, a strange phenomenon happened. Some teams lost their drafting morals and just went all out, probably for a favorite of the general manager. Tenth round

picks include, no joke, F Troop's Ken Berry, selected by the Chargers; motion picture star Gary Cooper, who obviously impressed Saint brass, or else they would not have selected the long dead star; 60 Minutes' Mike Wallace, drafted by the Browns. I always knew he looked like a defensive back. And, the most outlandish of them all, Dee Thomas of "What's Happening?" fame. Yup, that's right. The Dee Thomas. Obviously the Oilers see something in Thomas that no one else has.

If you thought that was strange, get this: Ron Lewis, a wide receiver from Florida St, was drafted by San Francisco with the 68th pick in the draft. Not bad, you say? WRONG. Lewis, maybe because of internal bickering, or just plain forgetfulness, was drafted *again* by the Raiders with the 303rd pick in the draft. Now how'd that happen?

Just in case anyone hasn't paid too much attention to the draft, the above players all are real, but just have names in common with their more famous counterparts. Or is that vice versa?

Wiberg snags 'em without big bucks

RECRUITING from page 20

He emphasizes that Stony Brook is a good, young program, and a good player could have a major impact. "You might not get to play until your junior year at a bigger school. Half of our new players will be starting," he stresses.

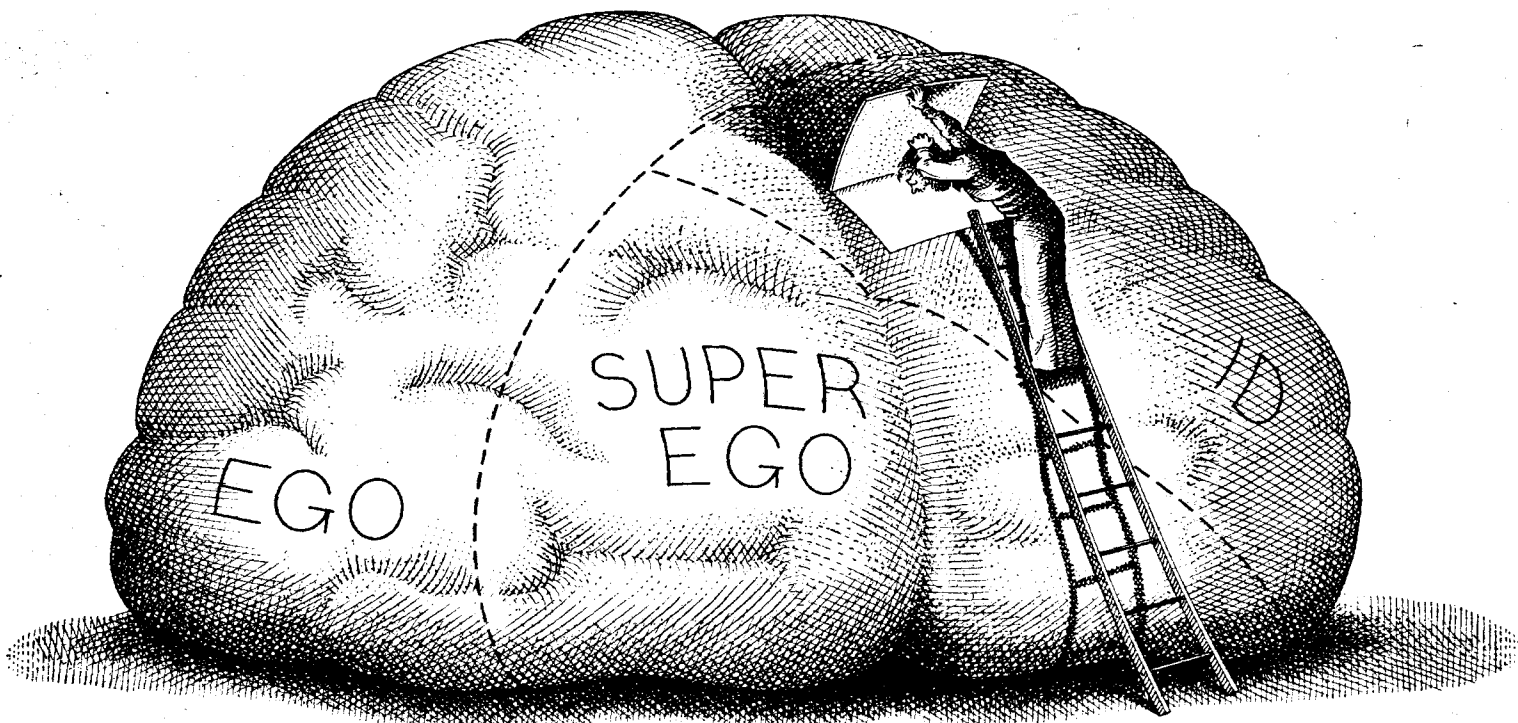
"I also think the quality of the coaching brings in players," he says. "Sue (Ryan) is known throughout the Northeast, as well as nationally. We both teach on campus. The girls see me around all of the time. To the parents, this is a comforting thought. At other universities, many coaches just coach and leave. We're here all the time."

"The coaches were very enthusiastic. But the main reason I came here is because of the Division I standing," says goalie Lana Peterson, who was recruited by Utica, Virginia-Wesleyan and Hartford among others.

"I preferred a Division I school, and this one had a good science program. I came here because of my major," says goalie Christine Foley, who also was recruited by West Point, American International and Rhode Island.

Grades are very important to Wiberg. "We make that point to them right away. Last year all seven seniors graduated. That was very important to us. We have a vested interest in them as a student and a person."

As for now, Wiberg is happy with his program. But he knows it will take plenty more hard work to make his team better. "I always say 'We're like Avis— we try harder.'"



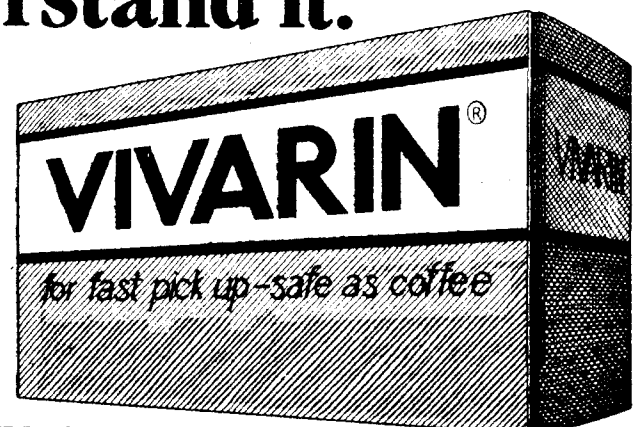
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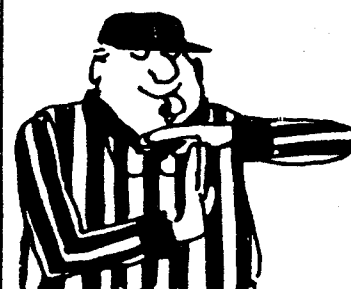


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SPORTS

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The challenge to recruit without \$\$

by Eddie Reaven

The women's soccer team is one of only two sports at Stony Brook that have attained Division I status. After a highly successful campaign in 1988 at Division III where the Lady Patriots finished with a 14-5 record, they fell to 6-12 in their initial year of Division I standing. But this, says Assistant Coach Will Wiberg, isn't a setback.

"We will get better," he says confidently, when the fruits of his and Head Coach Sue Ryan's labor begin to ripen.

"We're known as a quality program," he says. "I feel that we'll be a winning Division I team in a few years."

He feels this way because of the success of his recruiting. But, recruiting gets tough when you don't have scholarships to give out. "We're the only institution in Division I without scholarships, except for the Ivy Leagues," says Wiberg, "and they are successful without them."

The reason Stony Brook doesn't have scholarships is because of clashing divisional sports. "There are 18 Division III sports at Stony Brook, and two Division I. You have to be Division I across the board to get money," he says, "but it is up to the institution." The school gets revenue from playing other big schools, such as Syracuse and Princeton, that it could use for its athletic program.

Recruiting without scholarships represents a challenge to Wiberg. "Any hour, any day, I'm a soccer coach," he says. "I'll talk to anyone anytime about soccer." He has to, for that is how he recruits—through connections.

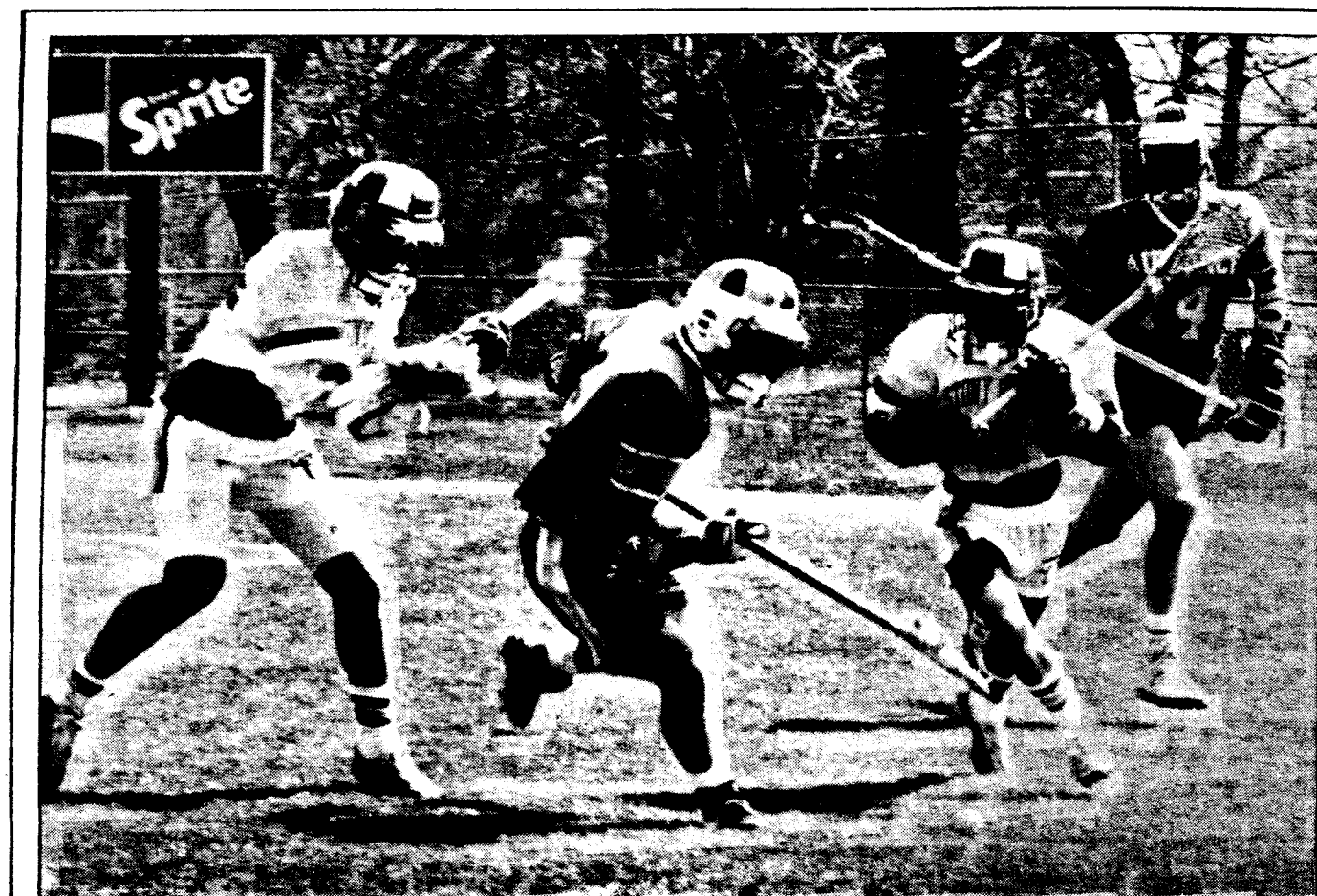
"There is a sort of 'networking' that goes on with fellow coaches," he says. "A coach up north will call me and say 'I know a girl who wants to play for you,' and I'll tell him someone I know that wants to play for him. It's like a swap of players."

Problems still develop when players he has recruited are lured away by scholarships. "I had this girl, an All-American, that we never intended on recruiting," he says. "But her friend who we had recruited had told us of her. We followed up and found out that we went from the bottom of her list to her top three," he continues. "Then, she was all set to come here, but a scholarship had opened up at UConn (University of Connecticut), and they grabbed her."

Wiberg is trying to prevent this from happening again by identifying major players that weren't really good before their senior year. "I go out and scout and recruit during the season, not after," he says, "so I'll target kids who have written us, and teams that usually turn out good players. That way, when the All-Star list comes out after the season ends, I'll know all of the good players beforehand."

Wiberg also usually scouts only regional players. "We have a different philosophy," he says. "We're looking for someone who doesn't want to leave Long Island. We target New York State and Long Island players."

The tuition of Stony Brook looks very attractive to prospective players. "Since it is quite affordable, sometimes scholarships



Pats Romp Again

Statesman/Coney Cinco

The Patriot lacemen improved their record to 10-1 with a 19-7 victory over Fairfield on Sunday.

aren't needed, he says. "But, out-of-state tuition has definitely hurt us," he says, referring to the tuition increase of \$2000 for out-of-state students, pushing the total to \$10,000. Also, a recruiting problem has been stereotypes of Long Island by northern New York players.

"The Syracuse-Rochester area has a stereotype of Long Island. All they see is suburbia and the Long Island Expressway," he

says. "They (the players) were very impressed when I showed them around and there was more to Long Island than that."

"When we recruit a player, we try to find someone that the school has something to offer them," he says. "Their major is very important to us. If we don't offer their major, I won't try for them."

Wiberg tries to sell his recruits on the pluses of Stony Brook and its soccer pro-

gram. "I tell them about the type of setting—a medium-size university," he says, "and I focus on the lure of playing for a Division I team. Our schedule is very attractive—no pushovers here—and very exciting. We're going to Florida to play, and we take on many National Championship teams such as Barry University and Princeton."

See RECRUITING on page 19

Rose faces six years for tax fraud

by Peter Parides

Pete Rose, the embattled former manager of the Cincinnati Reds, is in trouble once again. Rose, who less than a year ago was banned from baseball for life by the late commissioner A. Bartlett Giamatti for allegedly betting on Reds' games, pleaded guilty to the charge of filing a false 1987 income tax return. Rose admitted to concealing \$162,703 in autograph signing revenues.

The plea, which puts him in a legal category entitled "base offense level 13", subjects Rose to a possible harsh sentence. The federal guidelines, introduced as part of the Reagan administration's crime control legislation, suggests a 12 to 18 month prison term for this crime. Rose may very well be subjected to a six-year sentence and \$500,000 in fines, on top of the penalties he is currently paying. "We've had some people that have gotten (jail) sentences, we've had others that have gotten probation. So I don't want

to speculate on what Jude (S. Arthur) Spiegel may or may not do" said U.S. Attorney Michael Crites.

Judge Spiegel, who has been known to be tough on crime, does not worry the Rose camp. Douglas A. Cole, Rose's attorney, stated that Spiegel should be "fair and considerate" in sentencing Rose. Many have said that Rose must seek professional help for a gambling problem if he is to avoid jail.

This is not the trouble Rose has had with the Internal Revenue Service. In 1978, Rose gave nine new Jeeps to coaches, trainers, an equipment manager and a batting practice coach, who helped him pursue his hitting streak. Rose wrote off the Jeeps as business expenses.

Rose won a hard fought court battle in 1983 in which a jury agreed with Rose's identifying the vehicles as business expenses. Rose treated that jury to an autograph signing session after the verdict.

This latest event in Rose's life has

sparkled tremendous controversy. Many sports writers feel that Rose is being viewed too harshly because he projects a larger-than-life image of his days as a baseball great. "So Pete Rose raised high as a hero....Pete Rose is no conniving criminal. Pete's mistake was simple. He didn't so much cheat the IRS. His crime was against mythology...and the mythmakers decided he had to pay and pay dearly," writes Dave Kindred, a columnist for the *National Sports Daily*.

Many Met fans, still vividly remember the "crime against humanity" Rose committed when he beat up a much smaller Bud Harrelson in the 1973 National League Playoffs. "I don't feel so bad about harassing Pete Rose all these years," said one of these Met faithful, who desires to remain anonymous.

Regardless of how one views the man or the game for which he lived, all must look up say, "say it ain't so, Pete."

Quotes courtesy of *Newday*