



A Question of Art

Turn to the
Alternatives Section

Statesman

Stony Brook, N.Y.
Volume 22 No. 63
Wednesday, Mar. 19, 1980

Carter, Reagan Win Big in Illinois

Chicago AP - Ronald Reagan captured Illinois last night and gained all but unstoppable command of the contest for the Republican presidential nomination. President Carter won the Democratic primary in a landslide that dealt a staggering blow to the challenge of Sen. Edward Kennedy.

Reagan defeated Rep. John Anderson, the liberal congressman from Rockford, Illinois, and left former U.N. Ambassador George Bush a far-back third.

Carter was swamping Kennedy by a margin of more than 2-to-1 in gaining the greatest prize yet of the Democratic campaign.

The defeat cost Kennedy the very state he once had said would be his arena for a comeback against Carter. But Kennedy said in advance he would continue his quest for the nomination.

In Republican competition, Bush's poor showing put in doubt his ability to mount a meaningful challenge to Reagan.

"It's a great boost to move into the industrial Midwest and take a state like Illinois," Reagan said in New Haven, Conn., where he took his campaign in anticipation of next Tuesday's New York and Connecticut primaries. He said, "It gives us momentum," and immediately began talking about "the main contest" in November.

Like Kennedy, Bush had once said the contest would be a watershed. Like Kennedy, he said defeat would not force him from the race.

With 79 percent of the precincts counted, it was:

Carter 629,003 or 65 percent.

Kennedy 292,725 or 30 percent.

California Gov. Edmund C. Brown, Jr. had 3 percent.

With three-quarters of the Republican vote counted:

Reagan 394,723 or 49 percent.

Anderson 293,091 or 37 percent.

Bush 85,723 or 11 percent.

Rep. Philip Crane of Illinois had 2 percent.

While the preferential vote ranked the candidates, the competition that counted was in separate balloting for national convention delegates. That count was proceeding slowly.

With 10 percent of the precincts counted in Democratic delegate competition, Carter led for 97, Kennedy for 12.

Ten percent had been counted in the GOP delegate balloting, and Reagan led for 32 nominating votes, Crane for 3, Anderson for 2.

All told, Democrats were electing 152 delegates, Republicans 92.



KELLY QUAD DIRECTOR DANA SOLOMON, acting as Kelly A Resident Hall Director, speaks before residents last night. Statesman/Dom Tavella

Kelly A RHD Won't Let Students Have Voice in RA/MA Selection

By STEVE RUDER

Kelly Quad Director Dana Solomon came under fire of the Kelly A legislature last night when he announced his official decision to rehire three staff members against the wills of over 120 residents.

The controversy began last week when Solomon unofficially decided to rehire three members of the building's staff (two Resident Assistants, RA's, and one Managerial Assistant, MA) without them having to go through the traditional selection procedure of the RA/MA Selection Committee. This committee had already been formed, and the selection process under way when the decision was made. Many Kelly A residents disagreed with Solomon's actions. Some residents felt that their right to select their RA's and MA's had been ignored. As a result, a petition protesting Solomon's action was circulated throughout the building, and signed by 120 out of 200 Kelly A residents.

Last night, the "open forum for discussion" was held concerning controversial issues so that both sides could express their views.

Solomon spoke to over seventy legislators and residents early in the meeting, announcing that his decision would "stand as it is," despite resident opposition.

"It was my own personal decision based on student evaluations and discussions with Carlton Fambro [former Resident Hall Director] who was transferred]. I'm doing what I feel is right."

Residents, however, question the performance of the RA's and MA's, and brought Solomon to a compromise later in the meeting having him agree to meet with the selection committee and re-evaluate their performances.

"I'm not sure how it will work out," said Terry Harpold, Kelly A legislature chairman. "Kelly A wasn't satisfied with the decision. It's a very difficult problem reconciling the building's desires with the administration's goals."

Anti-Draft Protestors To Go to Capital

By NANCY J. HYMAN

About 150 Stony Brook students will be among an expected 20,000 people rallying in Washington, D.C., Saturday.

Three buses are scheduled to leave Stony Brook at 5AM for the rally, which is to protest President Jimmy Carter's draft registration proposal. Among the groups to be attending the rally will be the Stony Brook Coalition Against Registration and the Draft.

Tad OrNSTEIN, a member of the Stony Brook coalition, said that the protest was "to let the people in Washington know that there is no way that we're going to get involved in this insanity." History professor Hugh Cleland, also a member of the coalition, commented, "If we are so dependent on oil in the Middle East that we send our young people to die there, then we ought to learn to get along without the oil. I think the draft could really be defeated," he said. "It's not a realistic or meaningful response to the invasion of

Afghanistan. I think most people realize this."

Among the people to be speaking at the rally are former Congresswoman Bella Abzug, Chairman of the Democratic Socialist Organizing Committee Michael Harrington, Washington, D.C. Councilwoman Hilda Mason, Reverend Barry Lynn of the United Church of Christ, and Congressman Ted Weiss of New York City and Robert Kastenmeier of Wisconsin. There will also be music by various bluegrass bands and performances by the cast of the show Hair.

According to Dave Colapinto, New York City organizer for National Mobilization against the Draft, people will gather in front of the White House at 11 AM Saturday, then march to the Capitol. The rally, he said, will begin at 2 PM. He added that the main purpose of the rally was to be a "public protest on the draft."

Cleland said that, "Some students have said to me that they would like to go but they are afraid because it might keep them from getting a government job in the future."

Although there is much interest in trying to prevent registration for the draft, there has been quite a bit of apathy regarding the issue. OrNSTEIN remarked, "The reason for apathy is not that people don't want things to be different, but most people don't realize they have the power [to change things]." Mitch Cohen, another member of the Stony Brook coalition added, "A rally creates a climate in which people get excited and feel their power."

Regarding the rally, Cleland commented that "I think one of the remarkable things is that groups with different philosophies have agreed to protest against the draft." OrNSTEIN remarked, "It's a lot easier to stop a war before it begins than it is to stop it once people start coming back in body bags."

Buses will be leaving from the Stony Brook Union and a round trip fare costs \$10.40. All those interested in attending should contact OrNSTEIN at 928-5312.

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U.S. Halts Soviet Shipments

Washington (AP)— In one of its strongest actions to date against the Soviet Union. The Carter administration moved yesterday to block not only the export of sophisticated U.S. computers but also raw materials and products that could be critical to Soviet industry.

The administration also was expected to adopt more rigid standards for the export of so-called "process technology," such as petro-chemical installations, and products or data that could give clues about U.S. technological advances.

"About the only exceptions will be for 'humanitarian' purposes, such as parts for health equipment," administration officials said.

The new trade policy, described privately by Carter administration officials before its formal unveiling at a Commerce Department news conference, was developed in the wake of the Soviet occupation of Afghanistan last December.

It will mean, overall, that

the great bulk of products the Soviet had expected to buy from the United States this year isn't going," said an administration official who asked not to be identified.

Another official who also requested anonymity, added, "There's a significant and high level of interest by our allies in wanting to work with us on this."

President Jimmy Carter ordered an export-policy review on Jan. 4 when he also blocked the shipment of some 17 million metric tons of grain that the Soviets had arranged to purchase from U.S. farmers.

Last month Carter asked U.S. athletes to boycott the Olympic Games in Moscow next summer, and in recent days he asked U.S. manufacturers of Olympic-related products to refrain from shipping them.

The actions have been intended to underscore U.S. displeasure with Soviet military involvement in Afghanistan, which the Carter administration considers a threat to stability in

the oil-rich Persian Gulf region and a violation of Afghan sovereignty.

The latest moves — worked out jointly by officials from the departments of Commerce, State, and Defense with assistance from White House staff — could be a blow not only to Soviet military development but also to industrial growth, which is high on the list of Soviet priorities, the administration officials said.

It also could create problems for some American industries, which have millions of dollars of sales on the line. Some U.S. manufacturers have argued that toughening trade policy could hurt the United States more than the Soviet Union because many of the products are available elsewhere.

The Soviets last year purchased some \$3. billion worth of U.S. goods, about three-quarters of them agricultural. High technology items accounted for about one-third of manufactured goods exports of \$600 million.

Transit Strike Threatens NYC

New York — New York's mass transit system, one of the largest in the world, may be headed for an April Fools Day strike, and the city's businesses and residents have reserved buses, bicycles and even cruise ships to keep New York moving.

The Transport Workers Union says if it does not have a contract by 12:01 AM April 1, it will walk out, idling the 230-mile subway system and buses that ply 953 miles of city streets. Together buses and subways collect 5.5 million daily fares and those riders will need alternate transport.

Also, unions representing workers on the Long Island Railroad, the nation's busiest commuter line, have threatened a strike at the same time. The Metropolitan Suburban Bus Authority, which transports Long Islanders to LIRR stations, may be struck as well.

Toll collectors at bridges and tunnels operated by the Port Authority are also considering a walkout, and workers for the PA's Trans-Hudson commuter rail lines PATH have threatened an April strike.

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Commuters to Vote Again on Spending Proposal

By HOWARD SALTZ

Commuters may vote at 3:30 PM today at Polity on a proposal which suggests that most of the financial support for a campus-wide festival come from Commuter College funds.

The proposal, which calls for the Commuter College to assume \$4,000 of the party's \$5,000 cost, is a modified version on an earlier proposal that called for the Commuter College to allocate \$5,000 of the party's \$6,000 cost, while

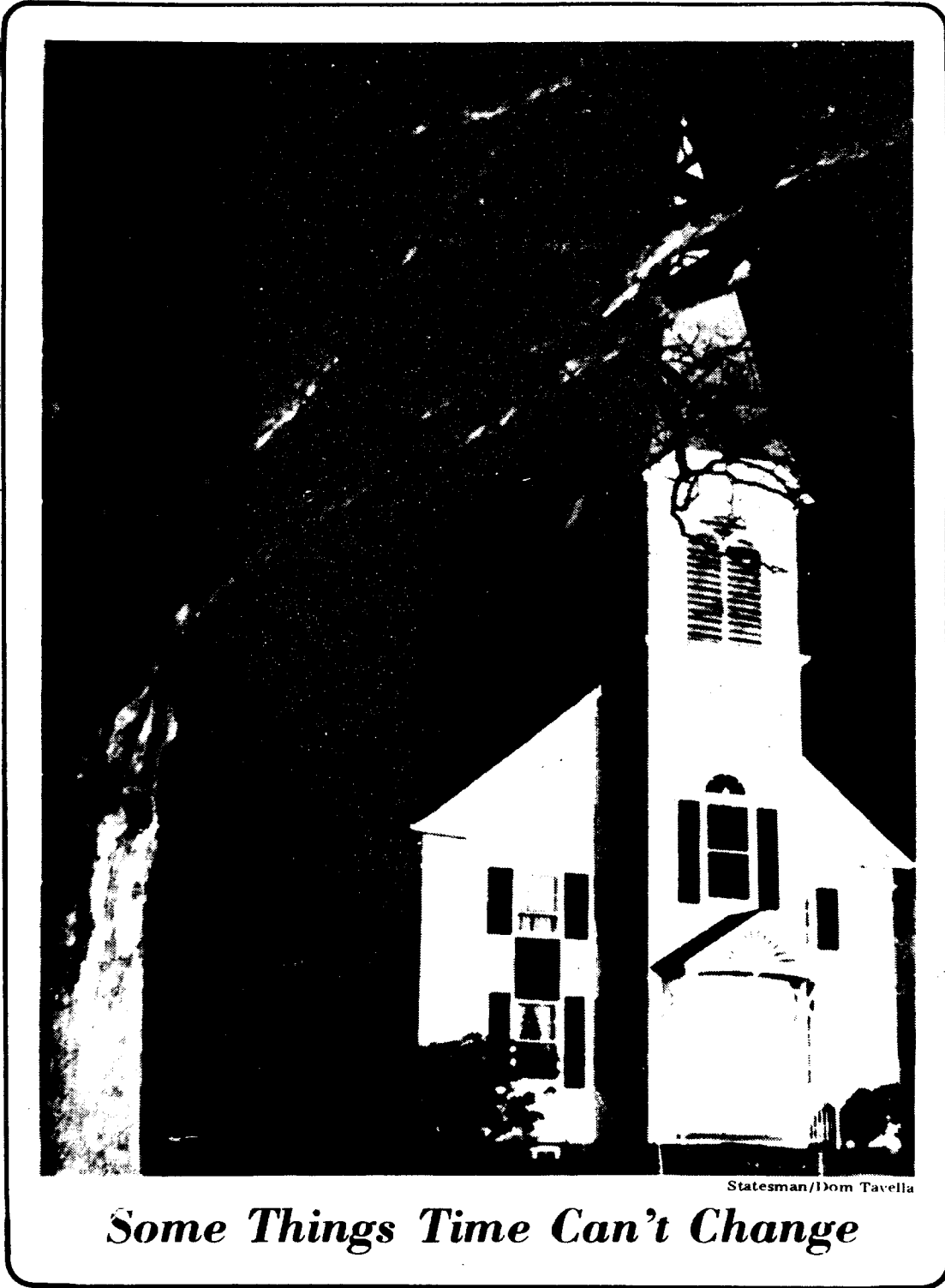
Kelly Quad would contribute \$1,000 on either plan. The first proposal was defeated last Wednesday, 18-9. The new plan also makes clear a scheduling shift, whereby the party is moved from its original April 25 date to one week later, and incorporated into Sunfest Weekend, a point of concern at last week's meeting among many commuters who felt the two parties would compete for attendance. The producers of the party, dubbed "The Long Island Rock Festival," insist the party would have to

be cancelled if significantly less money is contributed by the Commuter College.

"That money should be spent principally to benefit commuter students," insisted Commuter Senator Paul Coppa, echoing the sentiments of many senators, "and I doubt very much if commuters will be involved [in the fest]." Doubts about the turnout of commuters, along with fears that giving money to this party might take away from other Commuter College activities, were the primary reasons for the proposal's failure. But Joe

Noah, Commuter College Programming Director, rebutted these charges, insisting that at least 1,500-2,000 commuters would attend the fest, and that the Commuter College would either break even, or lose a very small sum.

"If nothing else, they'll break even," remarked Commuter Senator Dominic Bertrand, "which will still leave money for the move to the Union and the Midnight Cruise, and, at the same time, we'll enjoy a party."



Statesman/Dom Tavella

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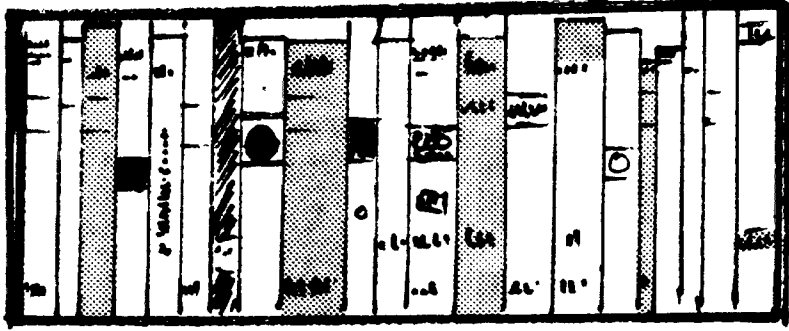
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Alternatives

Statesman's Weekly Arts and Feature Magazine

Wednesday, March 19, 1980



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Paul Taylor
See Page 5A



Pornography
or Art?

Turn to page 3A
to Find Out



The Good Rats at Tuey's
See Page 11A



New Albums Reviewed
See Page 9A

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SCENES...

Ballet: Taylored for Any Taste

By Daniel O'Connor

New York City, dance capital of the world, is chock-full of dance companies of every sort, but rarely do any visit Stony Brook. On Saturday night the Fine Arts Center presented The Paul Taylor Dance Company. Their visit here not only proved the excellence of the company, but also proved that an interest in dance exists in the Stony Brook area (the house was sold out), and that there is a need for more frequent high quality dance performances at the university.

Through the course of four ballets choreographed by Paul Taylor, the audience was continuously given the chance to experience the energy, exuberance and personality of 13 dancers as they danced Taylor's choreography to the limit. Although the choreography of each ballet is stylistically different, each allowed for a continuum of movement and a sophisticated use of rhythm that enhanced the individual qualities of the dancers.

"Diggity," an abstract, light and lyrical piece, opened the concert, allowing the dancers to introduce themselves to the audience and vice-versa. Both seemed pleased. Once acquainted, it soon became clear that Taylor's choreographic ability and the dancer's range of emotional expression were much more diverse than "Diggity" would have

one believe.

In the second piece, "Big Bertha," (the title role was excellently performed by Bettie de Jong) themes such as dominance, submission, and the incest taboo and its violation are explored in the context of a family visit to an amusement park. A nickel was placed by the family into the hand of a robot (Big Bertha) who comes alive as a female band leader whose orchestrations lead to chaos, confusion and disaster for this young family. "Profile," a rather two dimensional piece danced by a pair of duets, followed "Big Bertha."

The program concluded with "Esplanade," a tour-de-force that is best characterized by both the leap dancers flew into, in defiance of gravity, as well as by the contractions that brought the dancers to the ground, facing the force of gravity without resistance.

The dancers were as varied as the ballets. All were well trained and technically proficient, as well as alive and aware. But each was an individual. Carolyn Adams found it very easy to be ethereal as she moved through space, and brought a great deal of joy to her every movement. In contrast, Lisa York, a slightly stocky dancer, seemed to attack and capture space with the utmost determination. David Parsons danced as if space were his best friend; dancing together, reveal-



ing the magic that results when two opposed forces decide to compliment each other. Thomas Evert danced as if he were in command of space, and as if this command were predetermined and natural.

The music, which ranged from Bach to band machine music, was as varied as the dancers and the choreography. But all three elements, the dancers, the choreography and the music, showed a great deal of continuity from ballet to ballet. The dancers maintained a high energy level throughout the concert while the choreography maintained its integrity. The music was always invigorating and pleasant to the ear.

The only disappointing feature

of the evening was that the majority of the audience was over 30. Apparently there was little student interest in the event. It is unfortunate that at Stony Brook not a single course is offered in dance criticism or appreciation, and it is no wonder why dance performances on campus have had such poor student attendance.

Modern dance and ballet are art forms that often are not appreciated upon first viewing them, and must be studied and learned. Once one is able to train the senses to hear, see, smell and touch dance, attending a dance concert can be an incredible experience, as was proved this weekend by the Paul Taylor Dance Company.

'I Don't Get No Respect'

By Josh P. Roberts

Rodney Dangerfield didn't get no respect, no respect at all" when he performed at his club this weekend. The show, starting at 5 PM Saturday afternoon, was taped by means of a sound truck parked outside for Dangerfield's upcoming third album, "Rodney Didn't Act His Age."

The house band, the Reginald T. Moore Trio started off the show with several catchy jazz tunes. The band, consisting of a bassist, a keyboard player, and a drummer, came across as being tight and well rehearsed, while allowing room for skillful improvisations — the audience was appreciative of their talents.

The Reginald T. Moore Trio,

back on stage, begins to play; a voice saying "I don't get no respect, no respect at all" echoes through the club; an ovation follows, as the stage lights are turned up. Rodney Dangerfield, proprietor of Dangerfield's, author, comedian, has arrived on stage. He gets his act "in the swing" with comments about the Dangerfield's personnel — "... and we have this Chinese bartender who thinks the money is to take out."

After he finished cutting apart the personnel, he proceeded to cut himself apart — talking about how ugly he is — "... I caught a peeping tom boogie;" talking about how his wife cheats on him — "It's weird seeing your home phone number on the men's room wall;" talking about his getting on in years — "at my age, shooting up means an enema bag" — intermingling these witticisms with cracks cutting down everyone from the feminists to

the Polish — "A polish guy won a gold medal — he had it bronzed."

Toward the end of the show, the house lights were turned up, and celebrities in the audience were introduced, among whom were the comedy team of Jerry Stiller and Ann Meara, after which questions from the floor were fielded. These questions exemplified Dangerfield's spontaneity and quick-wittedness, coming back with fast and funny responses.

"I don't get no respect" jokes finished off the show with lines such as "I walked into McDonald's — they told me I don't deserve a break."

The show (which was written by the performers themselves) — a "by invitation only" for the Greater New York colleg press — was a rewarding experience. Rodney Dangerfield may still not get any respect at age 57, but he does (deservedly so) get plenty of laughs.

PREVIEW



'Line' & 'Hopscotch'

'Line' & 'Hopscotch,' two plays by Israel Horowitz, will open tonight in surge B of the South Campus. The show will run through Sunday



The Back Room: A Literary Watering Hole

By Mary K. Caulfield

The poetic spirit of the Back Room Pub is hardly reflected by the small sign over its doorway. You have to go inside among the poets, artists, and poetry enthusiasts to really feel the excitement of the young and growing poetry center.

The dart throwers refrain from shooting as you walk in the back entrance across the line of fire. It is easy to sense that there's something more going on among the players than merely the game.

The menu above the kitchen door ranges from crepes to burgers to a salad. Instead of the usual French fries, French bread is the option for a side order. There's a selection of 15 imported beers to wash it all down.

During the wait for the food the murmurings of the crowd become audible. "Well, Joan has never read before, but her stuff is good." "He's been writing since he was four; he's phenomenal." Looking around, a little confused by this strange conversation, you notice the stool, spotlight, and reading rack under the poster of James Joyce.

Then the folders, briefcases, and note books the other patrons carry. A framed flyer near the stool reads "The Back Room Presents: Poets in Performance," and you

know you have wandered in on the Sunday night reading.

The people look normal, but... well, there's that edge of excitement about them. It moves through the crowd under the Casablanca fans like the smoke. Some of the poets are gathered at the mahogany bar preparing their throats and nerves for the pending performance.

The readings have been going on in The Back Room for three months now and some of the people have become regulars. They will comprise the nucleus of The Back Room Collective which is in the embryonic stages of development.

They have plans to institute an exchange series with the poets in both New York and Connecticut using the LIRR and the Port Jefferson Ferry as connecting lines. They would also like to put together a book of their collected work. If the group becomes large and prolific enough, they hope to put together a magazine. They hope that some day the collective will have an impact in the course of poetry. A few of the poets plan to work as full time poets.

People keep arriving after the nine o'clock showtime. An invitation to darts comes from the couple at the next table and though you haven't played since rainy

Saturdays in Grandma's basement, you accept. But presently the music stops and the first poet to read his original works steps up before the quieting audience.

In an effort to give some life to the literary vitality in this area the manager of The Back Room, Douglass Harrington, started the machinery working on organizing the readings. The Back Room had been the site of poetry readings in the past but they lacked frequency and eventually stopped. The Poetry Center at the University at Stony Brook was disbanded a year ago so there too went a center for writers. Hopefully there will continue enough interest in the Back Room series for it to keep growing.

Up under the spotlight, Kevin Killian, a graduate student in English at Stony Brook, starts reading Plutonium Ode. It begins:

I am the playful plutonium/ who wants to investigate your will to live/ I like Brenda Starr have caught inspiration/ from Woodward and Bernstein/ and, too, like Brenda/ Starr I have taken a/ dark man with an eyepatch/ for a husband.

The atmosphere in the room changes with each poets performance. People listen as if to a bard telling his tale. And in this way poetry is brought back to its original oral tradition.

Area Attractions

Slow Vaudeville Comeback

A Touch of Vaudeville
Griswold's Cabaret
At the Scrimshaw Theatre
Main St., Port Jefferson
Admission: \$4

The cabaret vaudeville show was not exactly an evening to remember, but was enjoyable. The talent, though lively, was not exceptional. The show started with a song and dance act by Debbie and her beau, including "Happy Days Are Here Again" and "Ain't She Nice." In a red slinky flapper dress Debbie was delightful; a not-so-perfect voice improved by a measure of chutzpah. Her young man in straw hat had an excellent voice improved but lacked the necessary volume for this noisy room. The jokes were from the "good old days"; simple and unsophisticated, like the man who wanted to be a watchmaker, but got his finger caught in a bowling ball, so he

became a nutcracker.

The acts were introduced by a pretty girl carrying oversized cards with a simple production: "Tap Dancer." The style of dancing is a novelty and not too familiar to our burning eyes. It was a pleasure to see a pretty girl giving her all to "The Look Over a Four Leaf Clover." She danced to this one and was back 15 minutes later with a change of costume and some new steps.

The Barbershop Quartet was next with "I Hear a Song Coming On" and "Wait Till the Sun Shines Nellie." They were definitely more appreciated by the mature members of the audience, of which there were many. The voices did not have the vitality and amplification to reach the back of the room and no microphone was used during the entire show; the room was small and there was interference of background conversation. They

were a good group, however, they could have put more exuberance and joy into their performance.

A nameless ventriloquist and his nameless dummy appeared next to tell nameless jokes and sing songs. Too often it appeared that nothing was coming out of either mouth. Eventually the rustic strains of "Old McDonald Had a Farm," came drifting along with the cigarette smoke.

The show had gone full circle from the unsophisticated to the unsophisticated which proves that we yearn to return to the simple life; fresh eggs and no homework.

The Cabaret's vaudeville show was enjoyable. It was fun and relaxing. The motivation and dynamics of performing were as interesting as the talent. Bravo, to all who try.

—Sarah Schenk

A Two-Wheeled Tour of Old Field

By Thomas Groening

Those fortunat enough to be free from the clutches of the addictive money guzzling, four wheeled monster, the automobile, and in the possession of an environmentally safe, simplistic bicycle, experience a special joy this time of year. The biting cold is gone, and, although it is a bit windy and the roads are not quite clear of the sand used in snow removal, we bicyclists enjoy a kind of euphoria as we roll along under our own pwer through the splendor of nature's renaissance, Spring.

A route which will not cause muscle strain to those who went into hibernation this winter, but which will give one a good dose of fresh air and an aesthetically pleasing view of the area begins at the Stony Brook train station. An easy glide downhill along 25A East is the first leg. Continue past the Nichols Road intersection and at the first light that you come to, make a left. The sign should read, "North Country Road." This road affords an uncluttered view of rural Long Island. Appearing on your right will be the historic Thompson House and the Eighteenth century Setauket



Neighborhood House. Part of the Setauket Mill Pond can be seen on your left. The road you have been on will terminate in the intersection with Main Street. Across the way will be the quaint Setauket Post Office, which marks the entrance to the Frank Melville, Jr. Memorial Park. The park consists of a macadam path circling the Mill Pond through some beautiful foliage, going past the old mill and over the dam which lies at the head of Conscience Bay. Emerging from the park, make a left onto Old Field Road.

Ahead, lies one of the most beautiful two miles of gently rolling hills on the Island.

Nineteenth century affluence and portions of Conscience Bay will be seen.

Old Field Road ends at a bluff affording a dramatic view of the Sound and Connecticut, and the century old Old Field Lighthouse will stand at the point to your right. One of the many joys of bicycling can be relished as you stand here, knowing that if you were in a car, the vigilant Old Field Police would chase you away in a matter of minutes, and if you had parked, you would have been hit with a steep fine. So, stay as long as you need to, take one last breath of that clean salt air, and head for home, feeling refreshed and healthy.



The Subject Was Roses: A Family Tug of War

By Sarah Schenk

The Subject Was Roses
Theatre Three Productions, Inc.
Scrimshaw Theatre
412 Main Street, Port Jefferson
Terry Penza, Robert Wheeler and Scott Williams
Tickets: \$4.95—\$7.95

The cast of three non-professional actors from the Theatre Three group did a superb rendition of **The Subject Was Roses**. Though the play was talkative and somewhat slow moving, the attention of the audience never wandered.

Set in the post World War II era, the play opens in 1946, with Nettie and John Cleary welcoming their son Timmy home from the front lines. It is evident that this homecoming marks a new relationship between father and son.

Scott Williams is excellent in the role of John Cleary, a proud man, who prior to the war, considered his son a source of disappointment because he was a mama's boy. But at the homecoming, to the father's astonishment, a grown man comes home in the place of the boy who left. They celebrate his rite of passage by getting drunk together his first night home. As Timmy, Robert Wheeler's acting, during his "drunker" scenes, adds to the intensity of the drama.

Terry Penza, portraying Nettie Cleary, gives a great performance, as the disillusioned mother and wife who finds that her little boy has grown up. She has difficulty communicating with Timmy, but there are touching scenes in which the barrier breaks down and mother and son show their love and renewed understanding of each other.

Although the play is a serious drama, it is not without its lighter moments. While discussing a trip the family made to Connecticut, John Cleary describes a woman hotel owner as "the Will Rodgers of Connecticut, she never met a man she didn't like."

In a particularly moving scene, one of the best in the play, Nettie is sitting alone at night reminiscing back to when she was a young girl and was very close to her father.

Nettie looks upward and asks, "Who loves you Nettie?" She replies, "You do Papa." She then asks, "Why?" And she answers, "Because she is a nice girl." Then Nettie breaks down in tears.

This "good girl" syndrome was not unusual. It was a striving to win and maintain parental love by being "good." Good girls did not grow up to be sexual women, and few of them found satisfaction in their intimate relationships with men. Nettie looks back, longing for her close relationship with her father who sent her a dozen roses on every birthday. It was only closeness she had with an adult man. She could relate to her son easily when he was a child, but now that he was a man, she was at a loss, and angry to be in this frustrating position.

The gist of the drama seems to be that life is a human tug of war. Nettie cannot be close to John so she develops a closeness with her son that is debilitating to him as a child. John, the father, scorns this relationship and is jealous of his son. Going into the army saved Timmy from becoming an emotional cripple. When he comes back home after three years he could now, as an adult, comprehend the emotional combat that was destroying the three of them. On an adult level they reassess their feelings and their thoughts since their relationships with each other must change because the focus of their lives, Timmy, has changed.

Timmy, who had never been close to his father, now realizes that he loves him and tells him so. When he says, "Father, tell me that you love me," anguish distorts John's face with the realization that he does love his son, and they embrace. Nettie enters and Timmy says he is leaving, that he's going to take an apartment with a friend. The audience realizes that he knows he must live elsewhere so that his parents can develop a close, loving relationship with each other.

The simple yet appropriate scenery enhanced the mood developed by the actors. Although **The Subject Was Roses** is slow moving, this is more than made up by the intense performances and depth of the characters. The drama can be seen until March 29 and is well worth your time.

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SOUNDS...

Keeping in Tune With New Releases



Rachel Sweet
(Columbia)
Protect the Innocent

Rachel Sweet may be young in years but she approaches her work in a style and with the confidence of a woman of experience and street savvy. She's a brat, and she's good at it.

The music here is New Wave in nature, strong and boisterous. Rachel sings with definition, almost attacking the listener. The tunes for the most part are very traditional and bland, but her approach to them makes you have to listen. Songs like "Tonight" and "Jealous" are captivating primarily because of Rachel. But the tunes "I've Got a Reason" and "New Age" are best on the album because they are musically satisfying as well.

Rachel's style is that of a rotten kid, and she plays the role well. Her vocals are in her own style, though in some of the slow she does sound a little like Stevie Nicks, but only a little. You'd never ever find Nicks singing this material. It's her anti-thesis, but Rachel pulls it off.

Sweet may be her last name, but tough is the way she does it. Give her a try, cause she might just attack you anyway.

—Stephen V. Martino



Christina
(Buddah)
Christina Monet

Christina Monet's debut album is another in the series of shallow, unoriginal and computerized type of music that has come down since

disco became widespread. In sum, the album is all hype and no substance.

Judging from the cover art, the album is apparently aimed at those who are easily seduced by the latest fashions and consider musical quality only as an afterthought. On the front cover, Christina sits at a table wearing the latest Paris outfit, looking in the mood for love. Consistent with the dictates of Punk and New Wave, the colors of her clothing, the table and the background clash horrendously.

The songs, written primarily by August Darnel, are all atonal within a five note range and backed up by computer-dictated Latin percussion. Without the bands to separate the songs, the listener would be hard-pressed to differentiate amongst them. The lyrics are often quite silly.

The only thing that redeems this album is a line in the last song, "Blame it on Disco." It goes, "She met a man, she thought he was the one but he turned out to be a hedonistic son of a gun."

So much for Disco.

—Larry Riggs



Mad Love
(Asylum)
Linda Ronstadt

Surprise. This review is not going to begin with a Jerry Brown joke. What can be said about an LP where 40 percent of the tracks contain the word love in their titles, and all of them refer to this phenomenon? Simple: I "love" this album.

Of the album's 10 cuts, Elvis Costello and Cre-tone's leader Mark Goldenberg penned three each, which gives you a hint about "This Year's Model" Linda Ronstadt. This hard-rocking style is quite different from the Top 40 ballad style which marked her previous efforts. The remainder of

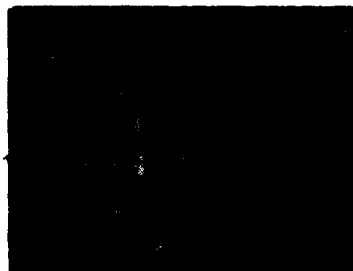
the album consists of covers of various tunes, including an excellent rendition of Rusty (Neil) Young's "Look Out for My Love."

Ronstadt's strong vocals are once again embellished by her familiar back-up band, which is of considerable importance to her success. This tightness sets Ronstadt apart from being just another female vocalist.

The album is short, clocking in at just over 30 minutes. The old adage which states that it is quality, not quantity, that counts certainly applies here. Ms. Ronstadt should also be commended for having the intelligence to stray from a successful formula before it's too late.

Let's see; brevity, quality and intelligence. Hey, Linda Ronstadt for President.

—Larry Feibel



Three Times Love
(Millenium)
Tommy James

It's been a number of years since Tommy James was the frontman for the Shondells and more recently he has wallowed in virtual obscurity. His days of big hits like "Crimson and Clover" are long gone and forgotten. James' latest solo album, *Three Times Love*, is about what one would expect from this one time "pop" star.

All the songs are very obviously aimed at the top 40 charts with the hope that James can recapture his former audience. The album boasts 14 musicians and singers, including former members of the Shondell's, John Tropea, Larry Fast, and Mike Brecker. Despite the presence of the latter three, the LP lacks any depth — or substance.

A few of the songs, like the bouncy "You Got Me"

or the Cliff Richards sound alike "It's Alright," are decent pop songs, but the majority record is filled with standard AM pap. Influences as diverse as Bread, Barry Manilow, and the pre-disco Bee Gees are at work infecting the album. Given the right promotion, two, if not three of these songs could make it into the top 10 (the title cut is already number 20), but then again that's no real reason to go out and buy the record.



Malice in Wonderland
(A & M) *Courtesy Music Nazareth Market*

Nazareth's *Malice in Wonderland* is a fine album. It is a refreshing break, from both New Wave and Disco, to listen to a group which reaches back into it's rock and roll roots and branches out with a true, tasteful rock album.

One reason for Nazareth's success is the utilization of Jeff Baxter. Baxter, who has appeared with and influenced such groups as Steely Dan and the Doobie Brothers is perhaps the most capable studio guitarist today.

Baxter's production of the album is far from flawless however, it gives Nazareth an injection of sophistication that tames their naturally raw potency.

Nazareth is a proficient rock band that does wonders with some rather weak material. The competent group consists of Dan McCafferty as lead vocalist and author of most of the band's tunes, Manny Charlton on lead guitar, Zal Cleminson on synthesizer, Pete Agnew on bass and darrell Sweet on drums.

Malice in Wonderland possesses a few fine numbers. The opening cut, "Big Boy," is a tight melodic song with some

gripping guitar work. The rest of the album tends to fade from the vibrancy of the first selection. I'm not sure whether Lewis Carrol would give *Malice in Wonderland* a second spin, yet, it's an album worth a second look.

—Richard Wald



All That Jazz
(RCA)
Movie Soundtrack
Courtesy Music Market

The problem with many movie soundtracks is that, except where a song is a hit in its own right, most numbers lose their effect if you haven't already heard it in the movie.

Due to the fact that it is primarily a dance number, and a highly sensual one at that, "Take Off With Us" does not translate well on a record. But as far as the rest of the album goes, *All That Jazz* is once again a hit. Part of the reason for this is the fact that most of the songs are old standards, and as such, already have an audience. Songs like "On Broadway," sung by George Benson, and "Everything Old is New Again," performed by Peter Allen, Anne Reinking and Erstadt Foldi, are hits in their own right. In addition, those of us, who have already seen the movie, can easily visualize the corresponding scenes from the movie.

By far the best track is "Vivaldi Concert in G," performed by Ralph Burns. It is a semi-classical number that has a refreshing, effervescent quality to it. It brings illusions of running barefoot through a spring meadow. "Bye, Bye Life," the movie's finale, is as raucous and revealing on record as it is on screen. *All That Jazz*, the record, is an ideal souvenir and remembrance of *All That Jazz*, the film.

—Neil H. Butterklee

SOUNDS...

How Big Business Seduces Us

By Thomas Groening

We children of capitalism all know that advertisers will do anything to entice us to buy. Therefore, no one should have been surprised at Wilson Bryan Key's expose Wednesday night, of the \$50 billion a year American advertising industry. People were surprised, though, and shocked, and even enraged at the almost unbelievable workings of subliminal seduction as shown by Mr. Key.

Subliminal seduction is the term Key gives to those techniques advertisers use to catch our subconscious attention. Such things as castrated penises in ice cubes, bestiality and group sex in a plate of fried clams, and skulls in a bottle of Scotch are all examples of scenes placed in advertisements without the viewer being consciously aware of it. Again, we all know that sex cells, but the truly frightening fact that Key presented is that the capitalists are getting into our heads without us being aware of it.

The first ad we examined was a Kanon cologne ad as it appeared in Playboy magazine. Now, Playboy readers are not known to take time to pore over a 2" by 3" cologne ad in the lower corner of a page, yet the ad will be glanced at for about one second. Knowing that perception takes place in approximately one tenth of a second, the executives of the Kanon company are willing to invest hundreds of thousands of

dollars into the ad, and design it so that the one second is used to its fullest potential of entrapment.

What appeared to be a photograph of a man's left hand holding a bottle of cologne while the right held a knife which was about to cut the cork stopper off was in fact an airbrush (the same which are used to customize vans) painting. We soon learned that most advertisements which appeared to be photographs were either partially or totally airbrushed. The airbrushed left hand, when closely examined, seemed to be a little irregular. Key called our attention to the thumb, and a collective exclamation came from the 450 member audience as we saw that the thumb was actually a penis, complete with testicles and hair. The descending knife in the right hand, of course, suddenly took on greater significance. Mr. Key, a professor of psychology at the University of Nevada, was quick to explain that although the science does not know how the mind works with such images, it could be theorized that men's fear of castration was being worked upon.

The alcohol industry, one of America's largest and most influential (regarding the continued illegalization of pot), also engage in subliminal advertising, as in the famous Johnny Walker Black Label ad, using what proved to be an airbrush painting of a glass full of ice cubes and the words: "The road to success is paved with rocks. Let us help to smooth some



of them for you." On guard for a lurking penis, we were not able to find anything, but when enlargements of the ice cubes were shown on the screen, a vertible nightmare of surrealistic faces twisted in pain, bodies writhing, and skulls, presented itself. Key explained that these images did not make much sense until he interviewed dozens of ex-alcoholics, and they identified them as the hallucinations that most see when they go through withdrawal from alcohol. How could these possibly, subconsciously or not, make some one buy an alcoholic drink? Again, a possible answer comes from psychological theory, the so-called death wish we all have. It is supposed that for this same reason cigarette ads cleverly spell out the word "cancer" in shadow and light.

Kraft, that bastion of processed wholesomeness, was not even above using sex in their Family Circle Parkay ad. Indeed,

Key claims that 98% of national advertisement uses subliminal seduction. The Parkay example was an airbrush of a butter (Parkay) knife about spread a wad of the yellow dyed goodness onto an English muffin. An enlargement of the end of the knife with the margarine revealed yet another penis, presumably just cut off, as the print told its readers to "take advantage of a softy."

Key examined many more ads, just as shocking and yet as easily accessible as the nearest major magazine. The evening was not just another "interesting" experience, but perhaps one of the last warnings that our society is doomed as long as it is permeated to the desire to make money at any cost, for, as Key himself has seen in the confrontation of Madison Avenue on these issues, the advertising industry is not the least bit expectant of any challenge, governmental or social.

John Cage to Appear at SB

By David Schulenberg

One of America's foremost figures in the arts during the past thirty years will be on the Stony Brook campus this Friday, March 21. John Cage, composer, performer and writer will be on hand to present a colloquium at 4 p.m. in Room 1301 of the Fine Arts Center, and will be present at a concert of his music beginning at 8 p.m. in the Recital Hall.

Cage became known in the early fifties for challenging many of the basic assumptions made by musicians and others in the performing arts. At the core of his activities has been the idea that art need not be the product of completely determinate, self-conscious "creativity" on the part of either composer or performer, but that it may proceed from relatively unplanned, spontaneous activities or processes. Thus in one of his best-known

compositions the performer plays not a single note; his sole purpose is to direct the audience's attention to whatever sounds happen to be present in the environment at the time. Among the pieces to be heard Friday night is an electric composition, "Fontana Mix" whose score consists of a set of randomly superimposed lines and dots; the score of the "Freeman Etudes," which will receive its first Long Island performance from violinist Roger Zahab, was prepared from star maps.

Cage's approaches have found analogs in other fields: "environmental" and "found" sculpture, certain forms of avant-garde theater, and the dance of Merce Cunningham, for whom Cage has been providing music since the forties. At least in Cage's own works, the results are not at all as anarchic as one might expect, for an essential ingredient of his music is the

discipline expected of the performer in following the composer's instructions and listening carefully to the often surprising, beautiful sounds that are produced.

Cage's visit has been set up through the efforts of Dominic Donato, a graduate student in music who will be performing on the program in several works for percussion instruments. Donato was interested in bringing to Stony Brook someone whose interests were "more contemporary" than those of most visiting artists who come here. At the same time, he believes that this will be "one of the few new music concerts that people can come to understand."

For Cage's music makes an immediate appeal to the senses, opening one's ears to the direct hearing of sounds without any intervening traditions or form. This chance to meet one of the most significant artists of our time should not be missed.

The Good Rats Reviewed...

By Mitchell Murov

The lead vocalist waves a metal bat at the audience, one of the guitarists is bald, and the other one sits in a corner casually plucking his guitar. The wide-eyed drummer bangs unmercifully on the drums, and the bassist looks like he's the only one who might be remotely sane in the group. In other words, the Good Rats invaded Tuey's last weekend with their own special brand of Rock and Roll, and if you missed it you should be kicking yourself, because these guys are good.

Starting off at nearly midnight the band played "Reasons to Kill," then going into such favorites as "Cherry River" and "School Days" from their last studio album. They then told the audience to "Hate your hate your

father, but Don't Hate the Ones who bring you Rock and Roll." They followed this with two songs from their upcoming album "Hollywood Ending" and "New York Survivor."

You couldn't help but be blown away by their music and onstage antics. Joking with each other and with the crowd one gets the idea that these aren't a bunch of stuck up musicians, but people. Joking with drummer Joe Franco, lead singer Peppi Marchello said of a drum clinic Franco would be giving the next day "I'll make money off this man yet." The Rats proceeded to play 90 minutes in the half finishing off with powerful drum solo by Franco.

After a half hour, the Rats came back to play another 90 minutes, starting off with "Takin' it to Detroit," their only legitimate hit from their **Rats to Riches** album.

They followed this with such Rats Favorites as "Coo Coo Blue" and "Tasty." They finished off "Raterny in Blue" and "Injun Joe," then "Lady in an Hourglass" off their **Ratcity in Blue** album.

The appeal of the Rats is due to their rapport with the crowd. When one member of the audience got a little too rowdy, guitarist Mickey Marchello stuck out his hand and shook his hand when lead guitarist Jon Gatto sat down to play the organ, on band member joked that the girls were really after him, not Peppi, who while doing "Yellow Flower," found himself and bassist Lenny Kotke swamped by girls who were asked on stage.

It is the non-elitist attitude of the Rats and their working class rock that makes them so popular. You know they really care about what



they play. And the audience knows that they are more than a group that just collects their check. With the success of their

latest album, **Live at Last**, one could only hope that these guys get rich and famous, because they deserve it.

...And Then Interviewed

The Good Rats are by far the most popular band on the bar circuit. Despite five albums and a following as loyal as possible they still play the small clubs. Their brand of zany rock and roll makes them a band that is fun to watch.

Statesman: You've had five albums, you've played My Father's Place, the Palladium, you've opened in the Coliseum, why do you keep coming back and playing small places, like Tuey's?

Peppi: Well, because I want to be an actor, and I'm waiting until my big part comes up, so we stay in the tri-state area, so if I get that call from the producer, I can get into the big city in time.

Statesman: Do you think (your music and act) mellow out when you play the Palladium to when you play clubs? In other words, you wouldn't do "Mean Mother Fucker" at the Palladium.

Peppi: No, as a matter of fact we would. It depends on the mood. We are much more professional when, I hate to use that word (professional) — we don't fuck around as much. But I think the charm of the band is that we do fuck around. People are here to hear really good music. But with an attitude that we are having a good time and we're doing it at our own pace. As when

we're doing the Palladium we are limited to X-amount of time. You have to get all that material done by a particular time, and big halls do not work as well as small clubs in goofing around, because in a big hall you lose a lot of what is said, and you can't see the ridiculousness that's going on. So I really love places like My Father's Place and Tuey's where we can be really loose and relaxed and develop our art at our own damn pace.

Statesman: Yeah, that seems to be the real thrust of your music, that you can really go out and shake hands with the audience, and that you can really get in with the audience.

Peppi: Yeah, we're really not spiffy guys, and we're proud of what we've done with our careers, not to the point where we're playing a lot of games like some groups do.

Statesman: If your music, and really in your act, you seem to be making the statement that you're just a bunch of middle class people who happen to play music for a living. Do you feel that's correct?

Peppi: Yeah, that's exactly what we are. I've never been in awe of any entertainer, he's got a talent, just like a guy who becomes a doctor, or a guy who's a good

mechanic, and that's the attitude of the band. This is what we do, and there's nothing special about it. It's great that people get into the music, but it's just a job.

Statesman: Mostly of your popularity seems to be in the tri-state area.

Peppi: Not true, our biggest following is in Kansas, Springfield, Mass., Albuquerque and Rishshgin, Poland. We do really well there.

Mickey: We have our cults, different areas will sell three to five thousand seats. You can still walk down a street in Texas, and ask if they know who the Good Rats, and they might say no.

Peppi: It's the same with Springsteen. We haven't yet hit that recognizable a name. We have our fans all over the country.

We get fan mail from out of the country, Europe, Yugoslavia, though Yugoslavia mail is hard to read, the words have funny letterings.

Statesman: How do you categorize your music?

Peppi: Loud.

Mickey: Alphabetically.

Statesman: Can you tell me something about your new album?

Peppi: We haven't picked out a name for it. It's basic straight one rock and roll with a contemporary

flair. I hate to say new wave, it's straight on rock and roll.

Statesman: I think I read an interview where you said you'd be punk, but you're too old to be punk.

Peppi: Yeah, that's right, we're too old to be punks, we're pricks. Flo and Eddie said that not us.

Mickey: (from far off) Ah, the toilet is free at this time.

Peppi: Get a shot of him on the bowl, it'll be our next album cover.

Statesman: The bit with the throwing the rubber rats out on stage, how did that start?

Peppi: It's got to be five years we've been throwing rats out. I don't know how it started. I think what happened was there was an empty garbage can, and someone put a dead rat in it. I threw it out, and it was disgusting.

Statesman: When I spoke to Jon [Gatto] before, he said he had been in the band, only seven years. How long has the band been together?

Peppi: Fifteen.

Statesman: Really, that long?

Peppi: Man, how do you think we got to look this bad? Not in seven years could we look this bad, though Jon looks pretty bad for seven years. There's no truth to the rumor that he's losing his hair, his head's just getting bigger.

—Mitchell Murov

CALENDAR... March 19 - 25

WED, MAR. 19

RECITALS: Guitarist Sam Gitlin to perform at 4 PM in the Fine Arts Center Recital Hall.

Percussionist Daniel Kennedy performs at 8 PM, Fine Arts Center Recital Hall.

WORKSHOP: A special life-drawing course offered by the Union Craft Center meets every Wednesday, at 7:30 PM. Fee is only \$1 for each 2/hr. session, payable at the door. Information: 246-7101/3657.

COLLOQUIUMS: G. Marmor Spruch of Rutgers University to discuss "Pop Psychohistory of Science: Newton and Leonardo, Common Denominators," at 4:15 PM, Old Physics 137.

Dr. James M. Jones, Director of the Minority Fellowship program for the American Psychological Association discusses "Is Race a Psychological Variable?" at 3 PM in Lecture Hall 109.

LECTURES: Art Professor Aldona Jonaitis discusses "American Indian Art and Hallucinogenic Drugs," at 12:15 PM, in the Fine Arts Center Art Gallery. Part of Topics in Art Lecture.

Bob Kent, discusses "The Future in Energy: A Computer Simulation," at 2:30 PM, SBU 237.

Chemistry Professor Theodore Goldfarb to discuss "Alternate Energy Planning for Long Island," at 4 PM, SBU 231.

CED FOR NURSES: "Educational Issues Confronting Nurses," at 10 AM to 12 noon, HSC L-2. Fee: \$10. Information: 246-2050.

THEATER: "Waiting for the Feeling," at 8 PM, Theatre I, Fine Arts Center, today through Saturday. This is an original story set within the dichotomy of college life; the concept of living for oneself or for others. This performance is a collaboration between SUSB and Brandeis University students; the first such attempt on this campus, presented by the Stony Brook Drama Club. Donations appreciated. Information: 246-7949.

"Line" and "Hopscotch," two one act plays by Israel Horowitz, presented by The Other Season today through the 22nd at 8 PM, Theater III, Fine Arts Center. Donations. Information: 246-7949.

EXHIBITS: Wildflower photography by Acting President Richard P. Schmidt on display through March 27, Administration Gallery, 8:30-6 PM, seven days a week.

Environmental Exhibit, "The Natural World of Fire Island," on display through April 1, Museum of LI Natural Sciences, Earth & Space Sciences, Monday through Friday, 1-5 PM; Sunday, 12-3 PM.

Photographs by Andrew Allen on display through March 27 in the Library Galleria E-1315, Monday through Friday, 8:30-5 PM.

Works by Stony Brook student ceramicists on display through April 4 in the Union Art Gallery, Monday through Saturday 10-5 PM.

MEETING: Coalition Against Registration and the Draft meets at 7:30 PM, SBU 060 (Fortnight office). All welcome.

THU, MAR. 20

FILMS: Alternate Energy Teach-in presents "More Nuclear Power Stations," and "Harrisburg," from 12 noon til 2:30 PM continuously in SBU 231.

Susan Sontag's "Promised Land," at 8 PM in SBU 231. Film deals with Israel and the '73 "Yom Kippur War."

The Science Fiction Forum features "The Day the Earth Stood Still," free, in the SBU Auditorium, 7:30 PM and again at 9:30 PM. Information: Kurt, 6-3868.

MEETINGS: The Riding Club meets at 8 PM in SBU 213.

Graduate Student Organization Senate meeting at 8 PM in room 135 Old Chemistry. Open to all — Senators are urged to attend.

Democratic Socialist Organizing Committee meets at noon in SBU 223. Roger Borkum of the Stony Brook Anderson for President Committee will discuss "The Case for John Anderson."

Buddhist Meditation meets at 8 PM on the 4th floor, North Wing of the Library, at the Center for Advanced Study of World Religion. Instruction theory, practice, meditation and discussion. Newcomers are urged to attend at 7:30 PM for introduction. Wear loose clothing and bring pad to sit on.

SEMINAR: Dr. Wilga Rivers, Professor of French at Harvard University to discuss "Hearing and Comprehending," at 4:15 PM, Old Chemistry Lecture C116. Sponsored by Doctor of Arts Program.

"Administration: Making Things Work," featuring Dr. Stanley F. Yolles at 7:30 PM, HSC L-3, room 130. A Mental Health Seminar for Advisory Boards.

LECTURES: Inter Varsity Christian Fellowship presents David Smith on "Christianity in 'Black and White': Racial Insensitivity In an Insensitive World," at 7:30 PM in SBU 226.

Biology Professor Elof Axel Carlson to discuss "Biological Effects of Nuclear Radiation," at 2:30 PM, SBU 236. Presented by Alternate Energy Teach-in.

Carlos Fredes (Solar Energy Commission, Suffolk), discusses "Appropriate Energy Technologies," at 4 PM in SBU 237. Presented by Alternate Energy Teach-in.

RECITAL: Pianist Betty Miller performs at 8 PM in the Fine Arts Center Recital Hall.

CONCERT: Lene Lovich at 8 PM in the Union auditorium. Information: 246-3641.

FILMS: "Paul Jacobs and the Nuclear Gang," shown continuously from 12 noon to 2:30 PM. Alternate Energy Teach-in.

"Cooley High," presented by the Library Film Society at 7:30 PM, Lecture Hall 110. Admission free. The film is about black adolescent life set in the mid 60s in Chicago.

The Department of Germanic and Slavic Languages and the Theater Department present Rudiger Daniel, German film director, who will show his film "Narrenterror," with subtitles. Discussion with director to follow. Film starts at 1 PM, Library E2342. Refreshments will be served.

WORKSHOP: Contraceptive Knowledge and Communication 5/wk., workshop at 3 PM in Infirmary 121.

ISRAELI FOLK DANCING: Tonight at 7:30-10 PM, Tabler Cafeteria. Information: 246-6842.

MEETINGS: Baha'i Club meets at 7:30 PM in SBU 216. Discussion and get together.

Chess Club meets at 5 PM in SBU 214.

Women's Center meeting at 6 PM in SBU 072. All welcome.

Special Olympics planning meeting at 7:30 PM in SBU 237. Faculty, staff and students are urged to attend and lend their support and assistance.

FRI, MAR. 21

LECTURES: Professor T. Frangopoulos of Queens College to discuss poetry of Greek poet Odysseas Elytis, Nobel prize winner in 1979, at 5 PM in SBU 231. Bread, cheese and wine will be served following lecture.

Earth and Space Sciences Professor Johannes Hardorp to discuss "Starspots," at 7:30 PM, 001 Earth & Space Sciences. Telescope viewing to follow.

RECITAL: "An Evening with John Cage and His Music," at 8 PM, Fine Arts Center Recital Hall.

SAT, MAR. 22

CONCERT: London's Philip Jones Brass Ensemble at 8 PM in Fine Arts Center main auditorium. Fee: \$11, \$9, \$7. Part of the Inaugural Concert Series A. Information: 246-5678.

RECITAL: Cellist Linda Milana performs at 4 PM, Fine Arts Center Recital Hall.

THEATER: "Waiting for the Feeling," matinee at 2 PM. Evening performance at 8 PM. See Wednesday listing for details.

"Line," and "Hopscotch," matinee performance today at 3 PM; evening performance at 8 PM. See Wednesday listing for details.

DISCO PARTY: BSU fund raiser starts at 10 PM to 6 AM in the Union Ballroom, Kurtis Blow D.J.

A DAY IN OUR WORLD: Academic and general information workshop sessions including campus tours and President's reception for admitted freshmen and transfers, their parents or spouses, and NYS high school guidance counselors. Activities start at 10 AM to 5:30 PM. Information: Admissions Office, 246-5126.

SUN, MAR. 23

RECITALS: Oboist Jeremy Szabo performs at 3 PM in the Fine Arts Center Recital Hall.

Guitarist Hilary Field performs at 8 PM in the Fine Arts Center Recital Hall.

THEATER: "Line," and "Hopscotch," matinee at 3 PM. See details in Wednesday listing.

CRAFT WORKSHOP: Ukrainian Easter Egg Dying, \$35 includes materials. Sponsored by Informal Studies. Information: 246-6559.

ASIAN STUDENTS OLYMPICS: There will be athletic events such as relays, obstacle courses, tug-of-war, water balloon throw, potatoe-sack race, plus much more at 5 PM, Athletic Field.

FILM: Dreiser College Week presents "Reefer Madness," and cartoons, at 9 PM Dreiser Lounge.

MON, MAR. 24

RECITAL: Chamber Music at 8 PM in the Fine Arts Center Recital Hall. Information: 246-5672.

SLIDE SHOW: Gay Student Union presents slide show on march to Washington D.C. for Gay Rights at 12 noon, SBU 231. Free, everyone is invited.

BIPO: Dr. Robert Holton, Department of Chemistry, Virginia Polytechnic Institute, to discuss "Palladium Mediated Organic Synthesis," at 4:30 PM, Graduate Chemistry 412.

RED CROSS FIRST AID COURSE: Safety Month is coming! Instruction in CPR, multi-media first aid, standard first aid. Registration today (check flyers on campus).

PLAY: Los cuatro de Chile will present "Los Payasos De La Esperanza" (The Clown's of Hope), a play by Raul Osorio (in Spanish), at 8:30 PM, Fine Arts Center Main Stage.

MEETING: Meditation Club meets at 7:30 PM in SBU 216.

DANCE: The Stony Brook Folk Dancers meet at 8:30 PM. Dances from a variety of European nations are taught. Beginners welcome, no partners needed. Fee: \$1 contribution. Information: Helen, 935-9131.

RADIO: WUSB 90.1 FM presents Public Affairs Radio Program at 5:30 PM. Martha Pike, History Curator at the Museums at Stony Brook discusses upcoming exhibit on "Mourning Customs In 19th Century America," Part I.

ANTI-DRAFT RALLY: Nationwide march and rally against the draft — Washington, D.C. Buses leave at 4:30 AM from front of Union and return by midnight. Tickets cost \$10.40 and can be purchased at the Coalition Table in the Student Union.

DREISER COLLEGE WEEK: College tournament at 8 PM in the Dreiser Game Room; College Fair at 9:30 PM Lounge; Workshop: "Cooking on a Shoestring," at 8 PM in Dreiser basement.

TUE, MAR. 25

RECITAL: Flutist Donna Wissinger performs at 8 PM in the Fine Arts Center Recital Hall.

MEETINGS: New Campus Newsreel meeting at 8 PM in SBU 214. Interested at all in films; Then please come.

Meditation Club meets at 3 PM. Advanced meditation, SBU 216.

Bodylife-Yoga "Communal Gathering for Exploring Our Tension," meets at 7:30 PM in SBU 216.

Motorcyclists Association meets at 5:30 PM in SBU 237 to discuss club matters and future events.

FILM: Tuesday Flicks presents "8½" at 7:30 and 10:15 PM in Union Auditorium. Admission: 50 cents; subscription rate \$4 for 13. Tickets sold at Union Ticket Office.

SLIDE SHOW: Gay Student Union presents slide show on the march to Washington for Gay Rights at 12 noon in SBU 231, free, everyone is welcome.

SEMINAR: Dr. Edward J. Kollar, Department of Oral Biology, University of Connecticut Health Center School of Medicine to discuss "The Induction and Maintenance of Pattern in the Craniofacial Complex," at 4 PM in Graduate Biology 038.

SPEAKERS: Professor T. Owen Carroll, Associate Director of the Institute for Energy Research discusses "The Energy Crisis and Its Effects on our Future," at 4 PM in SBU 214.

Urban and Policy Sciences Dean Harry Weiner to discuss "Quality of Public Sector Working Life," at 11:30 AM, Old Physics 312. Bring lunch.

DREISER COLLEGE WEEK: Pool Party at 9:30-11 PM in the Gym.

LECTURE: Doctor of Arts Colloquium Series presents Dr. Karen Ryding on "Language Teaching: Does Recent Research Have Anything to Say to Foreign Language Teachers? (Yes)," at 4:15 PM in Library E2342.

Responsibility to Vote

We, here at Statesman, believe that with rights come responsibilities. Through the years the right to protest, complain and speak out against our government has been a solemnly recognized one. It has also been a right that has been both frequently and eagerly recognized.

Unfortunately, most people have failed to pair up their responsibilities with rights. After all, if a complainer has a chance to affirm, reject or correct a situation, then it has responsibility to do so. Failure to act accordingly throws a penumbra of suspicion on that person.

On Tuesday, March 25th, the voters of New York State (and likewise the students of Stony Brook) will have a chance to exercise both their rights and responsibilities. For those of you believe in the present administration, it is your responsibility to affirm your feelings by way of the ballot box.

Likewise, for those of you who have been constantly complaining about the present ration, it is also your responsibility to cast your vote accordingly. If you can put forth enough effort to complain then you can certainly put forth enough effort to vote.

What is at issue here is more than just a presidential primary. The whole idea of people living up to their responsibilities is also at issue. Basically, people who complain and protest about their government and then fail to vote in an election lose credibility in the final analysis. In addition, if the politicians realize that certain people will not be voting, why then should the same politicians listen to their people.

In a matter of speaking, people who don't vote, don't really care. And why should a politician listen to a person who doesn't count. This is not to say that these people don't exist or matter. It is just that, technically speaking (and it is votes that count) no one ever hears from them.

This is probably not the last time that you'll be urged to vote but hopefully it'll be the last time that is necessary.

Production Notice

Due to severe equipment failures

early this morning, Statesman

was unable to produce its typical

issue. We apologize for our

appearance, and will try to resolve

our equipment problems

as soon as possible.



—Letters—

No Fabrication

To the Editor:

In response to the Viewpoint appearing in Statesman's March 17 edition (Journalistic Misrepresentation of the Truth), I would like to make the following points.

Greenfield states quite correctly that I didn't tape the interview. I did, however, take careful notes, often asking him to slow down or stop talking for a moment before going on to the next question. Greenfield was able to recall his statements word for word without benefit of such notes and in spite of the conversation lasting "a considerable amount of time." Even such amazing recall is subject to error, and Mace makes quite a few.

In all but two areas, the interview as printed in Fortnight was accurate. A typographical error was made: "nuke" was supposed to be "draft" in question four. (as both the rest of the question and Greenfield's answer indicates). Also, the first question referred not to the PSC meeting, but to a Senate meeting.

Aside from these errors, the conversation was reported correctly in Fortnight. Mace did not refuse to answer most questions; he was quite glib. His

sexist remarks were not in response to an equally sexist question, nor did I fabricate other parts of the interview.

But even with Greenfield's false "corrections," the gist of his remarks remain very much the same, as anyone comparing the Viewpoint with the interview will discover.

Ed Silver

Co-Editor-in Chief, Fortnight

The Final Insult

To the Editor:

Statesman has delivered the final insult! Keeping in line with its usual substandard, semi-literate, deliberately neglectful imitation of news reporting Statesman has added insult to crime. The editorial in the March 14 issue of Statesman completely neglects the fact that someone's life has been threatened. It was not "A proposal" made by Stage XII resident Alex Garbera that was attacked, as reported by this paper, but it was the person HIMSELF! How can this paper ever explain why it would print an editorial which not only ignores these facts but also insults not only the victim and all gay people but indeed everyone. Statesman has always been an embarrassment for everyone who is associated with Stony Brook, now it is a threat.

Your editorial states that the student "obvi-

ously has the right" to freedom of speech — thanks. And then it politely condemns whoever burnt the poster. Thanks again. It's real nice that you think people should not burn posters, what about people? It is your consistently neanderthal thinking that makes you accomplice to these crimes.

But then, "more importantly," your editorial gets to the proposal itself. It states, rather matter of factly, that there is no need for what the student proposes because there are several other similar services on campus. You would send us to the Bridge to Somewhere which "has been known to help at least a few tough cases." If the Bridge doesn't work you would have us go to the Psychology Department. I can't believe you are so lame. I am appalled that students fund a paper that could be so flagrantly anti-gay, besides being sexist and racist and just poorly written.

"And, of course," you tell us that since the two existing counseling centers are not "lined with customers" there is no need for the creation of an alternative lifestyle center. But yet there are people who will try to kill us and your paper does not try to discourage them.

There is no way for Statesman to apologize; it must be stopped.

Michael Yoka

Statesman

"Let Each Become Aware"

Mark L. Schussel
Editor-in-Chief

Benjamin Berry
Associate Editor

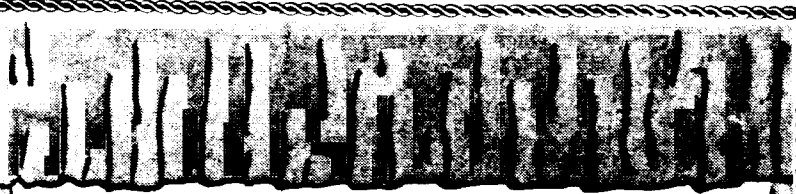
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The Stony Brook Drama Club presents:
"Waiting for the Feeling"
an original MUSICAL about college life!

A happy-go-lucky romp through college. The story of sex and love, and who ultimately controls their own destiny, with a strange twist at the end.

Running March 18-22 at 8:00 p.m. with a matinee Sat., March 22 at 2:00 p.m. in Theatre I at the Fine Arts Center. **Admission is FREE!**

Suggested donation \$1.00

"The Deuteronomic Tradition"
 will be read by William Strongin at a meeting of the Undergraduate Philosophy Club. Wednesday, Mar. 19, 4:00 p.m., Room 249, Old Physics.
ALL ARE WELCOME

New Campus News Reel Meeting
 Wednesday, 3/19, 9:00 p.m. S.B. Union Room 226. Film & Discussion
Wacky Professor - Jerry Lewis
 Lecture on Sound Recording

Tomorrow Night David Smith will speak on **Christianity in "Black and White": Racial Insensitivity In An Insensitive World.**
 at Inter Varsity Christian Fellowship, 7:30 p.m., Union Room 226.

ATTENTION!!!

Quisqueya La Bella is finally here!!! The first club of its kind to be seen at Stony Brook. It's the most dynamic, promising, and upcoming club ever, at Stony Brook. **WE WELCOME ALL INTERESTED.**

Our First Meeting will be:

DATE: Wed., March 19, 1980

PLACE: Stud. Union Rm. 214

TIME: 10:00 p.m.

Anthropology Club

Meeting: Thurs., March 20, at 8:00 p.m. in N-505, Soc. Beh. Sci. Bldg.

Palangdon Kunhi Kannan of the Anthropology Dept. will speak on: **"Caste: An Insider's View"**

Everyone is welcome.

There will be a **Black Women's Weekend meeting (Drama Night) TONIGHT!**

(March 19th, 1980)

It will be held in Kelly A Basement, 9:00 p.m. All are interested please attend; There's still time to participate.

LOUVERTURE CLUB is having an EMERGENCY MEETING on Thurs., 3/20/80

in Stage Cafeteria (Fireside Lounge) at 9 p.m.

Don't miss to come!

Captex Emission Kouzin

on 90.1 WUSB on Thurs., 1-2 p.m. for an hour of Haitian Music.

COMPA! COMPA! COMPA!

POLITY: Using Student Activity fees for you.

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SAT. MARCH 22
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 BY RAILROAD: Train Schedule Leaves N.Y. Bklyn 10:03 Jamaica 10:24 All Arrive at 11:45
 BY CAR: Leave N.Y. at 10:00 PM. Arrive at 11:45 PM. Leave at 12:00 AM. Arrive at 1:00 AM.



TOMORROW NIGHT

LENE LOVICH March 20
Bruce Woolley and the Camera Club Union Auditorium

JACK BRUCE March 23
(Formerly of CREAM) 9 PM Gym
BILLY COBHAM, DAVID SANCIOS
CLEM CLEMPSON
Tickets for this show only \$3 and \$5

UTOPIA April 18
Todd Rundgren, Roger Powell 9 PM Gym
Kasim Sulon, John Wilcox Tickets \$5 and \$7
ON SALE TODAY 6 PM

DAVE MASON April 18
Tickets \$5 and \$7 9 PM
HANS OLSON

DAVID BROMBERG April 30
Scott Jarrett Tickets \$4 and \$6 9 PM Gym

TODAY! TOMORROW!
"ALTERNATE ENERGY TEACH-IN"
Student Union noon to 5 PM
Sponsored by **NYPIRG**
COME! LEARN AND PREPARE FOR
OUR ENERGY FUTURE

There will be a meeting for everyone interested in working on the **STUDENT BLOOD DRIVE** on Friday, March 21 at 8 PM in Union room 226 for more info: Kurt: 6-3868

The International Student Organization is presenting the following lectures:
1) "The effect of Iranian Revolution on African Countries" given by Prof. Fred Dube of African National Congress
2) "The current situation in Iran" given by Prof. Michael Zweig from Economics Dept.
Music, Performance and Refreshments will follow the lectures.
Date: Thursday, March 20th Place: Lecture Hall- Time: 6 PM Light Engineering

THE PRE-MED SOCIETY
There will be an important meeting of the Pre-Med Society on Wednesday, March 19, at 6:00 PM in the Union room 226. The meeting will feature Sandra Burner and William Berry of Undergraduate Studies. They will be giving an introductory speech about various postgraduate health profession schools, which will include schools of Medicine, Podiatry, Optometry, Chiropractry, Dentistry, and Veterinarian Medicine. If your interested in any aspect of the health field you are urged to attend.

The Science Fiction Forum presents "The Day The Earth Stood Still" **FREE**
Wednesday, March 19 7:30 and 9:30 PM in the Union Auditorium For more info call Kurt: 6-3868

ARE YOU AN S.O.B.?*
There will be an organizational meeting of the Suffolk County Special Olympics on Thursday, March 19th, at 7:30 PM in Union room 237. Old and New volunteers are welcome. S.O.B. Buttons, Special Olympic Bumper Stickers and T-shirts will be on sale every Tuesday and Wednesday, 10-3. Volunteers to work on a two to one, clinic, or Serving basis the day of the special olympics will be accepted at these times. *Special Olympic Booster

6th week of ENACT Recycling Contest

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SXII A	199"	700	WHITMAN	37"	35	
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GRAY	184"	230				

WHITMAN COLLEGE CELEBRATES
Spring this Thurs. 10-2:00 AM
"Silverman & Wiseman" (Bluegrass Music)

2 Rolling Rocks \$1.00	or	2 Miller Draughts \$1.00	Screwdriver Special 25¢ OFF	(Free door prizes for the first 40 people)
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There will be a meeting of the **ASTRONOMY CLUB** at 8 PM in ESS 001
The Apollo Film Festival continues!!
Telescope viewing of the sky is clear | Important Board meeting at 7:15PM
For more information Kurt: 6-3868

GAY FEST March 24-28

Monday and Tuesday	Slide show on the march on Washington Stony Brook Union room 231, noon, FREE
Wed-	Keynote speaker Jane DeLynn, noon, Stony Brook Union room 231, FREE -Poetry reading, 8:00 PM, reception to follow Stony Brook Union room 231, FREE
Thursday	Rock/Disco Dance 10:00 PM Stage XII cafe. Refreshments
Friday-	The Blenders and Jimi Lalumia & The Psychotic Frogs-Live in Concert in Roth Cafe, 9:00 PM

Enter Our
16th Annual
Walt Whitman

Poetry Contest

It's as American as Mom's apple pie... as Leaves of Grass. It's a Whitman tradition! Our Annual Poetry Contest, which each year salutes Walt Whitman's cultural contribution to Long Island, is here.

Any adult resident of Nassau or Suffolk County is invited to enter, as well as elementary, junior high, and high school students. Four categories in all with three winners in each category.

And you needn't be a Walt Whitman Federal Savings depositor to enter. Come to the convenient Walt Whitman Federal office nearest you for complete details. But hurry — deadline for entries is Monday, April 21st.

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GREENLAWN—739 Pulaski Rd. in Waldbaum Shpg. Ctr. 757-5200
MELVILLE—700 Walt Whitman Road (Route 110)
(1 mile South of Walt Whitman Shopping Center) 427-4300
FORT SALONGA—Fort Salonga Road (Route 25A) (just East of
Fresh Pond Road across from Shopping Center) 261-7100
EAST SETAUKET—61 Route 25A 941-3600
NESCONSET—719 Smithtown By-Pass 265-7900
MATTITUCK—Main Road and Bay Avenue 298-9400
UNIONDALE—929 Front Street 483-0300
(3 blocks east of Hempstead General Hospital)
GLEN COVE—115 Forest Avenue 671-9700

PROTECT YOUR PROPERTY

"Operation ID," the first program of the newly formed Crime Prevention Unit of the Department of Public Safety, will begin March 24 in H Quad. Take advantage of this service. Bring your cameras, bicycles, calculators, typewriters, etc., and get them marked with your personal identification.

If you would like to participate in this or any other program, the Crime Prevention Unit offers, contact Officer Fogel at the Department of Public Safety, 6-3333

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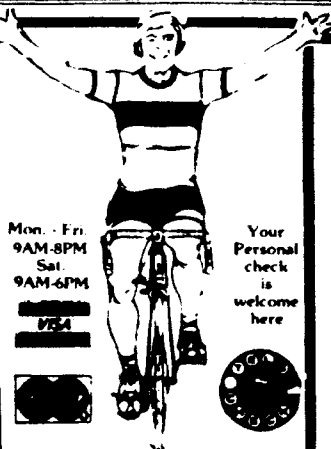
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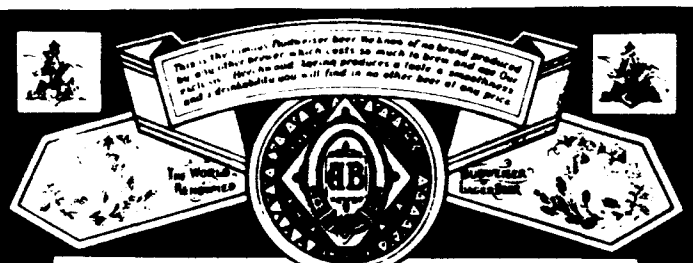


Mon.-Fri.
9AM-8PM
Sat.
9AM-6PM

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Budweiser. KING OF BEERS ATHLETE OF THE WEEK

Mike Vescovo, a member of the Stony Brook bowling team won the individual competition championship at the ACIU tournament at Rutgers University in Brunswick, New York.

A junior majoring in economics at Stony Brook, Mike is the player-coach of the bowling team and has recorded games of 236-244-181- 661 series.

The King of Beers salutes Mike Vescovo and congratulates all the athletes competing on the Stony Brook bowling teams.

this Bud's for you!

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Sports

Wednesday, March 19, 1980

College Basketball's Big Ten Conference Is Pulling Its Own

New York (AP) — The Big Ten Conference isn't just for big, brawny football players anymore; it's also for big basketball stars. Like the big timber that plays for Minnesota, which will battle Virginia tonight in the finals of the 43rd National Invitational Tournament.

In the past few years, while the big Ten's football image has been tarnished by repeated losses in the Rose Bowl, the conference has been building its basketball reputation.

"We got three of the final six this year and last year," said Minnesota coach Jim Dutcher, referring to Purdue and Iowa as Final Four survivors in the NCAA Tournament this year, along with Minnesota in the NIT.

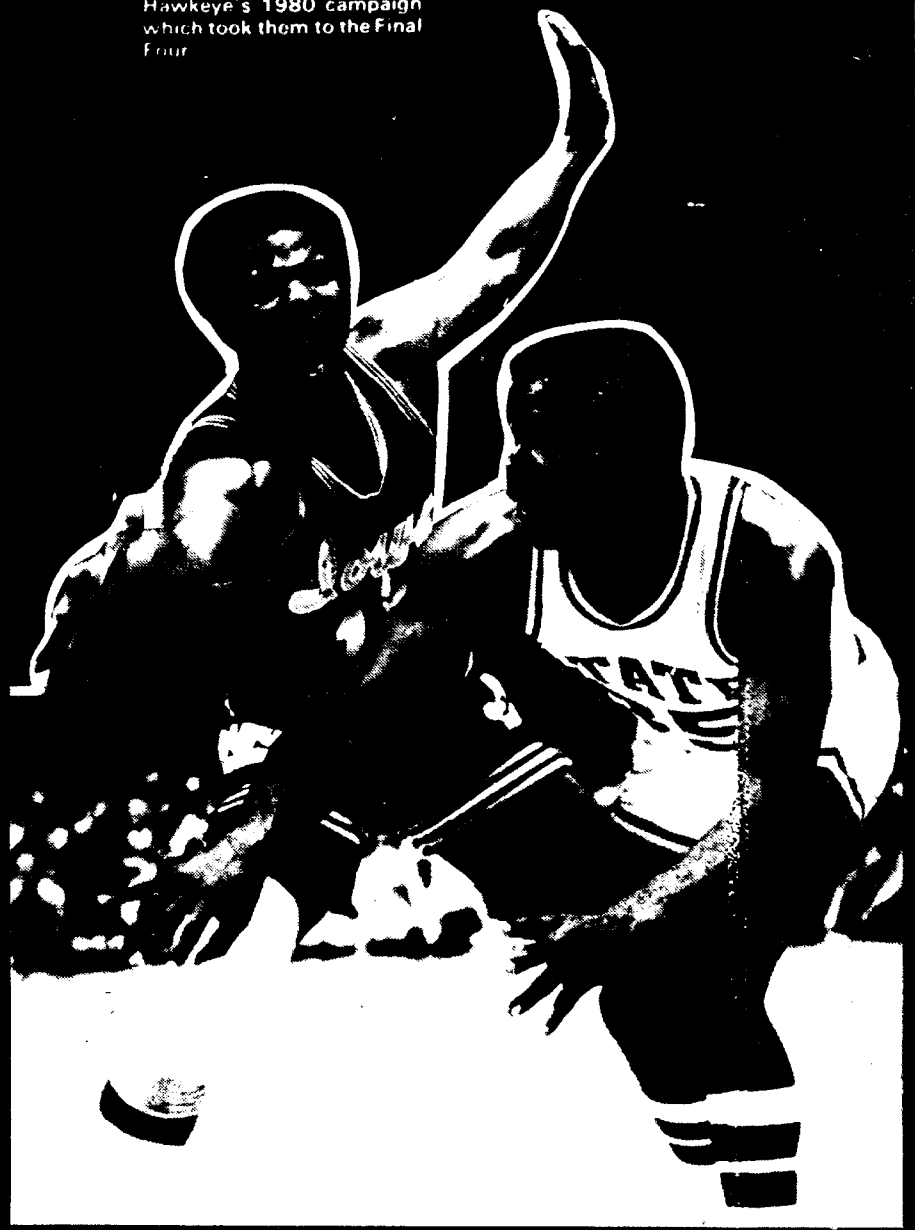
The Gophers finished in a fourth-place tie with Iowas with 10-8 Big Ten records, one game behind Purdue's 11-7 conference mark. Indiana and Ohio State

also received NCAA bids, while Michigan, Illinois and Minnesota were picked by the NIT.

"But the successes haven't been just of recent origin; only the recognition has," said Dutcher, ticking off NCAA finalists Michigan State, Indiana and Michigan since 1976. "Tough inter-conference play against good teams hardens you."

And pro scouts have concurred that Big Ten basketball isn't just the football off-season any longer. For the past four years, the No. 1 pick in the National Basketball Association draft has come from the Big Ten — Scott May of NCAA champion Indiana in 1976, Kent Benson of Indiana in 1977, Mychal Thompson of Minnesota in 1978 and Earvin Johnson of NCAA titlist Michigan State in 1979.

IOWA'S RONNIE LESTER proved instrumental in the Hawkeye's 1980 campaign which took them to the Final Four.



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SUNY-Stonybrook, 3/20