



A Look at Fred Astaire

Fred Astaire, shown here with the late Jack Buchanan, is profiled on page 3A of the Alternatives section.

Statesman

Wednesday, Mar. 12, 1980 Stony Brook, N.Y.
Volume 23 No. 60

Upper-Division Credits Reduced

By MIKE KORNFIELD

The 45 upper-division credit requirement for graduation has been reduced to 39 credits, as a result of a resolution adopted by the SUSB Senate last week.

Since its inception in 1977, the 45 upper-division credit requirement has proven difficult for Arts and Sciences students in certain majors to meet, while remaining within 120 total credits. The resolution stemmed from the confusion arising from an

earlier action by the Arts and Sciences Senate (a sub-unit of the SUSB Senate) geared towards easing that difficulty.

In a move which SUSB Senate Chairman Fred Goldhaber said was of "questionable legality," the Arts and Sciences Senate initiated the current practice of granting upper division credit for certain 200 level courses (six to eight credit limit) which were key prerequisites for upper division courses. This action was never approved by the full SUSB Senate. That being the case, Goldhaber

said, "it seemed sensible to streamline the procedure, eliminating the problems and the bureaucracy.

The decision reached by the SUSB Senate rescinds the Arts and Sciences Senate's action. While the old proposals remain an available option to currently enrolled students, all incoming students and current students planning to fulfill the new requirement may only select courses numbered 300 or above.

Since most students had been opting to take two courses from the list of

allowable 200 level courses, the requirement defacto had been modified for Arts and Sciences students, and the SUSB Senate action does not represent any significant change.

Labeling the current process "administratively more cumbersome than it has to be," Associate Dean for Undergraduate Studies Joan Moos said the move was merely a simplification. The Curriculum Committee, in a memorandum to SUSB Senators, expressed the feeling that "it would be more straightforward to reduce

the requirement to 39 credits and abolish the list, noting that the advising of the requirement, and administration of it, would both be easier to handle.

"Students should not get the idea that the requirement is any easier to fulfill; it's just a little easier to understand," said Polity Senator Owen Rumelt. "All the SUSB Senate has done is to remove the questions as to which 200 level courses apply," Rumelt said. "Essentially, there's no significant change... All it is, is window dressing."

New Parking Garage Nearing Completion

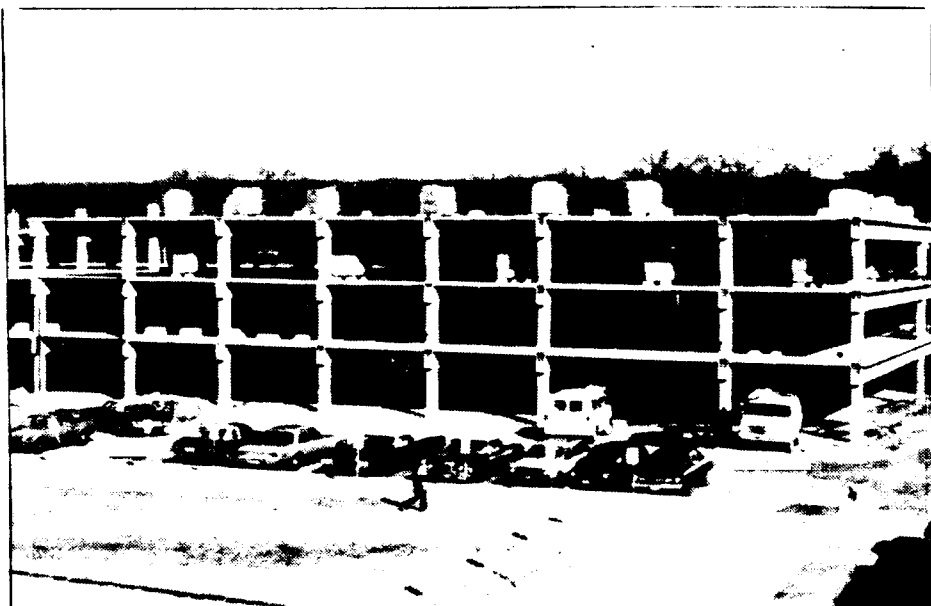
By SUE WARGA

Parking problems on campus will be eased next semester by the completion of a 970-space parking garage later this spring, and the summer construction of two parking lots to replace North P-lot, which the University will eventually turn over to Long Island Rail Road (LIRR) commuters.

The parking garage behind the Administration building, originally scheduled to be completed by March 7, is now expected to open

sometime near May 1. Assistant Executive Vice-President Sanford Gerstel attributed the later completion date to normal construction delays, and added that the targeted March 7 date had probably been "a little optimistic." "In fact I'm rather surprised [that it is to be completed so soon]," said Gerstel, and mentioned that if there had been more snow this winter the garage's opening date would most likely have been pushed back even further.

(Continued on page 3)



THE NEW PARKING GARAGE behind the Administration Building is scheduled for completion around May 1.

CPU Sub-Station Stirs Resentment

By NATHANIEL RABINOVICH

"Welcome Benedict Gestapo," said a scrawl on the door of room E-023 in Benedict College. Though vacant for most of the semester, the room has for the past twelve days served as a sub-station for Campus Security's Crime Prevention Unit (CPU), a team of specially trained officers assigned to protect the hall from vandalism. E-0 residents are upset over what they view as an unwarranted intrusion of their privacy.

University Business Manager Paul Madonna, who established the CPU sub-station following a mild flare-up of vandalism on the hall, said he would remove it when the residents provided him with a signed statement indicating their intention to prevent further acts. On Feb. 27, someone stole a box of fluorescent bulbs from a janitorial closet and smashed its contents. A glass window on a door to a new oven in E-0's end hall lounge was broken as well. Madonna assigned the officers to the room to prevent further acts on that hall, as well as to patrol the rest of the building.

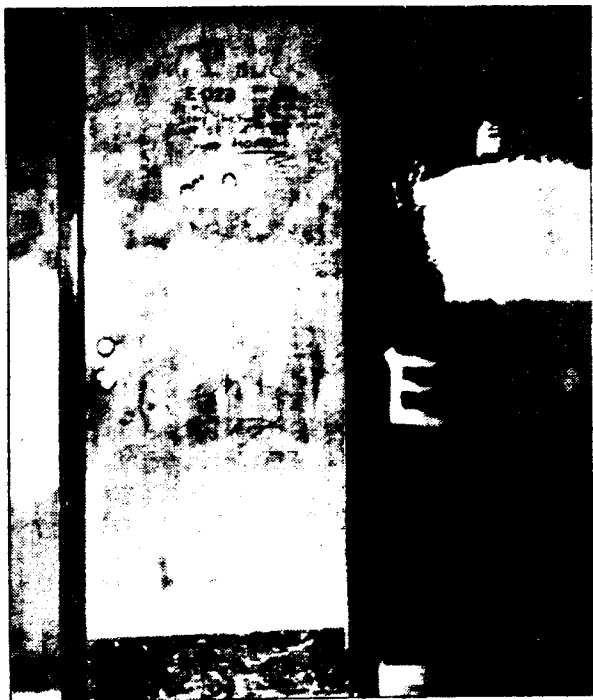
But while E-0 residents initially said that

they would provide Madonna with a statement indicating their intentions to eliminate the problem, he said he has yet to receive it.

One reason for the delay, according to Jody Zucker, an E-0 resident, is that hall members rejected Madonna's proposal that they "pay equally" for subsequent damages resulting from vandalism, regardless of who is responsible. Madonna, however, said he did not require such an arrangement.

A Residential Assistant (RA) for E-0, which has had no RA since the end of last semester, will be selected within the next couple of days, according to Zucker. The new RA will probably move into the room where the CPU officers have been assigned, he added. Though Madonna said he has yet to determine whether he would continue to require officers to patrol the hall, he added "I'm assuming that by the time an RA is selected, we will have solved the vandalism problem on E-0." Hall residents have painted the end hall lounge, he noted, and the University's maintenance department has begun painting the

(Continued on page 3)



THE DOOR of the Crime Prevention Unit's sub-station in Benedict College.

Tehran — Iran's president said the American hostages cannot be freed before mid-May because the yet-to-be-elected parliament must have time to consider their fate, the French newspaper Le Monde reported yesterday. It quoted him as also saying the militants holding the U.S. Embassy are influenced by pro-Soviet groups. "If the council had shown itself firm, if it hadn't changed its mind every day under pressure from this or that group, we wouldn't be where we are," LeMonde quoted him as saying.

The U.N. Commission left Tehran early yesterday, after 17 days in Tehran, without getting to see any of the hostages and without 438 pages of copied documents Ayatollah Ruhollah Khomeini had instructed the militants to turn over.

National
Georgia — President Jimmy Carter and Republican Ronald Reagan marched through Georgia, Florida and Alabama last night, burying their White House rivals in a three-state set of Southern presidential primary elections.

Carter won his home Georgia Democratic primary by a towering margin, polling a dozen votes and more for very ballot cast for Senator Edward M. Kennedy.

His Alabama margin was almost as lopsided, and in Florida he was reaping two-thirds of the vote while Kennedy captured only 16 percent.

State and Local
Albany — Judges would be forced to give up their "single-parent bias" and actively support joint child custody awards in New York state divorce cases, under legislation introduced yesterday.

"Parents cannot and should not be allowed to divorce their children," said Assemblyman Howard Lasher, D-Brooklyn.

Lasher, the chief sponsor of the joint custody bill, said that under his bill, judges would have to award joint custody or spell out their reasons for not doing so.

At a press conference, the assemblyman said that while judges already have the right to award joint custody, they rarely do so.

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this Bud's for you!

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Toilet Paper Shortage Hits Stage XII

By DOLORES GIRANI

Toilet paper is definitely not rolling in Stage XII this week. In fact, there is a potential shortage of this valuable commodity in all of the buildings on campus.

Gary Matthews, Assistant Director of Residence Life, said that the shortage can be attributed to "a decrease in state funding, and an increase in misuse." According to Matthews, the reason Stage XII is

feeling the pinch first is because the residents of the quad misuse the toilet tissue by cleaning their soiled dishes with it. But, he added, that toilet paper is misused all over the University campus, not only by using it to clean dishes, but also, by using it to "decorate trees and to have water fights."

"The waste of toilet paper has got to stop," declared Matthews. He feels that if students would stop

wasting their supply of tissue, there wouldn't be any problem. The amount of toilet paper that is supplied to each building was carefully calculated over a three year period and Matthews strongly believes that the figures are accurate.

"In the past, we've supplied toilet tissue in vast abundance," said Matthews, "now with smaller funds, we've got to tighten our

belts, and there is no room for waste."

Some of the residents are very disturbed over the issue. "It's nonsense when you can't get enough," said Suki Davis, a resident of Stage XII C. Matthews says that he will try to relieve some of the grief at Stage XII by finding a supply to meet the students' needs, but he suggests that students have a "back up roll in their closet in case the supply runs out again."

Commuters to Vote On Fest Spending

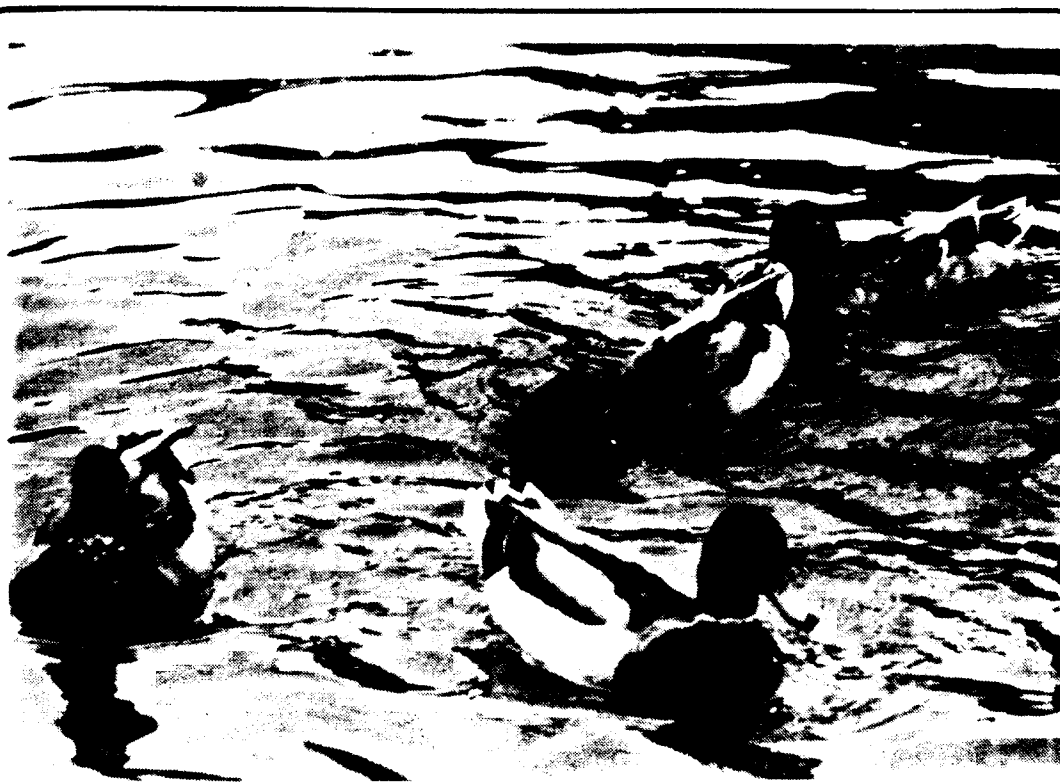
By HOWARD SALTZ

A low turnout is not expected to mar tonight's vote by commuters that will determine the outcome of a proposal that would, if passed, allocate \$7,000 of Commuter College money to a campus-wide festival.

The plebiscite, not publicized except for an article in Monday's Statesman, begins at 7:00 PM. Though open to all commuters, it is expected to more resemble a meeting of Commuter Senators and Commuter College officials. Apathy had reached such an altitude that it has not even been determined where the meeting is to be held. Commuters wishing to vote should go to the Union Information Desk to find out where the meeting is going to be.

The proposal, which has been the subject of some debate, suggests that roughly 40 percent of the Commuter College's semestral budget be allocated to the party superseding the annual Kelly Quad Fest. Ordinarily, this proposal would merely require approval of the six-member Commuter College executive committee. However, because of resignations of some of those executives in January, and the subsequent temporary closing of the Commuter College, the Polity Senate has implemented this commuter overseeing committee that has the power to reject or accept any proposal of the executive committee.

The controversy hinges on the fact that many consider the \$7,000 figure, as compared to only \$1,000 being contributed by Kelly Quad, excessive. But Commuter College Programming Director Joe Noah rebutted this charge, saying that, "When you look at the figures [the planned budget for the festival], we can actually break even on this thing... we shouldn't be ashamed of that."



Statesman/Dom Tavella

Quack, Quack

THE DUCKS IN ROTH POND serve as a pleasant reminder that the first day of spring is only eight days away.

Benedict E-O Residents Resent CPU Sub-Station

(Continued from page 1)

rest of the hall. These efforts are expected to improve the hall's environment and lessen the likelihood of vandalism.

While Madonna said he saw no reason to install CPU sub-stations in other buildings, he added, "It's one option that we [would] consider" if vandalism arises elsewhere on campus. Madonna said he suspected that "three residents on E-0 and two in other places" are responsible for the most recent occurrences. He declined, however, to say whom, adding that, the case is "under active investigation."

No vandalism has occurred on the hall since the sub-station was installed, said Madonna.

E-0 residents, meanwhile, are more than eager for the CPU sub-station to be disbanded. Although residents are "getting kind of used to" the officers, hall members remain apprehensive about their

presence on E-0, Zucker said. The officers "hassle" hall members continually, he said, and have made no

effort to become friendly with the residents. He added, however, that the officer's behavior probably re-

sulted because hall members scribbled obscene graffiti on their door.

Parking Garage Nears Completion

(Continued from page 1)

The garage will be open to students, faculty, staff and visitors, with fees of \$15 per month or \$.50 per hour, with a \$3 maximum per day tentatively established. The number of spaces to be allocated to monthly renters and to other garage users will be determined by demand, when the garage opens, according to Gerstel. He added that garage policies will probably not be fixed until the fall semester, when patterns of usage have been determined. Likewise, the future status of G and H Quads' parking lots, now shared by resident student and faculty/staff cars, to compensate

for the faculty/staff spaces lost at the site of the old Administration parking lot, will be determined next fall.

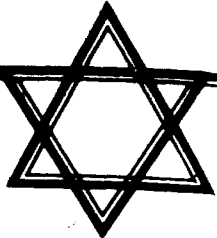
Also slated for construction by the State Department of Transportation this summer are two parking lots to replace the 250 spaces that will be lost when the University gives North P-lot to LIRR commuters after the replacement lots are completed. Sites chosen for the new lots are the area immediately east of North P-lot, and the Langmuir curve parking lot, which, according to Gerstel, will be paved with curbing and drainage, and lighting will be added.



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—EDITORIALS—

Budget Crunch

This past semester has been marred by a drastic series of budget cutback proposals that collectively endanger the future of the SUNY system. The most recent of these occurred Sunday, when the Stony Brook Alumni Association discussed disbanding. We feel that the discontinuation of this type of vital service would irrevocably damage the University, and must not be taken lightly.

Alumni Director Richard Gerber's February 15 resignation left a void that may be impossible to fill because of the state's hiring freeze. Furthermore, Governor Hugh Carey's proposed \$26 million budget cutback, which may doom the Alumni Association, may also result in the loss of 300 jobs here. It becomes increasingly difficult to sit back and watch as SUNY crumbles.

Earlier in the semester, the announcement that plans for a College of Technology in Marcy, New York would be abandoned were followed by even more bad news; Carey was considering options that would eliminate 1800 SUNY and CUNY positions, and would either increase tuition by \$250 per year or create a \$1,000 endowment fund. The implementation of these or similar programs would spell serious trouble for the SUNY system, undoubtedly one of the finest in the nation.

True, it is important in these hard times that the state tighten its belt whenever it can, but we urge Carey to choose other methods of saving money that would not cripple the state's educational system. This callous disregard for higher education must end if we are to insure a future.

Quick Construction

It is nice to know that Assistant Executive Vice President Sanford Gerstel is "rather surprised" that the new parking lot, behind the administration building will be completed "so soon." This is in reference to the newly targeted date of May 1. We are also "surprised" at this date, but not for it being "so soon."

With the Smithaven shopping plaza (a whole shopping center, mind you) complete, in only half the time of the parking lot, one wonders why has the administration taken so long to build this parking structure.

Maybe we shouldn't have been surprised at the May 1 date. After all, the parking structure is a major construction job. In addition there were many severe obstacles in the way of completion. An example of this is the large snowfall that hit Long Island, thus preventing weeks worth of work.

Another example is the overly large work crews that are constantly on the job. Perhaps, if you have too many people around, they're liable to get into each others' way.

We also question the administration's invocation of \$15 a month parking fee. Many of the people who used to use the old site as a parking area simply can not afford to pay the extra \$15 a month. What this is going to turn into is a private parking facility for University Vice-Presidents, wealthy faculty members and other well-to-do administrators. The people who really need these parking places, and who incidentally make up the majority of University workers, can not afford to pay for this facility.

We commend the administration on its "speedy" job in building this economized parking structure.

Corrections

In the article on Cathi Rivera's resignation in last Friday's issue, Lenore Rosen was misquoted as saying that the Union could "not really get involved [with the case of Rivera] because there was no breach of contract."

Rosen in fact said that "the Union was not currently involved with a grievance with Rivera because there was no breach of contract." However, the Union was advising her on the situation.

In the article about the Commuter College in Monday's issue, it was reported that Commuter Senator Rich Zuckerman "charged that the problem [lack of representation] lies with the executives of the Commuter College." The statement should have said that the problem exists because the Commuter College has only four executives to administer its operations.

OLIPHANT



—Letters—

An Injustice

To the Editor:

There are many things on campus that have upset me over the past two years that I have been here, however, nothing has upset me more than the present injustice being done to Commuter College and the commuter population of this campus.

Commuters rarely if ever have a chance to say anything about anything that goes on on this campus. Commuters go to classes and then must wait around for hours before anything starts or they can just go home which what the majority do.

Taking money that belongs to these people and using it for the means of having a party that everyone knows three-quarters of the residents will attend and possibly one-quarter of the commuters, if that many, is not very fair.

Commuters pay the same amount of money that we as residents pay, for activities. They deserve to spend their money however they decide and not to have the residents decide how to spend it for them.

Perhaps the money should be spent in such a way as to get the commuters together, but definitely should not be spent to get the commuters together by the residents.

Polity has been trying to do away with Commuter College for some time now on the basis that not enough commuters are involved. I say, that no matter how many commuters are in-

involved it is their money and should be used for and by them.

Commuters make up a large percent of the population of this campus. They have a right to decide how their money should be spent. They also have a right to have a place to call their own — no matter how many people use it.

Sandi D'Angelo

'Rock Festival'

To the Editor:

As a Kelly Quad resident who is actively involved in planning the upcoming "Rock Festival," I feel that the article Statesman printed on Monday, March 10 does not tell the whole story. The part in question is not planned to replace the Kelly Quad Fest. (Kelly Quad Fest to be held this year on April 19.) Our objective is to provide a party which will bring commuters and residents, as well as faculty and staff, together in a social atmosphere. We have gotten tremendous support from several members of commuter college who are now actively involved in planning this party.

The article rightfully points out that Commuter College is being asked to provide \$7,000 (although the figure actually discussed was closer to \$5,000) while Kelly Quad plans to contribute only \$1,000. However, this article fails to mention that Kelly Quad is providing most, if not all, of the workers for this party. In addition, Kelly Quad residents have done about 90 percent of the planning and organization for the party. Fin-

ally, the money which is taken in at this party will be divided between these two organizations in the same proportions that they are invested (i.e. if Commuter College invests 60 percent of the money spent on the party they will receive 60 percent of all money taken in as a result of the party). It would be ridiculous to assume that the party will lose every penny that is invested. The sale of beer and wine all during the party, will generate revenues. The carnival booths which will be in operation will also generate revenues. These factors act to reduce drastically the amount of money which will actually be spent on this party by both groups.

The voting on this proposed party will take place on Wednesday night for both Commuter College and the Kelly Quad Council. Interested parties should make it their business to be there to support this proposal.

The readers may be interested to know that: the party is ostensibly planned to be held in engineering parking lot on Friday, April 25. There will be no admission charge. We have lined up three bands to perform that night and are currently looking into the prospects for hiring either Harlequin or Rat Race Choir as the fourth. Beer, wine and soda would be available. Carnival booths would also be in operation. If this prospect sounds appealing to you, let your voices be heard at the wednesday night meetings.

Jonathan Ball

Statesman

"Let Each Become Aware"

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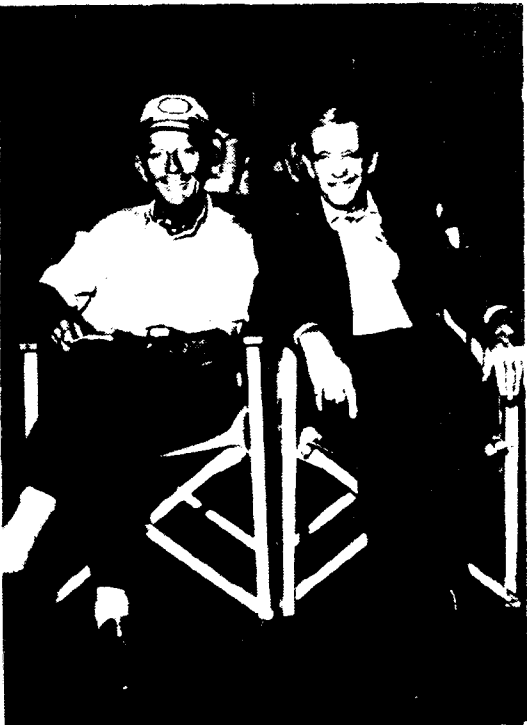
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SCENES...



Fred Astaire: Dancing Legend

By Neil H. Butterklee

*The way you wear your hat
the way you sip your tea,
the memory of all that,
no, no, they can't take that away from
me.*

These Ira Gershwin lyrics can only describe one man: that impeccably dressed, dancing phenomenon, Fred Astaire.

Recently Astaire has been at the center of a rather large media blitz concerning his impending marriage to 35 year old jockey Robyn Smith. He was the subject of half hour interview with Barbara Walters, on the TV magazine show 20/20. There, when asked about their difference in age (he is 81), he jokingly replied "I love Robyn . . . so sue me."

In addition, this week the local public television station has chosen to broadcast, not one, but two, documentaries on Astaire (followed by one of his classic movies). And this media blitz couldn't have come at a better time. With the Oscars coming up, a time when Hollywood honors its best, it is appropriate that we take a look at possibly Hollywood's greatest performer and biggest star.

It is hard to know what to highlight in a career as glorified as Astaire's. With many performers, especially those who haven't been around too long, an article such as this would be easy. Usually they have only had, maybe, a dozen hit songs or movies. But how many people have made over 40 movies, almost all of which are considered classics or near classics. And as for singing, with his light and articulate phrasing, no one has ever introduced more hit songs, on film, than Astaire.

To the average person the mere mention of Astaire's name conjures up an image of suave and debonair sophistication. "The epitome of class" as some people have said. Recently the American Fashion Institute named him the "Best Dressed Man of Our Time." For most of us Fred Astaire represents a kind of cool and cultured class that we, ourselves, could never achieve. I mean, how many of us actually look natural in a top hat, white tie and tails? But Astaire does. In fact that outfit is so associated with him that George Gershwin, the renowned composer, once painted a portrait of a penguin dressed in top hat, white tie and tails and named it after Astaire.

But when talking about Fred Astaire it is inevitable that we wind up talking about dancing. According to Rudolf Nureyev (no slouch when it comes to dancing), Fred Astaire "is the greatest dancer in American history." When asked to comment on Astaire's contribution to American culture, Jerome Robbins said "Fred Astaire has infused our souls with the visions that he made."

Astaire's career as a dancer began at age five when he, along with his older sister Adele, became child vaudevillians. By the age of seven he and his sister were one of the top acts around. In 1917, the Astaires appeared in "Over the Top." Although the show ran, on Broadway, for only 78 performances, the Astaires remained for over 16 years. Over the years (except for when they took their shows to London — and were the toast of the town), the Astaires thrilled audiences with one hit after another including: "Lady Be Good" and "The Bandwagon" (which was to be Adele's last performance). In 1932 Adele "left the act" to marry into English royalty and Fred, as they say, "went Hollywood."

"The history of dance on film begins with Astaire," is how Gene Kelly (remember him?) describes Astaire's impact on the big screen. Known as a relentless rehearsaler, he would spend up to three months rehearsing just one number. His dancing partners would often suffer from bleeding feet as Astaire would push them to perfection. But, all one has to do is look at the finished project to see that it was worth it.

Throughout his film career (with a few exceptions) Astaire worked out his dances with choreographer, and friend, Hermes Pan. Pan would then teach the steps to Astaire's partner while Astaire worked on his solos.

One of the innovations that Astaire brought to the screen was the use of a stationary camera while filming dances. Other than Astaire's work, dances were filmed in the Busby Berkely method: that being almost stationary chorus dancers being captured on film by moving cameras. Thus the movie goer was inundated with multi-angled shots of chorus people who were doing practically nothing except wiggling their feet. Astaire brought life and depth to screen dancing. Under him, dances were filmed with just one stationary camera, thus the dancers, not the camera did all the work.

Although he has danced with many leading ladies such as Cyd Charisse, Rita Hayworth and

Barrie Chase, he is most frequently associated with Ginger Rogers. Katherine Hepburn once said that "he gave her class and she gave him sex appeal." And together they gave us 10 truly classic American films. After their brief pairing in *Flying Down to Rio* they took off on their own in movies such as *The Gay Divorcee*, *Follow the Fleet*, and *Top Hat*, the latter being his most famous and well regarded film.

Generally their plots were simple: Fred meets Ginger, Fred falls in love with Ginger, Ginger rejects Fred and finally Fred gets Ginger. But it was not the plot that brought people to the movie houses. What brought them there was the Astaire and Rogers screen magic. It was as if the audience was living vicariously through them.

The great thing about Astaire and Rogers is that their dances were always original. Take the time that they danced on rollerskates in *Shall We Dance?* Or their waltzing over tables in *Top Hat*. But probably the most famous of all their dances is the *Cheek to Cheek* number from the same movie. The atmosphere created by that dance is the epitome of a romantic ambience.

After Fred and Ginger went their separate ways, Astaire began to experiment with different styles of dancing. Of course there were always the leading ladies like Eleanor Powell, Judy Garland and Bing Crosby (Bing Crosby?). But in his later movies his solo numbers were the main event. There was the time, in *Royal Wedding* that he danced on the walls and on the ceiling. He also covered every form of dance: tap, jazz, ballet, ballroom, modern, etc.

As the years went by and Astaire reached his middle to early 50s and 60s, a time when most people begin to slow down physically, he still kept on performing. His classic "Girl Hunt Ballet" — a Mickey Spillane takeoff, from *The Bandwagon*, was performed by him at age 58. In 1975, when he filmed *The Towering Inferno*, at age 76, actor Steve McQueen remarked that Astaire was the most physically fit person on the set.

Gene Kelly recently stated that "Fifty years from now Fred Astaire will be the only present day dancer remembered." When it comes right down to it, what else can be said about a man, who for over 75 years, has been the premier force in American dancing. Fred Astaire, the epitome of style and grace, is not just a dancer, he is dancing.

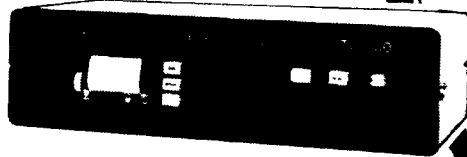
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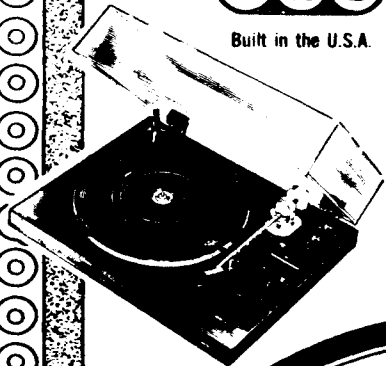
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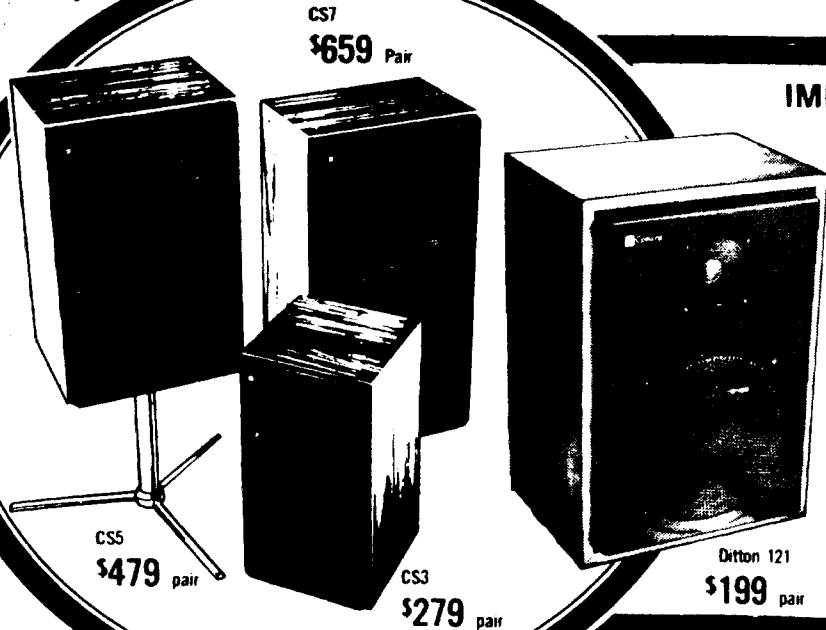
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SOUNDS...

Keeping in Tune With New Releases



City (Capital)
Roger McGuinn and Chris Hillman featuring Gene Clark

The 1980 model cars are out: McGuinn, Hillman and Clark. It's been over a decade since the Byrds flew their separate ways. Sixty percent of the flock is back with their second release, **City**. If you are what you eat, these Byrds are no longer eating seeds, but are on a steady diet of pistons and motor oil.

Changes have come over the band since last year's mellow rock album, **McGuinn, Clark and Hillman**. Gene Clark is no longer in the group, but is only a special guest. Their hair is short and greased back, indicating a trend toward the New Wave sound that is so popular today. Actually, New Wave is nothing more than late 50s, early 60s rock'n'roll.

Each of the members wrote the songs in which they were featured. Hillman's tunes, particularly, are reminiscent of The Cars' sound especially in the guitar and the bass. McGuinn and Clark's offerings go back into the late 50s, early 60s era. The instrumentation is also like New Wave, unlike their previous effort. This instrumentation is your normal Knack line up: bass, guitar, and drums. McGuinn even falls into the Eric Clapton syndrome; letting someone else play lead guitar, which is the crime of the century.

The album, however, is enjoyable, and thankfully doesn't go too deep into the Boston based group's sound. The album has to be considered a shock, and once again the almighty dollar has caused major changes in a successful group's sound.

City is back to basics for McGuinn, Hillman and Clark. The ex-Byrds have traded in their wings for the fins of a late 50s Cadillac,

which just happens to be a Car. —Larry Feibel



Breaking All the Rules (Polydor)
Ron Goedert

Looks can be deceiving; sort of. Take the cover of Ron Goedert's **Breaking All the Rules**. One look at Goedert and crew and you would figure they're a bunch of heavy metal freaks, which they are; sort of.

It's hard to say exactly what kind of music Goedert's group plays. The first track "Your Love," is pedestrian heavy metal with a lot of screaming and guitar feedback. However, the title track sounds like new wave reggae, similar to The Police. In fact, on that particular track Goedert's vocals sounds like "Sting" of The Police.

Meanwhile, songs like "Bring it On," and "Dark in the Old Church" are very good, especially the church organ opening and Jazz closing of "Dark in the Old Church."

The surprising thing about the album is, despite the variety of music on the album, it doesn't sound like a quickly put together mess. Each song flows into another without sounding like a patch-work.

However, the album does have many faults. The main problem with it is that guitarist Jerry Ruriyan plays the Joe Perry school of guitar, namely putting as much feedback as possible on. While it fits the heavy metal tracks and does mesh on "O.C.'s Intro" it hurts the other songs.

All in all, despite their bizarre appearance, Goedert and company have come up with a pretty good debut album, especially when compared to some of the other heavy metal groups whose only claim to fame is knowing how to scream and making a guitar sound like a dog whistle.

—Mitchell Murov



Bolero (RCA)
Isao Tomita

Japanese synthesizer expert Isao Tomita has once again released an album brimming with technical wizardry. During 1977-1979, synthesizer music was identified as "space sound" and Tomita was in the forefront. With **Bolero**, however, Tomita has returned to the style of his first album, **Snowflakes Are Dancing**. Tomita has come back to his favorite period of French music, that of Debussy and Ravel.

Tomita is dazzling on **Bolero**. He does justice to the beauty of Ravel's music, granting the synthesizer sensitive, almost human qualities.

With the newly born popularity of Ravel's **Bolero**, from the movie **10**, Tomita has capitalized on a willing audience. His exciting, flawless synthesizer sound bestows on Ravel an eternal compliment.

—Richard Wald



Tenth (Warner Brothers)
The Marshall Tucker Band

In the midst of power rockers, new wave fanatics and disco dancers, one musical form continues to flourish on Long Island, maintain a popularity that is only surpassed in its home territory, Southern rock. The Marshall Tucker Band, probably the leading proponents of this type of music (judging by quality of product produced and duration of existence), have released **Tenth**, their second album on Warner Brothers, since leaving the now defunct Macon, Georgia based Capricorn label.

Tenth further expands a new musical direction the Marshall Tucker Band

started exploring on their last album, **Running Like the Wind**. The sound is hard to label, as it employs jazz, rock and country styles all meshing together to produce a highly enjoyable sound. "Disillusion" a tune penned by George McCorkle/ rhythm guitarist and Jerry Eubanks/ flute, saxes is the best example of this sound. Also noteworthy is the instrumental, "Jimi."

While it may seem as if the Tucker boys are abandoning their roots in exploring new areas, this is not totally true. Many of the songs on **Tenth** still have that plodding along backbone beat that Marshall Tucker is famous for. And, to their credit, Doug Gray's vocals and Toy Caldwell's guitar leads have never sounded better.

Tenth marks the beginning of a new decade for a band that should be with us for many years to come.

—Larry Braverman



Mercury Shoes (RCA)
Jessie Barish

Nowadays it seems that in order to get yourself recognized in the pop music world you've got to resort to extremes, either in showmanship or in the music itself. Not so with Jessie Barish on his album, **Mercury Shoes**.

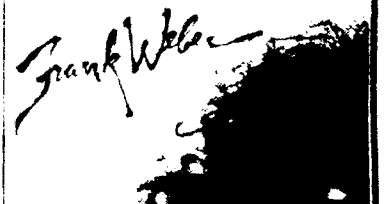
Barish gives us a return to pure simplicity. The songs on the album are not overly complex in arrangement or style, but neither are they lacking. There is no pretentiousness audible on this album, just music. Songs like "Mercury Shoes" and "Rock-n-roll Thing" have traces of the influences of others such as Bowie and Bad Co. But they are just traces and the songs stand on their own.

"Street Music," is probably the most rewarding cut on the album with its fresh beat and drive and clear vocal harmonies showing Barish at his best. Of course the album is not flawless. The tunes "Badman" and

"Love Is a Chain" are a bit drawn out; simplicity made boring by repetition. And one most notable flaw, the production seems to fall short leaving the album with a shallow, somewhat tinny sound. This comes as a surprise simply because it was produced by Marty Balin of Jefferson Starship notoriety.

But these things aside, the album is a pleasant collection of pop rock music that will certainly appeal to many. Pay attention for this one. Those winged shoes could bring Jesse Barish to new heights.

—Stephen V. Martino



Frank Weber (RCA)

Frank Weber

Frank Weber's appropriately titled album, **Frank Weber**, is a true sleeper. With virtually no advertising and little or no airplay, RCA seems determined to let this gem slide into oblivion.

Weber seems to be a musical cross between Michael Franks and Billy Joel. His lyrics are poetic and literate, with little of the pretensions that sometimes make songwriters of this genre hard to swallow.

Weber breaks into the album with a jazzy cover of the Eagles' classic, "Take It to the Limit." It is quickly evident that Weber is accompanied by some superb studio musicians including, Tim DeHuff on guitar, Ron Tierno on drums and Frank Elmo on saxophone. Other fine musicians appear occasionally throughout the album ranging from John Tropea, David Spinozza and Chris Palmato.

There are some really impressive pieces here including, "You Came Home to Me," the Joelish "Between N.Y. and L.A.," and a love song of the first order entitled, "Reflections of Myself." Frank Weber is a pianist, vocalist and songwriter that has caught my interest and gained my respect, permanently.

—Richard Wald

'The Fog' Rolls In

By Stephanie Sakson

The Fog
Hal Holbrook, Janet Leigh
Stony Brook Loews
Admission: \$4

Is all that we see or seen but a dream within a dream.

—Poe
With this philosophical quote begins the movie, **The Fog**. This reviewer's response is, "Is all that we see or seen but professionally-made horror flicks or junk food horror flicks?" Judging from **The Fog** and the countless other recent horror movie endeavors, the latter is the case.

However poor the plot or acting, however predictable the movie is, there is still an element of enjoyment in watching cheesy horror

movies. Part of that enjoyment lies in the fact that you know when it's coming, you just know when he's going to get it, and then, sure enough, his head is lopped off by the horrible ugly monster. Your predictions come true. You are happy.

The Fog is such a movie. One cannot possibly walk into the theater thinking one is going to be surprised. From all the publicity leading up to the film, you just know it's going to be a good and trashy horror flick. The film's elements of surprise are the kind which make you jump in your seat; the stuff that **Alien** was made from. This is one of the few things which makes the **Fog** junk food and not spoiled food.

The plot is nothing amazing. A

seacoast town is about to celebrate its 100th anniversary, honoring the town's founders. Little do they know, as Father Malone (played mundanely by Hal Holbrook) later finds out, but they are honoring murders. The founding fathers did away with a group of lepers who wanted to establish a colony close to their beloved town. Because of this, Malone insists, the entire town is cursed. From the first minute of the anniversary day, strange things begin happening. Special effects abound. A glowing fog creeps around, and horrible people with meat- and fish-hooks kill people mercilessly. Worms crawl out of slimy green faces and scare pretty women.

The acting is amazingly poor, ranging from the performance of Janet Leigh to the unbelievably bad Nancy Loomis, appropriately playing her assistant.

John Carpenter (**Halloween**) and Debra Hill had an easy job writing this. Playing on the weak constitutions of those of us that are addicted to such movies, they have created, using formula dialogue, little character development, and obvious Hollywood sets, yet another movie destined to be on TV's "Creature Features" within a year.

But this movie is not all schlock. Any producers, in putting together a movie, can't help but inject some of his or her philosophy into it. A film is always some sort of social commentary, whether intended or not. A main point of this film is that monsters are illogical. We know this because they kill drunk fishermen and also nice little old ladies trying to make a few bucks babysitting. What does this mean? It seems to comfort people. Most people subconsciously believe in movies. With this movie, they'll think that if they're bad, they won't necessarily get the axe, and with a little intelligence and goodness, they should do okay, too. The priest whose grandfather was one of the original murderers gets it in the end because even though he's good, he has evil in his blood.

Unfortunately, this movie also perpetuates the myths about lepers. In making the ghosts lepers, then the association of lepers=ghosts=nasties is established. And this is the type of movie in which the viewer has no sympathy for the monsters unlike the later versions of **Dracula** (especially the Frank Langella version), where the audience is practically rooting for the monster.

If you like horror movies, are not discerning, and actually like low-grade ones, this movie is definitely for you. You'll even come away with quite a few laughs.



The cast of "The Scarecrow" reacting to Adam Weiner's entrance. Courtesy/Dana Brusel

'Scarecrow' Opens

By Neil H. Butterklee

The Scarecrow
Adam Godnick
Adam Weiner
Theater Two, Fine Arts Center

One of the keys to having a successful college theater department is the ability to train and produce dramatic actors of a professional caliber. As judged by the theater department's current production of "The Scarecrow" that goal has been, to a large degree, met. In this instance it is the director, Tom Neumiller, Professor of Theater Arts, who should be given the lion's share of the credit.

In dealing with "The Scarecrow," a play which focuses on the short life of a scarecrow who is turned into a man, Neumiller was faced with the necessity of pulling his performers to their outer limits of ability. Directly pertinent to this is Howard Owen Godnick, in the central role as Dickon — the devil — who gives life to the scarecrow.

Percy Mackaye, the play's author, created Dickon to serve both as a foil to the scarecrow (who is known as Sir Ravensbane) and to add a sense of dramatic charm to the play. Godnick is brilliant. He is so convincingly sly and conniving that one would

believe him to be a devil in real life who is merely playing himself on stage. His timing and movement all add to the emotional tenseness that stems from this play.

As the character that makes everything happen, so to speak, it is essential that Dickon be played with a certain forcefulness and drive that conveys the thought that he is in charge. In "The Scarecrow" Dickon is the one who creates the events, and it is Godnick who creates Dickon.

As the title role, and the person to whom everything happens, Adam Weiner certainly deserved the large ovation he received at the end of the show. By intentionally using a monotone speech pattern, Wiener consistently brought the house down with laughter. The combination of this, and his stilted walking pattern, made for an exceptionally funny performance.

It is here, in these physical aspects of characterization, that the expert hand of Neumiller is evident. By working with Wiener on his character's motivations and physical aspects, Neumiller succeeded in helping him put out an extremely winning performance. Weiner is an excellent physical actor; he

expressions well in conveying his message to the audience.

Unfortunately, Neumiller did not succeed with all his actors. In his last performance, Philip Zach was very convincing in his role of the judge in "Pierre Patelin." After his performance then, big things were expected of him. However, they were not to be found here. As Squire Richard Talbot, Dickon's antagonist, Zach is totally unbelievable in the role. Portraying a man who is always coughing and clearing his throat, Zach did not sound like he was supposed to. What he did sound like, however, is still a mystery.

But enough with the criticism. "The Scarecrow" is a genuinely good show that is bolstered by bright and energetic performances such as the one given by Walter Lucyshyn, who plays Captain Bugby (an olden-day male version of Bianca Jagger — someone who is intent on being "in"). As a newly declared theater major, the department would do well to keep an eye on this man.

Despite the grisly, yet effective, scenery in the first scene, the stage effects and lighting were an important ingredient to the show's success. "The Scarecrow" continues its run this week and is worth one's attention.



Courtesy/Dana Brusel

The Genius of 'Woody'

By Howard Saltz

What is a genius? An answer does not exist, other than to give an example of what one is. "The Woody Allen New Yorker Film Festival," which just closed after four successful months at the New Yorker theater on Broadway, is a prime example of genius.

"The Woody Allen New Yorker Film Festival," a rotating series of Allen's movies, six of which were shown in various combinations each day since November, was met by enthusiastic crowds of Allen's native New Yorkers. The Festival had an interesting popularity among people whose minds are constantly being softened by television and poorer movies. It is rare that genius is both critically and commercially recognized.

Paradoxically, Allen's films are simultaneously humorous and serious, making him one of America's most revered contemporary filmmakers. This brand of humor was belabored for even the most die-hard Woody Allen fans after non-stop viewing of six movies. But it is this interesting combination that makes Allen's films unique. Behind every funny line, there is a serious point; hence, while we are laughing (laughing hysterically, in fact), an important message is being subliminally worked in. The serious aspect of the film is of equal, if not greater, importance than the comedic, yet each film manages to be funny.

This trend in ponderosity is proportional to Allen's growth in, and is perhaps the reason for, his success. Early films such as **Sleeper** and **Bananas** are funny, but many of the laughs are cheap. Granted, Woody Allen slapstick shows initiative — turning his bathroom into an uncontrollable wind tunnel by the misuse of a hair-dryer in **Play It Again, Sam** is more relevant than the Three Stooges falling down; but it lacks the realism of more intellectually stimulating humor as evidenced in later films. **Annie Hall**, for example, Allen's semi-autobiographical account of his relationship with a woman who is his total opposite, is touching, tender, amusing, and real. **Annie Hall**, the 1978 winner of the "Best Picture" Oscar, must be regarded as the definitive love story of the 70s.

Annie Hall marked the high point in defining the blundering, sex-obsessed character that has



become a Woody Allen trademark. Starting with **Play It Again Sam**, the story of a contemporary man who idolizes Humphrey Bogart before discovering that those traits he idolized in Bogart were present in himself all along, through **Annie Hall**, this character is one he has portrayed and developed in almost all his films, though it is far from being completed. His two most recent films, **Interiors**, a Bergmanesque non-comedy (Allen's first, and his first in a long time in which he did not perform) that failed, and **Manhattan** seemed to deviate from this.

Manhattan presented a more self-assured Allen lighting age and rejecting everything newfangled. Though it lacked the hilarity of **Annie Hall**, it was a finer made film; its being in black and white and its George Gershwin music were perfect compliments to the romantic New York settings. Allen's rejection of contemporary standards, including numerous attacks on pseudo-intellectualism and California lifestyles, is perhaps the underlying theme of most of his work. Allen appears to be a man obsessed with death and dying. He is also trying desperately, and in vain, to return to a long gone era.

His next work, to be released later this year, is currently being filmed in southern New Jersey, the only fact that is known about the movie. Allen's obsessions with secrecy and privacy have only furthered his image as a recluse and an eccentric. But then, being a genius entails a little eccentricity.



Director John Carpenter discusses a scene with actor Hal Holbrook.

PREVIEW



Paul Taylor Dance Company

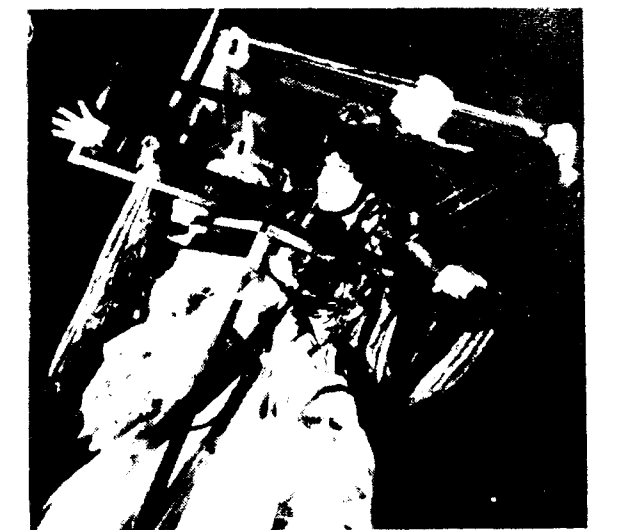
On March 15, The Paul Taylor Dance Company will be appearing at the Fine Arts Center. This year marks their 25th anniversary season.

PREVIEWS



SAB Speaker

Tonight, at 8 PM, in Lecture Hall 100, SAB presents Wilson Bryan Key on **Subliminal Seduction**. Key, the author of "Subliminal Seduction and Media Exploitation," will be speaking about how admen seduce the public into buying. Tickets are \$.50 and can be purchased at the door.



Lene Lovich in Concert

New Wave singer Lene Lovich will be appearing at the Stony Brook Union auditorium at 8 PM on March 20. Also appearing will be Bruce Woolley and the Camera Club.

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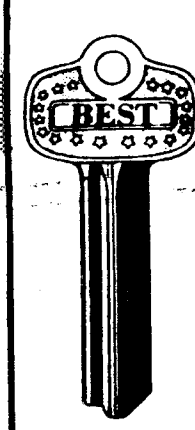
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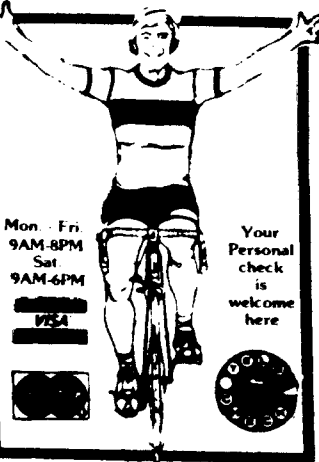
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SIGHTS...

An Artistic Grab-Bag of Prints

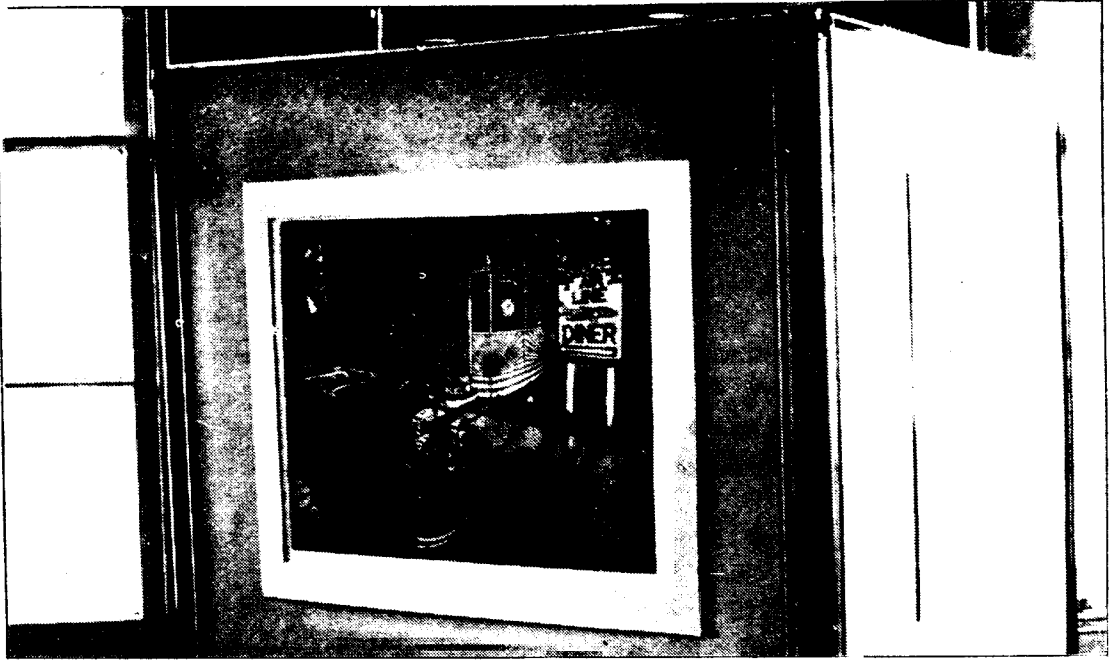
By Stephanie Sakson

Polychromatic intaglios on handmade paper and detailed black and white lithographs are among the prints featured at the exhibition of the Philadelphia Print Club at the Mills Pond House Gallery in St. James. The show opens tonight with a lecture by guest curator Daniel Welden at 7:30.

The show is an artistic grab-bag. Ranging from strong to little detail, bright to subtle colors, and abstract to realistic pieces, there is something for every viewer. Most of the works have pleasing compositions, and many successfully evoked a specific mood. There are also a few which are done tongue-in-cheek.

Among these is a black and white lithograph by Karin Broker entitled "Sore Feet," depicting a humorous look at human anatomy. Graffiti such as "dog bite" and "scar on left knee" are mixed in with the stick-like figure of a person whose hair sticks out from their head. Yet even in this light subject an unnatural quality appears; an exploration into the visceral, organic aspect of humans. This is one of the more intriguing prints in the show.

On the opposite wall appears a beautiful polychromatic print, "Grovenor Rd. No. 2" by Jane Goldman. The interplay of long, slender leaves, shadows and diagonal slats creates a nice feeling of



"Air Line Diner," a print currently on view at the Mills Pond House in St. James

Statesman/Stephanie Sakson

composition; the vibrant colors and the fine quality of the print make it very pleasing.

Another print which has memorable colors is "Garrisons A VI and B VI," by P. Palmer. This print, in addition to the black and white art deco-esque "Air Line Diner" print, has a strong feeling of perspective and three-dimensionality.

A sense of depth could also be felt in the abstract print entitled "Frame: Lattice," by Hanlyn Davies. This is one of the only works which creates a feeling of three-dimensionality

without relying on the use of perspective. It is definitely worth a look.

Subtlety in coloring is evident in Richard Finck's "Special Sections," a mood-invoking abstract reminiscent of clouds, people, and forgotten feelings. Pale colors and vague shapes work together to form a calming, thoughtful work. One of the larger works is "And Ted Said, 'Let's Build a Redwood Deck,'" by Paula Crane. This is a fine work, with an almost photographic quality. However, this is more of a study than an artistic

composition. The photographs which are depicted seem to be randomly thrown together and hence instead of being a whole, the print tends to be viewed as a collection of smaller prints.

Two interesting abstract intaglios, one on handmade paper, are presented. Both use subtle colors yet are strong works in themselves, although depressing. "Infested," by Thomas Bell-Games, is appropriately entitled, and has an uneasy quality about it, and "Burn the Mask," by Dean Dass has many hidden messages.

One of the show's more moving pieces is a strange print entitled "One Hundred Rectangles," which looks like 100 small rectangular photographs of a man's chest misassembled in a disturbing way. We are presented with a strangely foreign yet recognizable physical configuration. Questions confront us: What part of the body are we viewing? Is it some secret part? Craig Dennis has created a work of art which is confusing and yet thought provoking.

Hopefully, many thoughts will be provoked upon viewing this show. There is an assortment of ideas presented, and it is worth the short ride over there. The gallery is open Monday through Saturday, 12 to 4 PM. The show, which is the club's first on Long Island, will run through April 4.

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ART REVIEW

By Sarah Schenk

The use of crayons combined with pastels is very rarely observed in paintings. Bruce Lieberman's "The Figure" at the Library Galleria gives us insight into this technique. Lieberman presents to us a series of paintings in which pastel acrylic paints are combined with crayons and colored pencils to portray the many facets of the human body.

Each picture consists of the portrait of one man or woman in a natural pose. The women are often shown relaxing in bed. It appears as though the subjects did not know that they were being painted. This lack of artificialness adds to the mood created.

This aura is one of peacefulness and bliss. As one continues to observe these figures the relaxation is almost contagious. The tension of the day seems to melt away. The rainbow hues of blue, orange, pink, and green blended together in the background of the figures enhance this effect. But the lack of emotional impact is also a major weakness of these paintings. There is no action to hold your interest, no idea to spark your intellect, only subtlety and quietness.

Lieberman's works vary from a pastel of a woman sleeping in bed entitled "Sleeping Beauty" to a work done in crayon called "The Spirit of The Dead Is Watching." One of the few landscapes included in the exhibit is done with a mixture of watercolors and crayons labeled "Early Morning."

The only scene which provides some action is a picture of a man with an oversized arm holding out a wooden stick. The expression on his face is passive. But what the man is doing with the stick or why his arm is drawn so large is left for the observer to ponder.

The unnatural colors used, give an artificial quality to the realism of the figures. Background colors often soften the outlines as the artist's casual and uninhibited technique displays his freedom of thought and concept. Imperfection becomes perfection when reality is not quite real, and beauty is left to the imagination.

It was refreshing to see an artist dare to experiment with new techniques and vibrant colors in the art world. Perhaps as Lieberman's work blossoms, he will become more expansive in his style.

ETC...

A Magazine of 'Epic' Proportions

By Mitchell Murov

Marvel Comics, the same group that brought us *Spiderman*, *The Hulk* and *Captain America* has broken into the adult magazine business with the release of *Epic Illustrated*. Whether it can withstand the highly competitive magazine business, however, is another story.

In European countries, adult comic books (not pornographic, but comics written to an adult audience), have been highly successful. One of the most successful is *Metal Hurlant*, a French production that has been translated to English and makes up most of *Heavy Metal*, the only successful American adult comic magazine.

Epic was conceived to be in competition with *Heavy Metal*. In a *Statesman* article that appeared last April, *Epic's* original editor, Rick Marshall (who is no longer at Marvel Comics), said that *Epic* was meant to be like *Heavy Metal*, only with some of its problems corrected. "It will be done for a more literate audience," said Marshall.

The major problem with *Heavy Metal* is its coherency. Many of the European strips do not translate well in America and in most cases they are totally incoherent. *Epic* has rectified these problems by relying on American artists and writers for the most part. This, however, is a mixed blessing.

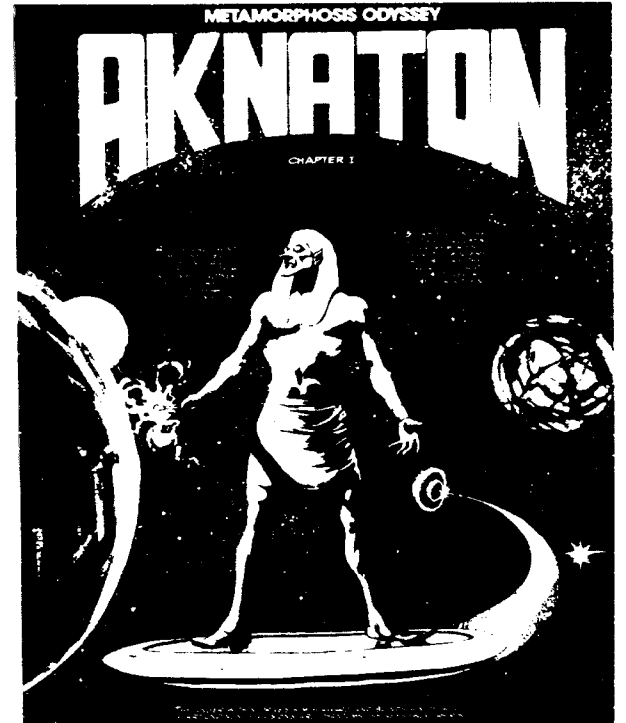
For example, in the first issue, Jim Starlin's "Metamorphosis Odyessy," a 12-part strip (of

which three were featured in the first issue) and Ray Rue's "Lullaby of Bedlam," stand out as solid Science Fiction stories. Wendy Pini's "Homespun," an enjoyable fantasy story, and Ernie Colon's "Convert" is a very funny Science Fiction story.

However, *Epic's* faults lay in the fact that it is from Marvel Comics. It contains an obligatory Marvel hero — the Silver Surfer by Stan Lee and John Buscema. Buscema is considered one of the finest comic book illustrators, but he is out of place in *Epic*. And the appearance of *The Surfer* only hinders the idea that this is supposed to be an adult magazine.

This problem also extends into the editorial sector of the magazine. The editorial by Marvel's publisher, Stan Lee, shows Lee grinning with samples of Marvel comics in the background. And in the "Endgame" editorial by *Epic's* editor Archie Goodwin, Goodwin goes out of his way to remind us that Starlin and Colon used to be Marvel artists, despite the fact that the work they did for *Epic* barely resembles anything they did when they were involved in comics.

Marvel seems to be serious about *Epic*. Instead of ads for kids to sell seeds or greeting cards, there are ads for Viceroy and Champale. However, the constant harping on "we got *The Hulk* and it's good" to possible adult readers has to be toned down. Comics are accepted and widely read in Europe, but in America they are shunned, and the appearance



The first page of the "Metamorphosis Odyssey" chapter in *Epic* magazine.

of a regular comic book character may turn off adult readers.

All in all, *Epic* is a good, entertaining magazine, and after only one issue, it is better than *Heavy Metal*. Whether it can survive and gather the adult readers it wants remains to be seen.

'The Lines' Draw Them in at Tuey's

By Josh P. Roberts

The Lines (who have played at Stony Brook's Baby Joey's and Whitman Pub and who have also appeared at My Father's Place in Roslyn), played to a very receptive audience this past Thursday at Tuey's, where it was announced that they will be appearing on a regular basis. The Lines, the first "new wave" act to be booked at Setonket's Tuey's was formed only a short three months ago, and have been steadily gaining in popularity. A good portion of the audience were groupies, some clad in gar-

ments bearing "The Lines" in large letters.

The show started with "Better Things," a song written by rhythm guitarist/vocalist Vincent Parry — with strong vocals and good keyboard work by Lorrie Levender. Steve Parry's (bass, saxophone, and vocals) "Who's No. 1?" followed with enthusiastic response from the crowd. This selection, which was repeated later, featured extended lead guitar solos by Frank Doris, the band's other major song writer, as did several others throughout the show.

"I've Got an Itch for You Baby" — the main theme of "The Itch"

(the only other song written by Levender) got the audience up and dancing for the start of the second of three sets. During this segment, The Lines performed two of their best known (by their growing number of followers) songs, "Hang Tough," written by drummer Howie Lieberman (A Stony Brook student), and the long, pure "punk" song, "Thought Projection." "The Good Life," played between the latter, is a flowing, easily dancible tune.

In their finale, "Statues in the Sand," the band stated that "the ones who are not participating are the ones who are doing best of all" — referring to the contrived nature of dancing. The preceding song, "Coed," which was "dedicated to our friends in the audience," is a punk-style tune which lasted for 10-15 minutes, exemplifying the tightness of the ensemble.

The band played several tunes which would not be associated with a "new wave" band. One of these was "Ecstasy," in which during the introduction Doris stated "I make love exactly the same way I play guitar," after which he went wild. "You", another non-punk song was a mellow number, utilizing many 7, major 7, and 9 chords woven throughout its complex structure.

The turnout at Thursday's concert was good, drawing an above-average crowd of over 200,

according to Tuey's manager. The Lines are gaining momentum fast and recognition as a major new wave act is not far from being right around the corner. For a band with no "names" to play My Father's Place (which is owned by Concerts East, owner of Speaks, and a major concert promoter) is an event in itself. But to be asked back at the end of the show by the management means that a band must be doing something right. In the Line's case it is their music.

Brief Invasion, a band which *Statesman* brought to Stony Brook for two overwhelmingly popular concerts will be appearing at Tuey's tomorrow and March 27, alternating Thursdays with the Lines, who will be making their third Tuey's appearance on March 20, and who will be performing at The Silver Dollar Saloon in Bay Shore tomorrow.



Look for an interview

with The Lines

in a future

Alternatives section

of Statesman

Funding Guideline Refused

By PAUL JOSEPH COPPA

The Polity Senate refused (March 5, 1980) to accept new funding guidelines for the Program and Services Council (PSC), which would have allowed funding non-partisan political club activities on campus. Political clubs have thus been denied funding, but even more important, the campus community will not benefit from those non-partisan political activities that would be of social, cultural or educational value. The following is addressed to my Senate members, with the question, "Why have you done this?"

Due to the present, unjust PSC Guidelines, blanket prohibition on funding political clubs, I drafted substitute guidelines that were overwhelmingly approved by PSC members, but overwhelmingly rejected by Senate members, who must approve them before they can replace the present guidelines. My proposed guidelines would have removed this blanket prohibition on funding, and instead allowed student activity monies to be used towards only those non-partisan political activities that would benefit the campus community. The guidelines would have distinguished between partisan political activities, and non-partisan political activities, funding only the latter. Political clubs could still freely engage in partisan political activities, but because student activities monies must (according to the SUNY Chancellor's Funding Guidelines) and should be spent for the benefit of the campus community, those activities could not be funded.

The guidelines have four parts, beginning first with an opening paragraph that defines a political club: "The following guidelines will apply to recognition and funding of political clubs (a political club would be those organizations that support and/or denounce a particular person, party, government, ideology, or cause, either on or off campus.)" Thus, the definition embodies both partisan and non-partisan activities, realizing that political clubs can engage in both.

Subsection (A) states: "Funding will be used towards activities of cultural, social and/or educational enrichment of the campus community." Only non-partisan political activities could enrich the campus community in these ways, because a partisan activity would amount to a single club using student activities money to express its own personal opinion regarding a particular situation. Subsection (B) defines partisan political activities that could not be funded: "Funding will not be used to actively support or denounce a particular person, party, or government." These types of activities should not be funded because to print literature actively supporting or denouncing a person, party, or government (e.g. active support or denunciation: "Vote for Carter" or "Down with the American Government for its imperialist activities") would only be told that one particular club, containing a small number of people, have this particular opinion.

An important clarification for subsection (B) is that it allows funding for club activities that do not "actively" support or denounce a person, party, or government. The distinction between what is "active" and "non-active" support or denunciation is admittedly open to interpretation, but that is what PSC members are elected to

do. It would be impossible to make a definitive list of all activities that support or denounce in an active or non-active way. But to give an example: Active support of a person would be to explicitly say "Vote for Carter," while inactive support, which would satisfy subsection (A), being educational, would be an explanation of the opinions or policy decisions of President Carter concerning specific issues. Education of a political nature, making a voter more aware of a candidate's views, would promote reasonable voting.

Subsection (B) would also allow funding of activities that express an ideology or cause in an educational way, thus creating a learning experience for campus members. Literature could be printed expressing a particular ideology, be it Democratic, Republican, Socialist, Marxist, etc. But because this must be done in an educational way, an ideology or cause could not be actively supported or denounced. Active support here, would be "Support the Republican policies," while inactive support would be literature explaining Republican policies.

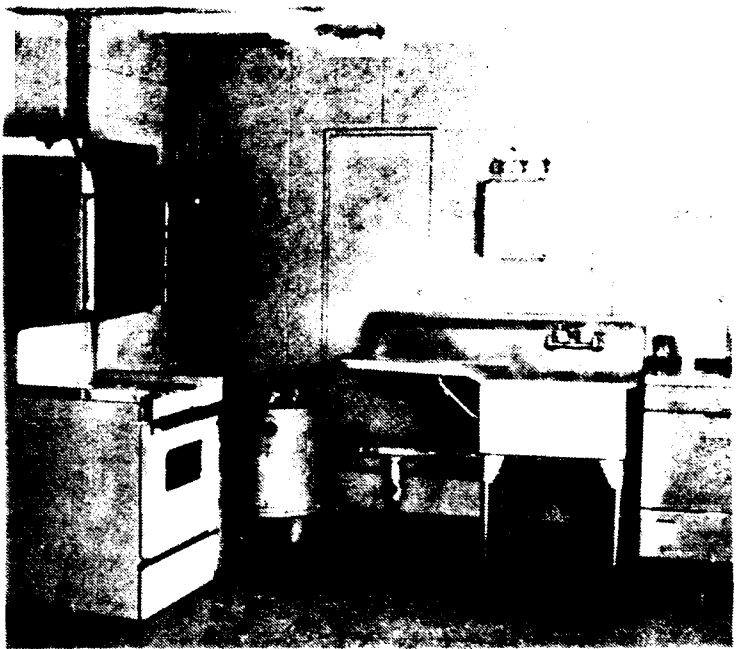
Subsection (C) states: "Funding will be used for on-campus activities only. Proposals for off-campus activities funding must be presented to PSC for approval." Student activities funds should benefit the campus community, so they should be used for on-campus events. However, it is possible to have off-campus activities that benefit the community, and these would be approved or disapproved by PSC.

Even though these guidelines were considered workable by PSC members, the Senate, nevertheless, overwhelmingly disagreed. Why? Comments expressing opposition to the proposal consisted of such things as "My constituents have expressed to me their unwillingness to fund a political club they are ideologically opposed to," and "The guidelines are fuzzy and offer no more clarification than the present guidelines." To refuse to fund a political club because your constituents don't like it, is a violation of free speech. A Senate member becomes the judge of good and bad political ideologies, which is equivalent to censorship and book burning. A free society demands free expression, without it, we all will lose a part of that freedom. Such action is tantamount to a Southern Congressman during the early 1960s voting against civil rights legislation because his constituents are opposed to it.

It is impossible to eliminate the fuzziness or the need to interpret the guidelines. The so-called fuzziness allows PSC members to adjust to new situations, new ideas, or new activities. Much to my shock, a very influential member of the Senate believed that the need for interpretation would become such a burden, it is better to do without it altogether. Using this logic, the American government should not give special tax privileges to religious institutions because it would become burdensome to interpret and decide just what is religious or non-religious.

I implore my Senate colleagues to reconsider their decision. I ask the Senate, because the need still exists to change the present unjust political funding prohibition, to draw up a superior funding proposal, and this will receive my full support.

(The writer is a Polity Senator and PSC member.)



Cooking Fee Raise: For What?

By DAVID L. BERENBAUM

Presently there are over 4,000 of us suffering due to inadequate or broken kitchen facilities. For those of us who made the decision that Lackmann was not worth the cost for what we received, we considered cooking for ourselves a tasty and inexpensive alternative. SUNY Stony Brook is unique because it is the only SUNY college where residents are not required to be enrolled on a meal plan. For a fee of \$25 a semester we can avoid Lackmann, while at the same time encounter ovens, dishwashers, and sinks in disrepair. Today roaches are infesting many buildings due to inadequate extermination and improper sanitation. With the situation such as it is, an inefficient bureaucracy, how can we possibly support an increase in an already poorly administered dorm cooking fee?

Walking through the dormitories it becomes evident that not all the facilities originally promised to us by 1979 have been installed. Inflation understandably is a factor, but inflation does not explain the fact that in G and H Quads, where installation has been completed, the ratio of stoves to students is 1:64. In addition to this, according to John Williams, the suites cannot receive electric ranges due to "physical and financial reasons." Today, Kelly, Roth, Tabler, and Stage XII still need dishwashers.

Contracts stipulate that extermination will be performed once per week, and that broken ranges and facilities will be fixed as quickly as possible. As we are all aware, broken facilities throughout this campus remain in disrepair for weeks and sometimes for even months at a time. Resident roaches are breeding faster than the exterminator can walk from one building to the next. Lack of sanitation in the halls and suites has also been contributing to the problem. Often on weekends garbage pails fill up quickly and debris spreads throughout the dormitories let alone the campus.

John E. Williams, Assistant Business Manager for Auxillary Programs, what are you doing to safeguard the efficient use of student money concerning the programming and rehabilitation of suite and hall kitchen facilities? It appears to be very little. Something has to be done. Present facilities must be repaired and environmental conditions improved.

The dormitory cooking program is a highly successful alternative to the meal plan as evidenced by the number of resident students enrolled. However, the administration had better get their act together so that this program is efficiently and effectively coordinated. Then, and only then, could I even consider the possibility of a cooking fee increase. If this task is too much for the Stony Brook Administration to handle, maybe it's about time the Faculty Student Association took over this important student service.

(The writer is an undergraduate Political Science major who is both Polity Senator of Kelly A and Chairman of the Polity Senate Committee on the Handicapped.)

French Club
 The French Club is having its first
POTLUCK DINNER
 Thursday, March 13.
 Add to the festivity: bring a friend, a dish, and a
 "bon appetit . . ."
 Everyone is welcome
 Library Room 4006

**"THE COST OF
 LEGALIZED MURDER"**
An Essay on Euthanasia
 will be read by Terry Budd at a meeting of
 the Undergraduate Philosophy Club, Wed.
 3/12 at 4:00 p.m., Room 249, Old
 Physics.
ALL ARE WELCOME

L'ouverture Club
 Meets this Thursday, March 13 in Stage XII
 Cafeteria (Fireside Lounge)
 Time: 9:00 - 1:00
 Agenda: Women's working class in Haiti
ALL ARE WELCOME

Captez EMISSION KOUZIN
 this Thursday and every Thursday from
 1:00 - 2:00 p.m. on WUSB 90.1 FM for an
 hour of impressive sound of Compa Rhythm
 (Haitian Music)

Dance Workshop Club

PRE-REGISTRATION: MARCH

Dance Studio
 for
 Jazz workshop - Lynda Gache, Friday, 3:00 to 5:00 p.m. &
 5:00 p.m. to 7 p.m., March 14
 Ballet - Beg.-Int. - Svetlana Caton, Thursday, March 13
 Ballet - Beginners - David O'Connor, Tuesday, March 18,
 4:30 p.m.
 Limited enrollment Phys Ed Dept

**Thinking of a career in business?
 Going to graduate school for your MBA?
 Interested in the business world?**

Come to the organizational meeting of the
PRE-BUSINESS SOCIETY
 meeting: Thursday, March 13, 1980
 place: Union Room 231
 time: 8:00 p.m.

Get involved in the
**1980 March of Dimes
 "Superwalk"!**

All students invited to meet with a
 representative of L.I. March of Dimes, Wed.
 March 12, Union Room 226, 7:15 P.M.

Tuath na hEireann
THE IRISH CLUB

**ST. PATRICKS DAY
 DANCE**
 featuring Katy Hill
 Bold McDermott Roe

5 Beers for \$1.00
 Tomorrow night, 9:00
 Union Ballroom
 \$1.00 Donation at the door

**ENACT Recycling
 Contest**

	Newspaper	Cans
KA	352"	1773
Irving	305"	1468
James	422"	536
KE	219"	664
S XII B	114"	696
S XII A	110"	601
Sanger	124"	329
Gray	150"	210
KC	189"	31
KD	-	179
S XII D	56"	30
Tosc.	73"	-
Whitman	37"	35
Hendrix	16"	7
Ammann	12"	1

**BSU
 General Body
 Meeting**
 Old Bio 100, 8:00 p.m.
 Imperative business.
 Last chance for
 executive body
 nomination.
Please Be Prompt.

STONY BROOK CONCERTS

TONIGHT

Wilson Bryan Key Loc. Hall
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LENE LOVICH March 20
 Bruce Woolley and the Camera Club 8 PM Union
Auditorium

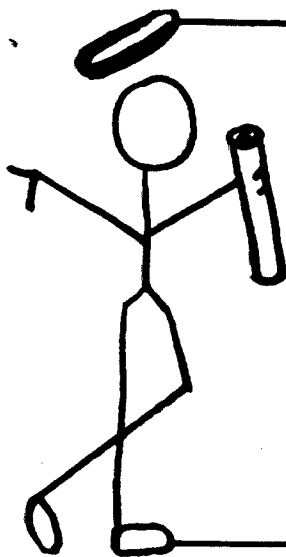
JACK BRUCE March 23
 (Formerly of CREAM) 9 PM Gym

BILLY COBHAM, DAVID SANCIOUS
 CLEM CLEMPSON

DAVID BROMBERG
SCOTT JARRETT April 30
9 PM Gym

DAVE MASON April 19
9 PM
 Tickets on sale Monday 3/17 Gym

ALL SHOWS ON SALE AT THE UNION BOX OFFICE



S.A.I.N.T.S.

General meeting tonight
 at 7:00 PM in the
 Union room 223
 Please be there!

LACROSSE FANS

The Lacrosse team invites any interested faculty, students or staff to join them in travelling to C.W. Post on Thursday, March 13. There is Plenty of room on the Bus. We're leaving at 2:30 PM in front of the Student Union.



TONIGHT!



There will be an important meeting for everyone interested in becoming Red Cross instructors. The Stony Brook Safety Services will be holding instructor's courses in modular CPR, Multimedia first aid and Standard first aid. You must attend this meeting if you are interested in one of these courses. The meeting will be held Thursday Night 9:00 in Union 223. If there are any problems, please call 6-5105 and leave a message for Bob Patino.

COMMUTERS!

Tuesday Flicks needs suggestions for presenting films on Tuesday afternoons. Drop by the Union Staff Offices and fill out a short suggestion form for this possibility.

NYPIRG announces an "Alternative Energy Teach-in" Running from March 18 to March 20 from noon to 5 in the Student Union. Events include speakers and Movies.

For further info call  the NYPIRG Office
 246-7702,  in room 079 in
 or come down to  the Student Union.

—GIRLS—

Do you want to meet Guys?

—BOYS—

Do you want to protect yourself from these Girls?

Well then, come join the "New" Stony Brook Judo Club!
 Wednesday, March 12, 7:30

Exercise room, Gym

A great form of exercise and relaxation.* Slim down and Shape up. Beginners Encouraged!
 Black Belt Instructor: Richard Mayron



VISIT THE BOOK CO-OP

Open Wednesday Afternoons:
 Important meeting Thursday at 2:30
 room 301- Old Biology Building
 call 6-4739 for more information

ALL WELCOME

There will be a meeting of the
 ASTRONOMY CLUB
 on Wednesday night at 8:00 PM
 in ESS 183

ALL ARE WELCOME

For more info: Kurt 6-3868



NEW CAMPUS NEWSREEL

meets Tonight

in Union room 226 at 9:00
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TONITE, 8 p.m.:

Larry Coryell
Recorded LIVE in concert last
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SATURDAY, 10:45 p.m.:

Premiere of
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 - Wed. - Cella Wine Party & 2 Michs \$1.00
 - Thurs. - All You Can Drink - \$2.00
LIVE MUSIC by WIRED
 - Fri. - 3 Natural's on Tap - \$1.00

Come Down and Party!!

Week of 3/17 - 3/21

Basement of James College

CENTURY THEATRES

SMITH HAVEN MALL
BEING THERE
PG

WEDNESDAY
7:15, 9:40

THURSDAY
7:15, 9:40

FRIDAY
7:40, 10:20

SATURDAY
1:00, 3:20, 5:40, 8:05, 10:25

SUNDAY
1:30, 4:15, 7:00, 9:40

MONDAY
7:15, 9:40

TUESDAY
7:15, 9:40

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Sports

Wednesday, March 12, 1980

UCLA Looks to the East With Fear and Excitement

Los Angeles (AP) — UCLA Coach Larry Brown, still excited about the Bruins' upset of DePaul in the NCAA tournament, talked yesterday about what comes next — Ohio State — and admits he's a little scared.

"It's really exciting for us, the whole thing of just getting to play in the NCAA tournament, and then beating DePaul," said Brown, whose unranked Bruins meet the No. 10 Buckeyes in a third-round NCAA game in Tucson, Ariz., Thursday night.

"I've seen Ohio State play a few times and I haven't seen a better team this season. Playing them is like playing a pro team, they're so physical. They're bigger than us at every position, they're well coached, and I'm a little frightened," Brown said.

"When we were in Tempe practicing last Saturday and Ohio State was on the floor, I wanted to keep our kids in the locker room, didn't want them to take their warmups off and embarrass UCLA," he added with a grin.

There had been some question whether the Bruins, who finished fourth in the Pacific 10 this season and had a 17-9 overall record, would even be invited to the NCAA tournament. After they were, they opened with an 87-74 victory over Old Dominion, then stunned top-ranked DePaul 77-71 in the second round last Sunday in Tempe.

Ohio State, now 21-7, drew an opening-round bye then demolished Arizona State 89-75 Sun-

day.

"I think a lot of the way the game goes will depend on how it's officiated," said Brown, former Denver Nuggets coach in his first year at the Bruins' helm. "If they, the referees, let it go, it'll be tough on us because Ohio State plays power offense and loves to get the ball inside to Herb Williams. If we win, it'll have to be with defense and quickness."

Looking back on the victory over DePaul, Brown said: "We just wanted the kids to go out and play with confidence. We weren't really all that interested in the outcome. After the game, we were happy, but I told DePaul coach Ray Meyer, 'I'm sorry it had to happen to you.' He said, 'that's okay, there'll be other games.'"

"He's a class coach and DePaul is a class team."

Brown, asked if rumors about his returning to the pro coaching ranks are true, replied: "That speculation bothers me because the first thing a prospect I'm recruiting asks is if I'm going to be around for four years. I intend to. I can't promise anything, UCLA might not even want me to stay for four years. But I like it here and hope to stay here for a long time." Brown still has not signed a contract with UCLA, and explained that he didn't want to, saying, "I want it to be up to me when I leave. I don't want alums having to hold fundraisers when I'm not wanted."

Lacrosse Club Nears March 13 Opening With High Hopes

By ROD WOODHEAD

On the eve of only its third season of existence, the Stony Brook Lacrosse Club promises another fine record. Guided by Statesman's 1979 Coach of the Year — Dave Schmitz, the club hopes to improve on last year's 7-2 record, despite a tougher schedule.

Practice started back in mid-February, three grueling hours a day, five times per week. At this point, Schmitz is pleased with the progress of his players and claims that his team is starting to "gel."

This year's team is rather mixed, being composed of ten returnees and about as many new players. According to Schmitz, the key

phrase describing his team this season will be "balanced." Rather than just rely on its strong defense as it did last year, the 1980 club has strength in both the midfield and offense. However, the core of the club, claims Schmitz, will be the goalies Peter Saros and Bill Girolamo, both of whom are playing their first season.

When asked for a pre-season prediction, Coach Schmitz tries to guard his optimism and claims he hopes for an 8-2 season but notes that "if all goes the way it should, we could go 10-0." The Club journeys to C. W. Post on Thursday, March 13th and has its first home game on Saturday, March 29th at 1 PM against Maritime.

Olympic Star Heiden Looses

Oslø, Norway (AP) — Tom Erik Oxholm of Norway, a bronze medalist in the 5,000 and 10,000 meters Olympic races, defeated American Eric Heiden, who swept all five speed skating medals at Lake Placid, by 150 meters in a 5,000-meter race here yesterday night.

Oxholm and Heiden were matched in the same pair for the first time this season and the Norwegian left the 21-year-old American behind from the start of the race.

Oxholm won the race in seven minutes, 17.40 seconds. Heiden was clocked in 7:32.92 and placed only sixth in the race.

Earlier yesterday, Heiden won the opening 500-meters race in 39.35 seconds. Trje Andersen of Norway was second in 39.60, Oxholm third in 39.91, Jan-Egil Storholt of Norway fourth in 39.92 and Craig Kressler of Midland, Mich., fifth in 40.58.

In the overall point standings, Oxholm won the meet with 83.650 points, followed by Heiden in 84.542, Oeivind Tveter of Norway third with 85.203 and Storholt fourth with 85.683 points.

Brother and Sister Win Ski Titles

Cortina D'Ampezzo, Italy (AP) — Andreas Wenzel matched his sister Hanni's performance yesterday to give the family from tiny Liechtenstein both the men's and women's World Cup ski titles this season.

Wenzel, skiing as he said "under pressure," clinched the title with a fourth place in a giant slalom won by Swedish superstar Ingemar Stenmark whose refusal to compete in the downhill races cost him a chance at a Cup victory. The fourth-place finish gave Wenzel an unbeatable 204 points.

The scribes
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