



Apathy & Athletics **A Stillness at Stony Brook?**

By ALAN H. FALICK

Acknowledging the fact that there are well over ten thousand students at this school, one is fascinated by the relatively poor turnouts at the various athletic events. The question of whether a home court advantage exists is not much of a question at Stony Brook — it doesn't exist here. Here are some thoughts on the subject from members of the Stony Brook athletic department.

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Polity Election To Be Held On Monday

Story on Page 3

University Orders Billing by Semester for Activities Fee

The Office of Student Affairs has mandated that one half of the \$70 activities fee be collected separately each semester. This was done to conform to a SUNY Board of Trustees resolution passed in March. Polity officers have indicated that this will cause some problems in drawing up next year's budget.

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DoD Ban Sought In Petition to Toll

About 100 students and faculty members attempted to present a petition to President Toll calling for an end to Department of Defense (DoD) research on campus. The petition, which had 225 signatures, outlined the Faculty-Senate resolution opposing further DoD contracts. Toll stated that he would have to consult with various campus groups before reaching a decision.

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News Briefs

International

The United States and Saigon yesterday indefinitely suspended the Vietnam peace talks for the second time in six weeks, denouncing the communist side for its "arrogant ultimatum and clumsy evasions."

Chief U.S. delegate William Porter said there was a complete lack of progress on every available negotiating channel — presumably meaning both the semi-public peace conference and secret negotiations thought to have been held this week.

South Vietnamese forces have counter-attacked North of Saigon and in the central highlands in an attempt to weaken communist pressure in those areas, military sources said today.

In a move to strengthen the country's defenses, President Nguyen Van Thieu ordered the estimated half a million South Vietnamese civil servants to report for round-the-clock emergency duty, including paramilitary service. He also confirmed orders that looters will be shot on the spot.

Government paratroop units Wednesday drove North Vietnamese troops three miles back towards the besieged town of An Loc, 60 miles North of Siagon before meeting heavy resistance, the sources said.

The British government declared tonight that the Irish Republican Army (IRA) will not be permitted to take control of any more areas in Northern Ireland.

The declaration came from William Whitelaw, Britain's Secretary of State for Northern Ireland, during a heated question-and-answer session in the House of Commons.

He was quizzed about the situation in Londonderry, where IRA men now control a square-mile district known as Free Derry — an area where police and troops no longer dare set foot.

West German Chancellor Willy Brandt and opposition leader Rainer Barzel yesterday broke a parliamentary deadlock by agreeing — over a cold beer — to debate the ratification of Bonn's controversial treaties with Soviet Union and Poland in parliament next week.

The politicians arrived at their decision undramatically as they drank two bottles of beer in the self-service cafeteria of the Bundestag (Lower House) shortly after parliamentary business was resumed for the first time since a confrontation between government and opposition halted it Friday.

Argentina's President Alejandro Lanusse last Wednesday night ratified his military government's decision to return the nation to constitutional rule next year.

Lanusse, who will broadcast a message to the nation from Tucuman, where he went today on a short visit, last night signed a decree setting March 25 for the holding of general elections to elect a President and Vice President, governor for Argentina's 22 provinces and federal and provincial legislatures.

National

President Nixon yesterday led the United States in paying a final tribute to FBI Chief J. Edgar Hoover, describing him as a man who became a living legend, a man who personified honor and integrity.

Nixon, accompanied by his wife Pat and by Mamie Eisenhower, widow of President Eisenhower, led a thousand mourners who filled the National Presbyterian Church for the funeral service.

They included cabinet members, congressmen, ambassadors and members of the FBI.

Hoover's body lay in state for 24 hours in the Rotunda of the Capitol Building.

More U.S. planes and warships headed toward South Vietnam today as the Paris peace talks were again suspended and suspicion grew that President Nixon may have to take drastic new steps to try to end the war.

The Defense Department said several ships and more ground-based aircraft were on their way to Southeast Asia with new military equipment for the battle zone.

It refused to give details, but said air force and carrier-based planes were sometimes flying up to a thousand sorties a day against the Communist invasion.

Rescuers were hoping yesterday to descend into a shaft at the Sunshine Silver Mine where some of 58 missing miners are believed still alive in a fresh air pocket.

"We have pretty good hopes there is going to be somebody alive," said mine Vice President Marvin Chase.

The Sunshine Mine, the nation's largest and most productive with over 100 miles of tunnels, was hit by fire Tuesday morning. Company officials said 108 men escaped, 24 are known dead and 58 are missing.

A report in a news magazine last night at the University of ... a section of ...

... used tear gas to disperse the ...

Geneva to Include Guerrilla War

(Reuters)—New rules taking account of guerrilla fighting methods will be developed at a conference that began in Geneva last Wednesday, which aims to make the 1949 Geneva conventions more relevant to modern warfare.

More than 320 delegates from 65 countries will search for agreement on two new protocols to be added to the four conventions drawn up after World War II. Their basic aim is to give more protection to civilians now that the distinction between soldiers and civilians in a conflict is often blurred.

The conference, lasting a month, has been called by the all-Swiss International Committee of the Red Cross (ICRC) based in Geneva. It follows a similar meeting of legal, defense and diplomatic experts here last year, when the protocols were drawn up.

The first protocol relates to new codes of conduct to govern international conflicts, providing for better recognition of sanitary and medical personnel, Red Cross medical mercy flights and improved treatment of prisoners of war and civilians.

One of the key issues the ICRC would like to see resolved

is a clause forbidding nations to make reprisals against civilians by aerial bombardment.

Problem of Definition

It is here that one of the principal difficulties has been met. Some countries consider that workers in an armaments factory should be considered as civilians, while others say that they should not be considered as such until they have reached their homes after the days work.

The four conventions of 1949 offer only limited protection to civilians. But since the arch maxim of modern guerrilla warfare is that fighters should "mingle in the population as fish swim in the sea," ICRC officials feel that it is important to meet the risks which this theory inevitably brings to civilians.

The second protocol deals with civil wars, and ICRC Vice President Jean Pictet has said that this will present the most difficulty in getting agreement since nations are highly reluctant to have their sovereignty trod upon.

The officials point out that most of the conflicts since 1945 have been civil or regional wars that have drawn in outside powers such as those in Korea, Vietnam, the Middle East, and last December's war between India and Pakistan.

War Criminals

It is frequently difficult to decide whether a conflict such as the Vietnam War is civil or international, and this crucially affects interpretation of the Geneva conventions. For example the North Vietnamese have officially told the Red Cross they do not consider the American airmen they have captured as prisoners of war, but "war criminals."

Open to All

The conference is open to all 130 nations which have ratified the 1949 Geneva Conventions. Countries sending representatives include East and West Germany, North and South Korea, and South Vietnam.

China has said it cannot attend the conference, not for lack of interest but for technical reasons. North Vietnam did not answer the invitation.

Once they are agreed upon here the two protocols, coupled with a declaration urging disarmament, will be sent to an International Conference of the Red Cross in Teheran next year.

A full-scale diplomatic conference will meet in early 1974 to have the agreements signed. They would then come into force after being ratified by the governments of each nation.

Primary Results Still in Question Humphrey The Front Runner?

By CARLOS ALMENAR

The Indiana and Ohio primaries of the last few days have had a confusing set of possibilities. In Indiana Humphrey was able to beat the only other real contender for that state, George Wallace, by only a small margin. In Ohio, with 90% of the vote in, the victor by a small margin appears to be Hubert Humphrey.

This primary was marked by a mass confusion with respect to the balloting and the count. On the balloting day the polls in certain districts were held open five hours longer because of court injunctions, stemming from the irregularities present in many polling places. In some cases there were no keys to the voting booths, no electricity to operate the machines nor were



Humphrey has won 3 primaries in 8 days but the race is razor close.

photo by Carlos Almenar

there any measures taken for voting at all. This prompted outrage and complaints from the candidates who in some cases brought out the injunctions themselves. McGovern termed the irregularities in Ohio the most shameful he had seen in all his campaigning. Humphrey termed them outrageous.

With 90% of the vote tallied, Humphrey was considered the winner with 41% compared to over 39% for McGovern. Senators Edmund Muskie and Henry Jackson, who have retired from active campaigning got 9 and 8 percent of the vote respectively.

Razor Close

The results in Ohio were the closest of any in the primaries held up to this time, with McGovern challenging Humphrey's minimal lead the whole time. The results were uncertain all the way through because of the closeness of the race. This is demonstrated by the results in one of the Ohio districts where McGovern won by only 11 votes.

McGovern Almost an Upset

McGovern, whose last minute thrust almost upset the favored Humphrey, was reported to have won or lead in 64 of the delegate races in Ohio compared to 38 for Humphrey. This will assure McGovern a considerable block of votes from this state at the convention. The winner of the popular vote gets an additional 38 at-large delegates (apparently

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Wallace surprisingly strong is still the looming possible spoiler.

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STATESMAN, student newspaper of SUNY at Stony Brook, is published Tuesdays and Fridays during the academic year and once during the summer semester by Statesman Association, an unincorporated, non-profit organization. Mailing address: P.O. Box AE, Stony Brook, N.Y. 11790. Editorial and business phone: (516) 246-3690. Subscriber to Liberation News Service, College Press Service and Reuters. Represented for national advertising by National Educational Advertising Service, 18 E. 50 St., New York City. Printed by Smithtown News, 1 Brookside Drive, Smithtown, N.Y. Entered as second class matter at Stony Brook, N.Y.

Deposit Fee Raised, Refund to be Quicker



ROOM DAMAGE: It is paid for by the University deposit. photo by Bob Weisenfeld

By BONNIE FRIEDEL

Next year, the University deposit fee will rise from \$25 to \$50 for resident students and from \$20 to \$25 for commuters under an Albany directive which allows deposit fees of up to \$100.

The University deposit is applied against any damage charges. These charges include fines for overdue library books, payment for library books, damages to rooms, and breakage fees from labs and the physical education equipment. The deposit is always kept at the original level. If a student breaks anything, he is asked to pay for it at the end of the year. The deposit money is used as an immediate source of funds to replace broken or lost items before the student is billed. The deposit of current students cannot be used for anything else.

A Four Month Wait

According to University Controller Carl Hanes, this year's seniors will receive a refund of the deposit (minus any money used for repairs) within four months after their graduation. Last year's seniors had to wait twice that long, and, according to Hanes, 12,000 former Stony

General University Deposit*

Commuting Student	\$20.00	\$25.00
Resident Student	\$5.00	50.00

*To be charged for any damages to property, unpaid telephone charges, unpaid library fines and other charges due.

Brook students have not yet received their refunds.

Until this backlog is cleared, students, past or present, who request the refund will be serviced first, but after

(Continued on page 6)

Polity Election Set for Monday

By PAUL BOSCO

The Polity Judiciary has set next Monday as the date for Polity elections, having decided at a Tuesday meeting not to hear arguments for an injunction against the balloting. The officials to be elected are Polity president, vice-president, and secretary, class representatives, and class presidents.

The injunction was requested by Cliff Thier, a senior. Thier claims that petition forms were available but that notice of their availability had been withheld to "give greater opportunity for election to 'a clique' of Polity Office regulars."

Last Monday, Election Board chairman Lou Mazel moved the election from today to this Monday to allow more time for petitioning. He also cut by 25 per cent the number of signatures required in an effort to make it easier to qualify as a candidate. Election publicity was curtailed because "all the paper in the Polity Office was stolen by the strike committee," Mazel said, but he added that the situation would be corrected, by the posting of election notices in the dorms Tuesday. The Judiciary apparently was satisfied that enough information was available.

Spring Elections

Denny Karpf, Judiciary chairman, conceded that the time of year was a factor in the decision not to grant a hearing. An injunction could push the election into the fall semester, but the Polity Constitution specifies spring elections. Karpf said the injunction might still have been granted "if there were any great necessity for overruling the Constitution."

Thier felt that the Judiciary entirely dismissed two other arguments. He feels that few students will be around to vote this late in the semester. Also, there will be no election campaigning, which, he claimed, favors candidates with the best-known names. "The people who really wanted to get an issue across couldn't, and still can't Thier said.

List Posted

Mazel said that petitioning will end Friday night at 6 p.m., and that a list of all candidates will be posted by Saturday near all dorm mailboxes and at a spot in the Union. Also, all candidates will be required to post their platform at these places.

Balloting, Monday, will be in all dorms from 11 a.m. to 5 p.m. and in P-South from 9 a.m. to 4 p.m. for commuters. Run-offs, if necessary, will be held at the same times and places on Tuesday.

Those reported collecting signatures to be put on the ballot for Polity President are Rich Yoikem, Steve Farber, and Larry Starr. Mitchell Cohen and Leslie Douglas are believed to be collecting signatures for Vice President and Henry Minkov is reported to be collecting signatures for Junior Representative.

Open Forum on RCP

A task force, created to receive and/or evaluate alternative proposals for using the balance of the institutional resources formerly at the disposal of the RCP, will hold an open meeting at 2 p.m. on Tuesday, May 9, in room 223 of the Stony Brook Union.

The task force was created on May 2 by the acting vice president for student affairs, Robert Chason, to whom the responsibility for allocating these resources has been assigned. The task force has not yet developed or entertained any specific plans or proposals, and wishes to enjoy the widest possible consultation before making any concrete recommendations. To date, the task force is comprised of: Donald Bybee, Ernie Christensen, director of Stony Brook Union, Ferd Ruplin, associate professor of Germanic and Slavic languages, Millie Steinberg, college coordinator of Lenny Bruce College, and college coordinator of Langmuir College Robin Schmitt



GINSBERG AND FRIENDS: Seen here at the Union Ballroom last term.

photo by Bob Weisenfeld

Union Wants Financial Aid; Seeks Activity Fee Funds

A proposal to deduct \$4 from each student's activities fee next year for programming in the Stony Brook Union will be presented to the student body Monday for a vote.

Interested students have obtained over 2,000 signatures to put the question on the ballot, but the proposal is different from the one presented on the petitions.

\$4 Fee Council's Idea

The members of the Union staff and students circulating the petitions called for a \$5 fee for resident students and \$3 for commuter students, but the Council voted to make a uniform \$4 fee for all students. Assuming there will be 7,000 fee-paying Polity members next year, the Union expects a total yield would be \$28,000.

According to Howard Phillips, chairman of the Stony Brook Union Governing Board, the Union fee, coming out of the \$70 mandatory activities fee, would be utilized solely for programming in the Union. "We have plans," he said, "of doing things in the Union that nobody else has done before." He cited theater workshops, speakers, additional movies, concerts, musical instruction as some of the additional activities that could be funded with the money. The funds would supplement programs sponsored by the Student Activities Board, COCA and other service organizations.

None of the money would go to Union employees' payroll. It would be administered by a programming committee, the membership on which is open to all students.

No Money, Few Programs

The Union building, which opened in February, 1970, at present receives about \$1,000 from Polity's Program and Services Committee for programming. If the referendum is rejected, according to Phillips, "we'd be in the exact position we are in now — we would have a very

limited set of programs."

Ed Goldberg, chief engineer of the Union's videotape project, agrees. "You couldn't print Statesman," he told a reporter, "unless you had typewriters. The videotape project desperately needs equipment." It is currently paying off the balance of a loan from Polity for \$1500 for the initial purchase of a Sony non-portable camera, a tripod and a videotape recorder, with money raised from videotape presentations in the Union. Members of the project would like to produce documentaries to show on campus and for cable television, but is handicapped by a shortage of equipment.

Also on the ballot will be referenda on allocations for the Ambulance Corps, Specula and Red Balloon, as well as a question on whether the mandatory activities fee should be continued.

The polls are open Monday from 11 a.m. to 5 p.m. in the dormitories for resident students, and 9 a.m. to 4 p.m. in P-lot for commuters.



HOWIE PHILLIPS: Chairman of the Union Governing Board and proponent of the \$4 Union Activity Fee.

photo by Mike Amico

State Halves Yang's Grant

By CHRIS CARTY

It is a popular notion that student oriented activities are always the first to get the axe during a legislative budget belt-tightening. But, if you were Chen Ning Yang you would probably be the last to agree.

Yang, a Nobel prize winning theoretical physicist here, whose work is generally not thought to benefit students, has had his state allocation cut in half by the state legislature in the past two years. As holder of one of the ten Einstein/Schweitzer Chairs in the state, Yang is considered to be the primary reason for Stony Brook's high national departmental rating in theoretical physics.

State Funded Award

The Einstein/Schweitzer Chairs are state-funded awards, under the Board of Regents, and are granted to ten universities in New York State in order to encourage scholarly activity in the sciences and humanities. In the past Universities have each received a \$100,000 allocation for the chair, only a portion of which is earmarked as salary for the chair-holder. The remainder was to be used by the recipient to fund fellowships, hire additional faculty, and for equipment and publications.

The state legislature has slashed funds for the chairs, \$200,000 and \$300,000 successively from the original one million dollar allocation in the last two years, thereby cutting each chair \$20,000 and \$30,000. As a result of the latest cut, Yang is now entitled to \$50,000 as Stony Brook's Albert Einstein chairholder, \$45,000 of which he draws in salary.

University President John Toll said Monday that he was making efforts to have the most recent cut of \$300,000 restored in the upcoming State Supplemental Budget. The State Division of the Budget confirmed that the Chair money was being considered for inclusion in the supplemental budget, but could not say whether the request would be in the final budget proposal.

Last Cut Sustained

Last year's cut to \$80,000 was sustained at the respective universities by a cutback in services to the chairholder. Toll indicated that Stony Brook would not be able to supplement this year's state allocation of \$50,000 with another \$30,000 to restore the Chair allotment to the \$80,000 level of 1971.

Asked if Yang had indicated that he would leave the University if the \$300,000 was not restored in the Supplemental Budget, Toll said that Yang had not mentioned it to him.

Yang is reported out of town until May 12, and unavailable for comment.

The additional \$30,000 cut in funds will mean



It is not known if C.N. Yang (above) will remain on campus next year.

the virtual end of Yang's ability to personally bring in additional people to augment his work or to study with him. Money which he receives from grants are almost exclusively earmarked for the operation of specific experiments. They do not generally include funding for consultants or for student study. Toll noted that the high degree of flexibility afforded within the program, allowing Yang to invite other experts to work with him, was one of the program's important aspects.

Program Hailed

A fall 1971 study by the State Education Department of the Regents Chair Program hails the program for its effectiveness in establishing the reputation of academic excellence in New York state and of attracting "additional exception faculty members." It especially cited C.N. Yang as instrumental in luring over "22 faculty member and research associates" to the University, including other Nobel laureates P.A.M. Dirac and Julian Schwinger. The study noted that Yang has obtained several large grants from the Atomic Energy Commission. Yang received an additional \$177,000 grant earlier this week from the National Science Foundation.

Yang assumed the Einstein Chair in Science here in 1966 following a long association with the Institute for Advanced Studies at Princeton.

He was named co-winner of the Nobel Prize Physics in 1957 for his work on the non-conservation of parity in certain classes of elementary particle interactions. Yang and his co-laureate, T.D. Lee, postulated that the previously unquestioned principle of conservation of parity (which held that a physical system and its mirror image behave identically) would not hold true in certain particle reactions.

ACTION LINE

Now that the campus is semi-clean, how can the campus be kept that way?

Yes Mr. and Ms. Stony Brook, the general campus clean-up sponsored by the Faculty Senate University Community Committee had a fair amount of success. Over 300 bags of garbage were collected.

Steps are being taken to help keep the campus clean. Joe Hamel, assistant vice-president of finance and management, and Ray Smith, assistant director of the physical plant, are working on a comprehensive plan for a clean campus. You remember Ray Smith, he's the guy that cleaned-up Roth Pond. The plan will include:

- placement of trash cans along the campus grounds
- a regularly scheduled collection of the garbage in the above mentioned cans.
- trash cans that have some esthetic value and blend in with the environment.

The exact implementation date is not available at this time. Action Line feels that it will not be too long a wait.

In the interim, students should hold on to their trash until they come upon a trash can. At this time, most cans can be found in the academic buildings. If you plan to be outdoors for an extended period of time, knowing you'll have garbage, like having a barbecue, bring a bag that can be used to hold the trash until you reach a can.

The path along the Surge Road would be a nice place to stroll and bicycle at night — except that it's pitch black. What happened to the lights. Also why are there so many badly broken up roads on campus?

Action Line has received many complaints about the Surge lights being out. Dr. Fogg, assistant to the executive vice president, informed us that the lights are in fact now being fixed. The warranty, holding the original contractors responsible for the lights, has recently expired. This has left the University with the cost of fixing them. Any number of reasons for their inoperability has been given. This ranges from the cutting of wires when signs are implanted in the ground, to actual shorts underground.

Besides having these lights on fairly soon, various roads, including those near the the infirmary, in back of the union and alongside the gym, will be shortly blacktopped. So by the time we're all out of here this place should be pretty much fixed up.

I came to this University in my freshman year (I'm now a sophomore) under the assumption of having been accepted to the nursing program. I had been accepted to other nursing schools and would not have wasted my first two years taking general University courses, had I gone to one of these schools. I just received a letter from the School of Nursing stating that they are now willing to review my case, as to my acceptance into the program. If I'm not accepted I'll have spent two years here for nothing, as no other nursing school has a program like Stony Brook's. I must insist that none of this was ever made very clear to me.

Action Line contacted Marcia Rosene, assistant to the dean of nursing, and received the following information. The School of Nursing which admitted its first students in the fall of 1970, offers an undergraduate program designed for entrance at the sophomore or junior year. In that same year 20 freshmen were admitted to the program with the intention of following them through their sophomore year, eventually admitting them to the nursing program in fall 1972. Each student was recently contacted to determine if they were still interested in Nursing and if they met the basic University requirements (2.0 cum and required courses). Marcia Rosen explained that there was no question that the University had a commitment and would stick to it as long as the students met the minimum requirements. The problem appeared to have come about as a result of lack of communication on the part of the School of Nursing and the students.

The walkways and grounds around Tabler are caving in. As the ground gets softer more holes appear. Is this situation going to be remedied? I've already twisted my ankle at night while walking on the pathway. (There were no lights on that night at Tabler.)

Action Line contacted Ray Smith, assistant director of the physical plant, who explained the sinking was taking place around the areas where a pipe was laid last year. Ray Smith said he had contacted Al Ryder, associate campus planning coordinator, since the problem involved an off-campus contractor.

Upon calling Al Ryder, Action Line received the comment that the Facilities Planning Office was trying to get the contractor to repair the work. Not accepting this answer Action Line contacted Mr. Hansen of the construction fund. Hansen said he would send one of his engineers out to see if the problem was caused by the contractor. Hansen returned the call within 20 minutes, and explained to Action Line that the contractor would arrive on campus this week to at least begin if not finish the repairs.

As a departing note we at Action Line would like to take this opportunity to thank Stony Brook administrators and faculty for keeping Action Line alive. Without the assistance of many of these non-committal and buckpassing souls, we would happily cease to exist. We will continue along these lines next semester keeping these thoughts in mind.

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"... walkways and grounds... are caving in..." help next week?

14 Arrested on Drug Charges

Thirteen students from Stony Brook and one from St. John's University were arrested Tuesday night by Suffolk County Police on drug charges. The arrests were made at the Rock, home of four of the students.

The owners of the house, where eight pounds of marijuana were found, were charged with "criminal possession of dangerous drugs" which is a felony with a maximum penalty of five years in prison. They were held overnight at the sixth precinct in Coram, and released Wednesday morning at 11:30 on \$200 bail each.

Charge Reduced

The other ten students were originally charged with the same charge as the house owners, but the charge was reduced to "loitering with intent to use dangerous drugs." This is a class B misdemeanor with a maximum penalty of one year in jail. They were released from the sixth precinct at 5:15 a.m., Wednesday, on \$25 bail each.

All fourteen students were arraigned Wednesday at the First District Court in Hauppauge.

The ten students charged with the misdemeanor will have their pre-trial hearing June 2, at Hauppauge. Polity lawyer, Ira P. Sloan, is handling the students' cases.

According to one student who was at the arraignment, the trouble began when a mysterious girl, who seemed to know one of the house owners, began to get into an excited state at about 7:30 Tuesday evening. According to the same nobody except the one owner of the house seemed to know who the girl was or where she came from. The girl, who was allegedly tripping, was calmed down by the students at the house. At about 10 p.m., she began getting excited again and ran out of the house and began banging on the doors of other houses in the neighborhood yelling, "rape."

Neighbors

It was believed that the neighbors called the police, since one policeman soon came to the house, entering through the back door. He apparently suspected the presence of drugs because

ten minutes later, two police-paddy wagons, eight police cars, several police motorcycles, and several plainclothesmen arrived at the house. They immediately found several ounces of



marijuana and then decided to search the upper level of the house. In a suitcase upstairs, pounds of marijuana were found. By this time, the mysterious girl had disappeared.

Those arrested were: Mitchell Soodak, 21; Mark Kavett, 22; Kenneth Greenberg, 20; Steven Diamond, 21; Martin Marion, 20; Steven Axelrod, 21; Patricia Poole, 22; Maury Dolan, 20; Ellen Wollenstein, 20; Robert Patterson, 20; William Feldman, 21; Howard Greitzer, 20; and Kenneth Gross, 21. The fourteenth was not identified.

Faculty, Students Demand End to Defense Research

By GILDA LEPATNER

Approximately one hundred students and faculty members met in the Administration Building lobby yesterday afternoon to deliver to President Toll a faculty petition against Department of Defense research on campus. Toll refused to meet with the group but said that he would confer with them later in the afternoon.

The group had in its possession a petition containing the signatures of 225 faculty members informing Toll of the faculty's opposition to Department of Defense grants and contracts.

Twenty faculty members, along with a group of concerned students met in the Administration lobby and planned to go upstairs to Toll's office to deliver the signatures. Instead, they were faced with a closed door and an open letter



WAITING FOR TOLL: Students and faculty organize in the Administration lobby before going to Toll's office. photo by Heyward Nash

giving no answer to their grievance. The posted letter is printed below.

One faculty member commented that this letter was 'ridiculous on its face.'

A letter had been sent earlier to Toll informing him that faculty representatives would be at the Administration Building yesterday to present the petition by Professors Richard Levine and Thomas Maresca of the English department and Professors Stephen Jonas of the Health Science Center and Arnold Wishnia of the Chemistry department.

The group was enraged by the fact that President Toll refused to see them or acknowledge the Faculty Senate resolution. An open discussion was held and it was stated that more support is needed from both students and faculty. It was also said that if the Administration would not cooperate then faculty and students would have to take some action in their own behalf.

Emotions ran high as participants spoke of how science should be used only for peaceful purposes. For the most part, the demonstrators seemed to believe that the Administration would not get rid of Department of Defense research on its own initiative.

Toll Response to DoD

Gentlemen:

This is in reply to your letter asking for my response concerning the portion of the recent Faculty Senate resolution that dealt with DOD grants and contracts.

Before responding on this matter I plan to consult with various groups. In particular, the Executive Committee of the Faculty Senate has asked me to consult with them. Their next meeting is scheduled for May 10. I have also discussed with Dean Weisinger my desire to consult with the Graduate Council which will meet next on May 12. I will also then discuss this issue with the Stony Brook Council and others. Thus it will not be possible to issue my response on May 4 as you request.

While these consultations are occurring, it is important to make it clear that the consultations do not by themselves constitute any change whatsoever in University policy.

I would welcome any suggestions you may have concerning University policy. If you have written material you would like me to distribute to other groups when I consult with them, I will be happy to do so; in this case I would appreciate receiving 50 copies of your material.

I thank you for your interest in University policy.

Sincerely,

John S. Toll
President

Water Shut Off at Tabler

By GILDA LE PATNER

"When six people share a bathroom without flushing in between it brings tears to my eyes." So commented Ed Fishkin when he and the other Tabler residents were inconvenienced Tuesday by having their water supply shut off due to a water main break.

At 2:00 p.m. a water leak was spotted behind Toscanini College and the quad office was alerted. Maintenance arrived, about an hour later and turned off the water for the entire quad. According to Richard Emmi, head maintenance supervisor, the pipes had to be dug up and repaired. Emmi explained that the water had to be turned off to prevent dirt from getting into the water system.

The waterless situation had an immediate effect on residents, who were not immediately informed of the Tabler water cutoff. In addition to the water in the faucets being closed, toilets and fountains were also rendered useless. Residents of Douglas College used the bathroom in the main lobby as a last resort.

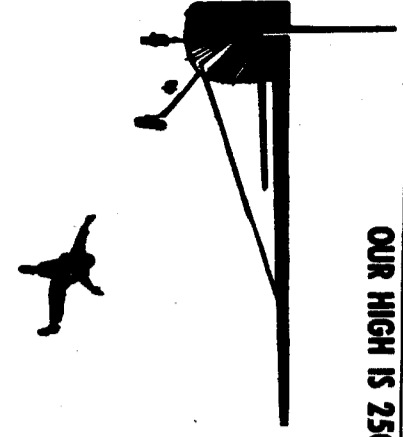
Some students who needed water were forced to go to neighboring quads or devise their own methods of obtaining it. Nancy Rosenberg had to use the water from the toilet bowl to boil dinner.

Some students, like Carl Rothschild, did not mind the inconvenience. "I really enjoyed it," he said, "because it brought my hall together."

The cold water was finally turned on at 6:30 p.m., but hot water was not available until the following afternoon.



LITTLE DID HE KNOW: The water was about to be shut off.



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Lecture Center 105
8:30 p.m.

May 8, 1972

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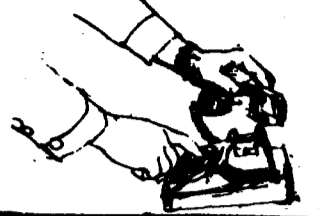
Mon. May 8 — 9:00 p.m.

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SBU 236

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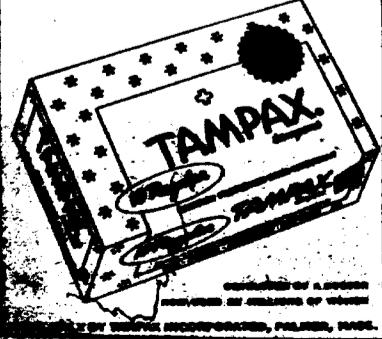
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Deposit Hiked, But Quickly Refunded

(Continued from page 3)
that preference will be given to graduating seniors. Hanes suggested that seniors send in requests so that proper mailing addresses will be available. At the present time student accounts are checked every 15 days (instead of once a semester, as in the past), and are checked by computer.

The Office of Finance and Management is seeking funds to clear up the backlog caused by the lack of adequate staffing. Hanes estimated that it would take nine full time workers a year to send out all the outstanding refunds. Although the Housing Office has offered \$5,000 of temporary service funds as an aid in setting up such a force, Hanes claims that more is needed.

Before the refunds can be made, students rooms are inspected for damages. In the past, this has sometimes taken as long as an entire summer. This year, the Housing Office will try to inspect all rooms within a month. If there is some relatively commonplace damage to a room, requiring, for example, painting a wall, a flat fee will be charged. This is opposed to previous years, when charges were made only after actual cost of an individual repair was known.

Students who feel that they may have defaced their room's walls may not have to worry, though. Assistant Vice President for Finance and Management Joseph Hamel believes that "some of the student artwork (on room walls) is quite good."



ASSISTANT VICE PRESIDENT FOR FINANCE AND MANAGEMENT Joseph Hamel—"Some artwork (on room walls) is quite good."

Activity Fee to be Paid By Semester

By PAUL BOSCO

One half of the \$70 activities fee will be collected each term next year, according to a memo from Acting Vice President for Student Affairs Robert Chason to Polity, dated May 1.

Questions developed over whether or not the new policy would endanger Polity programming, and also over the motive for the new policy.

Chason said that Stony Brook has been pressured by the SUNY Board of Trustees resolution of March 24, 1971 which specifies the per semester billing. The Student Council rejected this procedure at three consecutive Council meetings. Chason said the Council's refusal forced the Administration to declare the policy, since the University must comply and must finalize fall billing. Polity President Bob Rosado said that he was surprised and annoyed by the enforcement of the decision.

The new system will cost Polity over \$3,000 a year in interest. Also more than half of the annual budget is normally spent in the fall. There are four reasons for this:

1. The fall semester plus intersession is longer than the spring semester.
2. Some annual expenses, particularly purchases of equipment, must be paid at the beginning of the year.
3. COCA and SAB must pay deposits of up to 50 per cent for movies and acts, and at least four months in advance. According to SAB chairman Dennis Wagner 60 to 70 per cent of SAB spending is done in the fall.

4. SAB cannot balance fall and spring offerings because, Wagner said, "More groups come to New York at certain times of the year."

Rosado fears that semester billing will result in even later payments of activities fee money from the University to Polity: money is still due Polity from the 1971-72 fee. Wagner said SAB could not depend on money coming in, because "you can never trust the business office." He added that if SAB could not pay an act by the performance date, they would "get the reputation of those who renege on contracts," which would discourage acts from coming here. SAB has never reneged on a contract, Wagner said. "We manage our money better than the state."

Chason said that the arguments for spending more in the fall were not advanced to him by student government. He said his office sought student opinion on the change mainly from the Council. "I'm not necessarily in favor of enforcing something which is going to disrupt or kill programming." If semester billing causes problems "it's incumbent on us to respond to it." He said that if Polity substantiates its claims, his office would try to get the Trustees to re-evaluate their position.

The threat to Polity by the change is uncertain. Robert Moeller of the student affairs office produced a copy of a Polity audit which showed only 54 per cent of the budget was spent in the fall.

Polity Treasurer Dave Friedrich also refused to predict doom. He said Polity might get credit or use its reserve fund to handle shortages, and that SAB and the Ambulance Corps were the only sore points.

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Candidates & the Environment

By CARLOS ALMENAR

The primaries have been moving along in recent months, and as the war in Vietnam escalates or the economy worsens, the quality of the environment seems to have been forgotten.

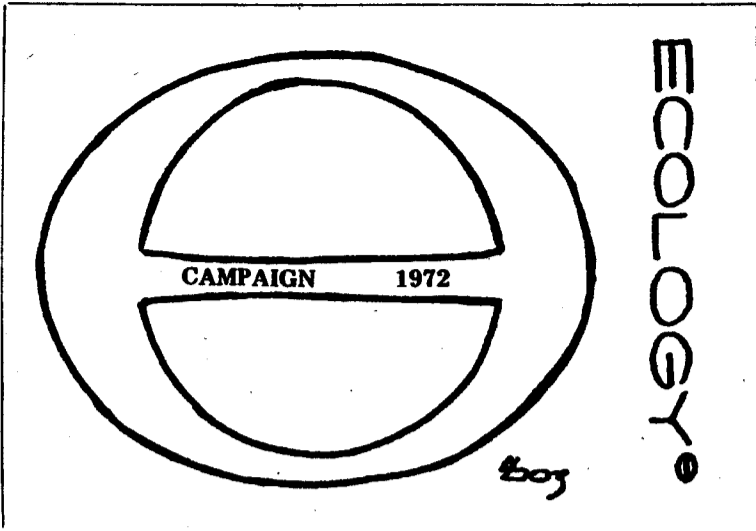
Statesman asked the three major Democratic presidential candidates why this situation had arisen and what plans each had to improve the environment.

McGovern

McGovern answered that the environment was the major problem confronting man on a long-term basis. He added though that there were immediate problems that had to be attended to such as the Vietnam War and the economy. He reaffirmed his concern for the environment, however, and said that the environmental deterioration had to be curbed within the next ten years "if we are to insure a decent future and



The war is of more immediate importance than the environment. McGovern.



survival to our future generations and ourselves." McGovern said that he has sponsored legislation to improve the environment, such as taxation of major companies for their damage to the environment, and controls on atmospheric emissions. He added that he has a definite program to protect the environment which he would implement if elected to the presidency next November.

Humphrey responded that it was not true that the environmental issue had been forgotten, at least in his case, saying that he had made four major addresses on the subject during his campaign. He limited himself to saying that it was a major and important problem, and that he was indeed concerned about it.

Muskie said that he has had a consistent record in Congress on the issue of environmental protection. He said that he has pioneered legislation to increase environmental quality, and that he has been the author of the major clean air laws, the three major clean water laws, and other environmental legislation over the past decade. Muskie, noting the vital importance of this issue, added that definite programs and standards had to be set. In one of his headquarters in Pennsylvania the wall decorations are exclusively directed at environmental protection. Muskie is the only candidate to date to have campaign buttons specifically devoted to the environment.

Commentators have said that though the war and the economy have for the time being taken the spotlight, the environmental question will be prominent come election time, particularly among young voters.

Primary Results: Still Questionable

(Continued from page 2)

Humphrey). This was considered a major victory for McGovern because he had challenged Humphrey closely. Humphrey was favored to win because of the block of labor and party support in Ohio and demonstrated that he has been able to draw the support of many in this faction. This is something that is considered vital for any candidate to be able to win the Democratic nomination next July.

Wallace Still the Spoiler

Though Alabama Senator George Wallace has been depicted "with no chance" for the nomination, he will definitely have to be contended with at the convention. He has won in a few major states and done comparatively well or even strongly second in others. He will be ahead on battles with Humphrey in several states in the near future and in Michigan against both Humphrey and McGovern. He has stated that anyone who wants the nomination will have to have his support to get it, and with the increasing strength that he has gained over the primaries this may be quite the case.

No Front Runner

As a result of the close races in these last few primaries no candidate has been able to emerge as a front runner. Both Humphrey and McGovern have been battling for that position in a very tight fight. The front runner will probably not be able

to be determined until the June 6 California primary. This state is of vital importance, holding a portion of delegates that is extremely large and that goes to just about one candidate only. The California primary is held the same day as the New Jersey primary and the winner of these states is probably the one that will get the distinction of front runner with a good chance to carry the state of New York on momentum alone. This state also has a large amount of delegates and extreme importance at the convention.



Muskie says that the major water and air cleanliness acts of the past decade have been written by him.

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Kathleen Kennedy: What Nixon has been doing is just terrible. Ending the war is just the beginning. photos by Carlos Almenar

A Kennedy Campaigns

By CARLOS ALMENAR

Over the past few weeks Senator George McGovern has been accompanied during his campaigning by Kathleen Kennedy, the eldest daughter of the late Robert Kennedy. Ms. Kennedy said that she joined McGovern because of her outrage with the escalation of the war. During her campaign addresses she has said that McGovern is fervently against the war and that like her father he (McGovern) "is with the American people."

Family Support

Kennedy explained that she was recruited for the McGovern movement by her brother Joe, who, she added, was sorry he himself could not be traveling with McGovern. She also said that her mother approved and was quite content with what she was doing. Kennedy has temporarily left her studies to get involved with this campaign. She is a major in American History and Literature at Radcliffe College.

Though Kennedy is nervous in public, during her addresses and short statements, she is quite articulate with the press. On one occasion, she was put on the press bus (for those covering

McGovern). One commentator said that this was done so that the press would be more exposed to the fact that a Kennedy was campaigning with McGovern.

Hasn't Consulted Uncle

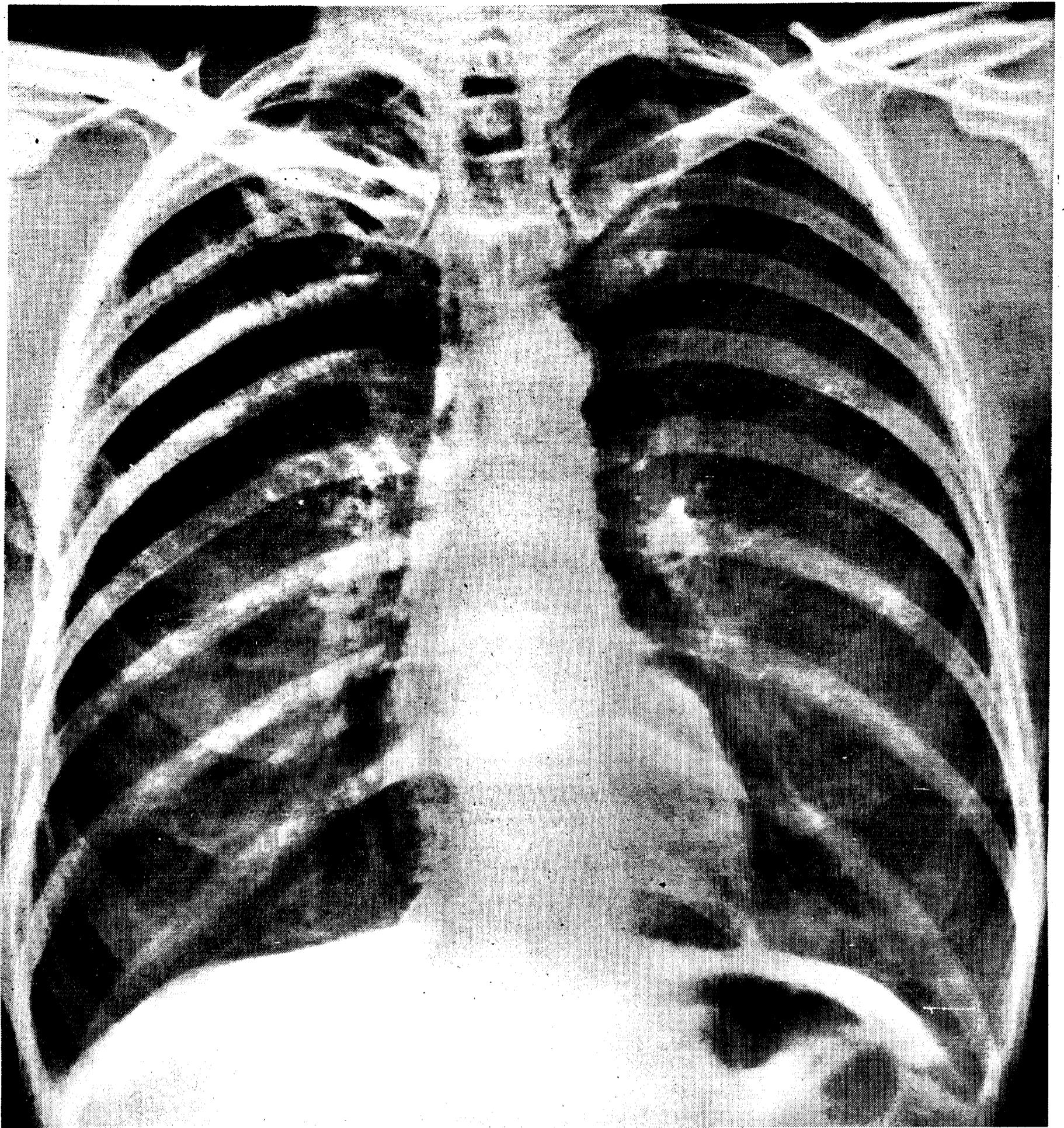
Kennedy stated that she had not spoken at all with her uncle. Ted Kennedy, who is a possibility for a draft to the presidential nomination next July (though he has said he does not want the nomination), and she added that, regarding the endorsement of McGovern, she could not speak for anyone else in her family.

Ms. Kennedy's endorsement has come under much discussion and observation by many campaign experts. Some have said that it is a silent endorsement of the entire Kennedy family. Those of this view have pointed to the fact that there was no major move for a write-in of Ted Kennedy in the Massachusetts primary, where McGovern won by a large margin. On the other hand, some observers have said that this is not the case and that Kathleen Kennedy is supporting McGovern out of a recent recruitment by the McGovern factions themselves.

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More than a business.

Women Barbers Now In Style

By LINDA POLSTER

She gently nudged his chin upward to find his eyes. Thick, brown hair covered the eyes, ears, and neck of the boy seated in the barber's chair. "Do you want a John — John?" asked the barber, Connie Trusnovik. Before the boy could answer, his father said, "You'll get a crew cut if you give her any trouble."

Connie snipped away at a steady pace until the boy could see himself in the mirror. Many of her customers at the Eagle Barber Shop in the Medford Shopping Plaza are boys and girls. But, every Thursday, for a change of pace, Connie practices her art on men and women students at the Unisex Hair Den in the Stony Brook Union.

"Students are very interesting to work on," Connie said. "The guys will usually start a conversation with, 'How long have you been a lady barber?' and 'This is the first time I ever had a lady barber cut my hair.' Then they'll get into deeper conversations. Some of the things they talk about are very interesting and it makes my whole day interesting."

Women who come into the shop for a shag or a trim generally talk about women's liberation. Connie does not always share their views, but she does agree with the idea of equal pay for men and women holding the same position.

Demand For Women Barbers

Fred Mignone, owner of the Eagle Barber Shop, and his brother Mike, who works with Connie at the Hair Den, are appreciative of her talents. She has a New York State Beautician's License and Barber's License. She attended the Inter-County Barber School in Babylon, graduating in October, 1969. "When I went, I was the only girl in there, but I heard of a few girls who had already graduated." She added, "There is a greater demand for women barbers, because men who go to barber shops today get their hair straightened and colored, not only styled."

During the two and a half years Connie has been married, she worked sporadically in men's hair style shops until she went to work at the Eagle Barber Shop in September of last year. She has worked part time at the Union, from 9 to 5 p.m. one day a week, since January of this year, when the Union asked the three barbers to serve

students. "I'd like to work full time, but I can't get my daughter into the day care center because they're filled up and she's not two years old yet," said Connie. "Maybe next semester I can work full time toward the 1800 hour requirement for a masters in barbering."

Thursday is one of the busiest days at the Hair Den which is located in the basement of the Union. Connie explains that the student who tries to cut his own hair makes such a mess of it that a wig or shaved head would be the only recourse for improvement. Some students go to the Hair Den because graduation is near, others go to shape up for the job hunt. "They look a darn lot nicer when they go out," Connie remarked.

The 22 year old barber wears her light brown hair long and straight.

Connie enjoys her profession and is very sure of her ability. "The only time I get nervous is when I work on someone I know, like my husband," she said. "Once a customer came into the shop and said, 'The last time someone messed up my hair, I wrecked the shop.' The ones who think their hair is everything and have no confidence in me are the ones who give me more confidence."

Action Line

(Continued from page 4)

We would seriously like to thank Ernie Christensen, director of the Union; Ray Smith, assistant director of the physical plant; Dennis Holohan, campus electrician; Joe Hamel, assistant vice president for finance and management; Joe Kimble, director of safety and security, and the student affairs personnel and secretaries who throughout the course of the year, have consistently gone out of their way to help us. Let it be known that next semester we intend to vastly increase the size of the aforementioned list.

We will however grant the administrators the entire summer, in which to rest up, catch their breath, and dream up new and improved ways of avoiding us.

Rolf Kraemer
Irv Bitman
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- 4) Stony Brook Union Revival Week was an example of some of the kinds of events and programs that can be planned with the money. Next year's programs and events will be limited only by your imagination.
- 5) The Union is the most capable and best equipped organization on campus in the position to deal directly with the F.S.A. in the interests of the students.

The Stony Brook Union wishes to express its appreciation to the more than 2,000 students who signed the petition to bring this important question to the student body for its vote.

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Netwomen Win One in the Rain

By LYNNE R. PARENTI

The women's tennis team took the opportunity last Tuesday afternoon to up their record to 2-3 by defeating Adelphi 4-3 at the home courts.

Tuesday was a dreary day, with weather which did not invite tennis playing. The courts were dry at the start of the matches, but the threatening rain did not hold back for the entire afternoon.

Split Singles

In the singles matches, Stony Brook did better than usual, taking two out of four. Carol Schachner, in first singles, helped to defeat herself with what her opponent later called a "rushed service." She lost in two straight 1-6 sets. Second singles player Helene Brezinsky also lost her match after making a brilliant comeback in the second set, 0-6, 5-7.

On the winning side of the

singles were Michele Lindenberg and Barb Sosnick. Lindenberg, playing third singles, did not have a particularly easy time against a steady Adelphi player, even though she won in two sets, 7-5, 6-4. Sosnick at fourth singles finished quickly with a 6-1, 6-2 final.

Just when most of the matches were going into their second sets, rain fell harder on the courts. Play was not stopped, though, as both teams suffered through a few minutes of soggy sneakers and water-logged tennis balls.

The first doubles duo of Kelli Robertson and Gail Ironson continued their domination of doubles play by winning 6-0, 6-0. In three years together as a doubles team, the pair has lost only once.

Capture a Win

Sue Tobachnik and Sara Jacobson, playing

second-doubles, were able to capture a win in three long sets. They lost the first one 0-6, then came back to win a tie-breaker at 7-6 in the second, and glide home to victory, 6-3, in the third. The third-doubles team of Kathy Timon and Sue Curtis did not fare so well, as they fell on the wrong side of two close sets, 4-6 and 5-7.

In commenting on the team's performance this season, coach Sandra Weeden said, "We play aggressively, not defensively." The team is composed of a group of well-experienced players. "It's a pleasure to watch them play," added Coach Weeden before the start of Tuesday's match, and after seeing them in action, one can understand why.

Stony Brook gets a chance to even its record this Monday as the team finishes the season by hosting C.W. Post at 4 p.m.

SAB PRESENTS

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Saturday, May 6

GYM 9:00 pm

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Apathy & Sports: SB Stillness?

(Continued from page 1)

Athletic Director Leslie Thompson: "The metropolitan fan is very selective and discriminating. He'll knock the doors down to see a winning team. This is New York City, the top of the world. The kids are polished, suave, hep. They want to see Tittles and Tarkentons."

Basketball and Tennis coach Don Coveleski: "We've had 20 to 30 people to a tennis match. That's all you can ask for with the bad weather we've been having. As for basketball, we weren't winners (16-10) this year. Rather, we weren't contenders for a title. New York fans are spoiled — all they want are winners."

Baseball coach Rick Smoliak: "We lost eight players from the fall squad (10-3) and haven't drawn too many big crowds. In the fall, our biggest crowd came from the fans watching a soccer match, who then decided to come over and watch the baseball game."

Crew coach Paul Dudzick: "We've had good turnouts, about 100 or so. One reason that we have so many there is that many of the spectators

are relatives who come to watch."

Swimming instructor A.H. Von Mechow: "The attitudes of everyone in the class is great. Anyone who doesn't want to go swimming and signs up for it would be crazy. Everyone seems to enjoy themselves and have a good time."

Intramural Director and Squash Coach Bob Snider: "I think intramurals have decreased a little bit this year due to the dormitory situation. Moving into suites from halls has lost the atmosphere of togetherness. Kelly Quad (suites) had a poor turnout — G and H (halls) always show a good deal of interest."

"Basketball has been the best sport. More people go out for it. Intramural softball hasn't been as strong as it had been in the past. The dropout rate in it has been three times as much in the suite situations as on the halls. The halls have greater unity."

Intramural togetherness may exist. However, the feeling of unity and identification with intercollegiate sports at Stony Brook leaves much to be desired.

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Baseballers' Bats Whittled, 14-1

The Stony Brook diamond has been the site for a number of baseball embarrassments for Rick Smoliak's young squad this season. Tuesday was no exception as the Patriots were downed by the New Paltz Hawks, 14-1 before the home crowd.

"It's kind of repetitious," said Coach Smoliak. "We needed base hits, but got the pop up or strikeout."

A good deal of things could be written about the game, about the disappointments, the humiliations, and the problems which the team experienced during the contest. Even the umpire could not show off; every time he tried to catch the ball with his mask, he dropped it. Only New Paltz found their stay in Stony Brook worthwhile.

Definite Lack of Respect

The Hawks showed a definite lack of respect for pitchers. John Cortes was the starting Pat moundman, coming off a dream game against Pratt. In his previous nine innings, Cortes fanned 18 and shut out the Cannoneers. The righthander was on a streak of six innings of no-hit ball.

The ballgame started at 3 p.m., and at 3:10, Cortes' streak had come to an end. As a matter of fact, Cortes would start five innings and give up at least one hit in each. After three innings, New Paltz had a 1-0 lead, with the Patriots leaving men on base in a fashion that almost has become a disease.

Neither Stengel nor Humphrey

The Stony Brook bats, according to Artie Trakas, weren't the only things that were injured. While the Pats were at bat, their verbal activity wasn't quite the kind Casey Stengel or Hubert Humphrey could identify with. "You guys have got arthritis of the mouth," yelled the Pat third baseman. "C'mon let's have some talk!" The bench whooped it up for a minute or so, and then fell back into their lethargy. It lasted throughout the rest of the game.



BASEBALLERS (NOW 1-11) TALK IT OVER: Can't anyone here play this game?

Unfortunately for Cortes, when on the mound, he was too active. Behind 5-0 due to an assortment of New Paltz hits and Stony Brook errors, Cortes took the mound in the fifth, allowing a runner to get to third base while he retired a pair of Hawk batters. It was then that the game was injected with excitement. The umpire called a balk. 6-0. Cortes was stunned, looking at both umpires in disbelief. "Come here," he said to the home plate umpire. "Show me what I did." The arbiter in turn said, "Play ball," and Cortes tried.

The next batter grounded to Fanelli, who threw wide to Cortes, covering first. As he stretched for the throw, the pitcher reinjured his right ankle and was removed from the game.

Lucky, But...

Hal Silver pitched the next two and one-third frames and was lucky enough to have his defense get in front of the batted balls. Unfortunately, though, that wasn't enough. Silver allowed three hits, one walk, and six unearned runs. The fielder could have produced a good sieve.

Nothing went wrong for the Hawks. They were hitting so well that Pat pitcher Chris Ryba was urged by a group of rowdy spectators to warm up. "We want Ryba! We want Ryba!" chanted the fans. "So do they!" replied Ryba, pointing to New Paltz. That was humorous, but the continued barrage off the Hawk bats wasn't. In the six run seventh, Larry Genser unsuccessfully dove for a line drive to center field. The inside-the-park homer drove in three runs.

Mitch Lipton finished the pitching chores and that's exactly what they were. Walking seven in two frames, Lipton gave up the last pair of runs.

To explain how ground balls were booted, when strikeouts occurred, or who played the worst would be meaningless. It simply was an atrocious game for the baseball team.

It may be for the best that Wednesday's contest at Kings Point was rained out. The Pats try again tomorrow at home, against Hunter. Game time is 1:30 p.m.

—Fallick

New Paltz vs. Stony Brook						
	AB	H	R	RBI	BB	SO
Genser, cf	3	0	0	0	2	1
Tedesco, 2b	3	0	0	0	0	1
Trakas, 3b	2	0	0	0	0	2
Carman, c	3	0	0	0	0	2
Cruz, ss	4	1	1	0	1	1
Cortes, p	2	0	0	0	0	0
Silver, p	1	0	0	0	0	0
Lipton, p	1	0	0	0	0	1
Fanelli, 1b	3	1	0	1	0	0
Mazer, lf	3	0	0	0	1	2
Simon, rf	3	0	0	0	1	2
Kahn, rf	3	0	0	0	1	5
TEAM	35	6	1	1	5	10
New Paltz	100	410	602	14	10	3
Stony Brook	000	001	000	1	6	7

E — Cruz 2, Tedesco 2, Cortes 2, Fanelli. DP — Cruz-Tedesco-Fanelli. LOB — Stony Brook 8; New Paltz 13. 2B — Tedesco. HR — New Paltz 1. SB — Genser 1-1, New Paltz 4-8.

	IP	H	R	ER	BB	SO
Briggs (W, 1-1)	9	6	1	1	4	10
Cortes (L, 1-2)	4 2/3	7	6	3	3	12
Silver	2 1/3	3	6	0	1	1
Lipton	2	0	2	2	7	0

HBP — By Cortes 1; By Briggs (Fanelli). WP — Silver. Balk — Cortes. A — 41.

Coach of the Year

Paul Dudzick



Paul Dudzick, the coach of the Stony Brook crew, has done more to advance the prestige of Stony Brook sports than anyone else in the athletic department this year. He has taken a twofold approach: through his team and his own initiative.

Dudzick has developed both his varsity and jayvee boats into winning units. The varsity is the best crew ever developed at Stony Brook. This has not been due entirely to the natural development of the team. Dudzick has doubled his time spent coaching this year. He has been coaching the varsity in the early morning hours and the jayvee in the afternoon.

However, some of his most important work has been in developing interest in crew on Long Island. He was instrumental in the formation of the Long Island Sound Intercollegiate Rowing Association, which will be holding its first annual regatta in Port Jefferson Harbor tomorrow. In this endeavour he has developed a good working relationship with the Port Jefferson Chamber of Commerce.

More important to the area surrounding the University, he, along with two other people, formed the Stony Brook Rowing Association. The SBRA, with the help of the Chamber of Commerce, is attempting to provide facilities for the Stony Brook crew and for high school crews in the area.

In recognition of his contribution to his team and to his community, Statesman names Paul Dudzick as the Stony Brook Coach of the Year.

Tennis

Rams Butt SB with a Vengeance

By ARNOLD KLEIN

The Patriots had been waiting for the Fordham Rams match all year. It stood as the largest obstacle on the path to a second undefeated season. Other matches had gone by and been forgotten for days. New Paltz and Southampton were quick 9-0 successes, and last Wednesday's victory over Queens had been dismissed from memory. Saturday, April 29, was all that counted. Larry Hilbert and the Fordham gang would be looking to revenge last year's 5-4 loss to the Pats.

Prominent Metropolitan

Hilbert has been very prominent in metropolitan squash and tennis, and for the last three years has made a good name for himself and Fordham. Joe McDonnell is an obscure, unrecognized talent on the Stony Brook squad. Playing at the number one position, he would be Hilbert's nemesis.

In one of the season's closest matches, McDonnell took a tough three set loss. It had been an up and down first two sets, McDonnell winning 6-2 and then losing 6-1, when the tight third set was played. With the score notched at four-all, Hilbert

broke serve; McDonnell's upset hopes were ended, and the Pats would be sorely pressed to pull out a victory.

Elstein Plays and Suffers

Steve Elstein played next and suffered a 6-3, 6-1 loss to Tom Porter, another widely-known player on the Fordham squad. John DelGaudio temporarily turned things around, crushing his opponent 6-1, 6-1. Brian Acker seemed to keep things going for the Pats, winning his first set 6-2, but went on to lose the next two 6-2, 6-0. John Nordlicht played at the number five position, and when he went down 6-3, 6-3, the Patriots had already lost four out of five singles matches.

With one singles match remaining, Fordham hoped to clinch a victory without having to count on doubles. Stony Brook would need four successes in a row to just eke out a 5-4 win.

Mark Molbegott took the call and scored a very impressive 7-5 victory in the third set. Encouraged by Molbegott's unexpected win, the Pats still hoped to sweep the doubles competition.

Elstein and McDonnell started on the right note. Playing perhaps the best doubles seen this year, the overcame Hilbert and Porter 6-4, 7-5. But the Pats' dream didn't come true, and the Acker-DelGaudio combo took a disappointing 6-0, 6-3 loss Nordlicht and Molbegott scored a final Stony Brook win, but Fordham had gotten its revenge.

The Projected "If"

As always, the "if" was projected. Dental boards had kept Stu Goldstein from participating, and perhaps deprived the Pats of the victory. The racquetmen will encounter the same problems again — other matches are going to be played without starters — and such teams as Hofstra and Iona have chances of scoring upsets. The fine performance by McDonnell and Molbegott are positive indications of the Patriots depth, but all should be congratulated for their play.

The rest of the season will be tough, but the racquetmen can still finish with only one blemish on their record. The next home match is this Saturday, May 6, against St. John's. It will be followed by an away match against Iona, Monday, May 8.

Due to the Statesman policy of graduation, promotion, attrition and resignations, we have several key positions available for interested students, beginning in September.

REPORTERS

EDUCATION DEPARTMENT: We're all here to be educated, right? But what do we really know about the process itself? Not very much, to be truthful. For that reason Statesman will be needing an Education Editor who knows something about the field to head the new department. Creative journalists are also needed for the staff.

CONSUMER DEPARTMENT: There are probably a lot of people on this campus here to be educated. But, there are easily far more here who are consuming. So, Statesman figured, why not educate these people about how to consume. So, next year we will have a consumer department. We need several student-Ralph Naders to edit, direct and write for the department.

SCIENCE DEPARTMENT: Stony Brook, they say, is a science school. So why is it that most of the campus was unaware that Apollo 16 had flown to the moon recently? Why don't more students understand the inner mechanics of their stereo? Why doesn't Statesman do something about it? Well, we are. Next year we invite all frustrated theses writers to join the new Science Department. All of those students with broken radios will love you.

In addition to these positions of responsibilities Statesman is actively seeking writers for all of our regular departments: ARTS, FEATURE, NEWS, and SPORTS. Room for advancement. . . a chance to work with other innovative people. . . etc. Write or call today.

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WANT TO BUY 5 to 10 speed men and women's bikes. Please call 744-0870.

ON A TIGHT BUDGET? TWA can take you to Europe any day for \$190 roundtrip and, once you're there, guarantee accommodations in any of 50 cities for only \$4.80 a day. 751-6734.

FAREWELL to my little buddies, Henny, Irv, B.B. Paps, Chink, lame Jack, gobbie, Pooh, etc. Gramps

GOODBYE to my tough little A.F. Yeah: I got a buzz.—the old man.

RIBBETT! Happy first anniversary, love! May you and I be us, always—your closet queen.

IN MEMORIAM—Jerry V's notebook 500 hours. January 1972-April 1972.

TO YOU WHO KNOWS ME SO WELL. We don't have many chances to talk anymore, or see each other. I want to say Hi, and ice cream cones, and sunny days, and to tell you that my turtle misses you too. From me who has never known anyone like I do you.

BABE, I'm sill waiting for my valentine.

RONNY Happy Birthday and everything always! MP

Bob Warren what's an R.A. going to do without her R.A.? Best of everything.

To all graduating Statesman people: Nobody ever says thanks during the year, so we are now — It's been a good year. Happy futures! Rag Crew.

Karen: Happy Birthday to 10 lbs. less of you than last year.

HAPPY BIRTHDAY Peter F. and congratulations on graduation. Remember, it's downhill from here on.

Man and Ass: Don't leave! (Besides, Carla, what's life without your feet?)

NED Happy almost Birthday MP

RH, NS, RT, CW: You better visit constantly next year.

NED You'll be in Europe while I'm "I'm okaying — You're okaying." Write often and you'll keep your ok status.

SUMMER LODGE near Lake and long trail, 10 miles Rutland. Single or bunk accommodation. Box 52, Chittenden Vermont 05737. Phone 802-483-9372. Irene Glazebrook 246-7636.

HI MIKE—That letter is coming soon!!

BOB T I wish I became friends with you sooner. I'm going to miss your managing... and you. Happy Europe! MP

TO STATESMAN and all our friend, -30- and good luck. Ronny H., Carla W., and Bob T.

FOR SALE

TRIUMPH—250 cc. 1969 5,000 miles, needs a little work \$200. 7366.

1960 OLDSMOBILE Super 88 Must sell! Fine running condition! Asking \$200 will accept best offer. Call Marc at 246-3862.

TYPEWRITER—Royal ultronic, with electric return, tabs, repeating keys. Recently cleaned and adjusted, for \$100. Call George, 6-6989.

VW CAMPER 1968 44,000 miles, 6 Michelin tires, full roof rack. 941-4988.

SALE TRADE-IN EQUIPMENT dual 1019 DC+B 2 carts, ACTEC 714A, Fisher LAB-STD 120 watt amp, LAB-STD (\$500) tuner, Scott 4d watt amp. Best offers ANGEL AUDIO OF SELDEN 698-1061 eves.

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NATIONWIDE WHOLESALE hi-fi distributor now has a campus division STONY BROOK STEREO. Great prices, plus free delivery promises to make S.B.S. the place to buy for the campus community. For prices and information call Len at 246-5612.

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DUAL TURNTABLE base and cover and pair of KLH 22 speakers, must sell. Danny 7341.

REFRIGERATOR 6 cubic feet, 6 mos. old \$75. Call Liz or Robin. 6-3727.

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1967 SAAB Special GT; 41,000 miles; 5 Pirrelli Radials; excellent condition, \$790. Call Sy 588-7529.

GUITAR—steel string, acoustic with hard case. "Coronet" excellent condition!! \$85. Call 5406.

COPPERTONE 5.5 cu.ft. refrigerator, good condition. Reasonable price. Must sell. Call Linda or Sue 6337.

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REFRIGERATOR 10 cu.ft., 6 mos. old, perfect condition. Call 6-6374.

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LARGE REFRIGERATOR with "0" freezer. Good condition. Clean, fair price. Call 4157-4158.

1966 DODGE POLARA 4/dr., hardtop, power, air, very good. \$500. 6-3344-751-6229.

GIBSON 12-string Firebird guitar excellent condition w/case. Call 516-561-7823.

1960 KARMAN Ghia—New front end recent transmission and rear end. Best offer. Dan 5285.

I WANT TO BUY your 4 track stereo tape deck if price is right and condition good. Call 6-4727.

LARGE REFRIGERATOR graduating, cheap, yet dependable. \$25. Call Rich 3884.

1964 CORVAIR MONZA—Good condition, new snow tires, best offer any day after 3 p.m. 584-5710.

65 CHEVY Biscayne 6-cylinder auto, PS, Radio, excellent condition \$440. 7617 or 212-544-6978.

MOTOR SCOOTER 1970 Suzuki 50 cc, automatic clutch, good condition, with two helmets \$175. Call 6-5898.

1964 PEUGEOT "403" new brakes, clutch, muffler, exhaust. Runs well. Reasonable. Call Irv 7480.

ONE HOTPLATE (2 burners), and one broiler-over. Excellent condition. Reasonable, must sell — being forced into cold cruel world. Ronny 6-7422.

REFRIGERATOR, Alcold, 5 cu.ft., 8 mos., old, excellent condition, \$50 or best offer. Bob (6-4192).

HELP-WANTED

HOUSEKEEPER/BABYSITTER wanted part, then full time. Shoreham. Anne Loutitt. 724-6920 days, 744-3225.

NEED INEXPENSIVE but efficient paint job? Experienced painters and house finishers? Call Joe 744-1132 or Jake 732-6629.

P/T TYPIST eves reliable! To start Sept. Experience with IBM Mt6st preferred. Will train right person. Call Inez 3690.

MUSIC TEACHERS WANTED voice-piano-guitar for work this summer. Dennis 473-6178.

ANYONE INTERESTED IN WRITING record review next year on a regular basis for Statesman. Call David Blustein 5647 or Chris Carty 3690.

OVERSEAS JOBS FOR STUDENTS Australia, Europe, S. America, Africa, etc. All professions and occupations, \$700 to \$3,000 monthly. Expenses paid, overtime, sightseeing. Free information Write Jobs Overseas, Dept. 13, P.O. Box 15071, San Diego, Cal. 92115.

HOUSING

LARGE STUDIO APT. eat-in kitchen, air-conditioned, patio, unfurnished, faculty or grad student, suitable for couple, 15 min. from campus, June 1st occupancy. Call 732-5826 after 6 p.m.

WOMAN WITH 7 yr. old child, looking to share house in Sept. with quiet people or couple, preferably into yoga, near Stony Brook. Call Inez 3690.

WANTED couple for 2 rooms + bath May 1 to Sept. 1 \$135 + utilities, 10 min. to campus. 979-0914.

RESPONSIBLE FEMALE TEACHERS desire furnished house Sept-June with beach, dishwasher, etc. Willing to pay \$75/bedroom. Call 928-1471 4 p.m. to midnight.

ROOM AVAILABLE — 3 bedroom house in Hauppauge — must be seen to be appreciated \$117/mo. Call 543-9191.

DO YOU HAVE A HOUSE? 2 girls desperately need house to share near campus beginning Sept. Call 5270 or 5273.

GIRL WANTS 3 or 4 girls to move off campus with next fall. Call Judy 6-5863.

SUBLETTING YOUR MANHATTAN APT. for the summer? I would like to rent it. Call Alice 4365.

FRIENDLY (but quiet) GUY wants room off campus for fall semester. I will have a car... Jon 4412, I'm always in around 6 p.m.

ROOM NEEDED in quiet house near campus (I work nights) Call Jack 246-3809.

GIRL NEEDED—4 bedroom house Selden \$75/mo., 15 min. by car. Call 698-4109.

NEED 1 GIRL to fill house in Rocky Pt., (Sept.), car preferred. Call Susan 7547.

RIDES

RIDE NEEDED to Boston, Thurs., May 4 or Fri., May 6 — share expenses, driving. Call Ronny 6-7422.

RIDE NEEDED to Far Rockaway on May 7 will share expenses. Call Audrey 6-5884.

GIRL NEEDS HITCHING companion to California, end of May, beginning June. Call De 6-5441

HITCHING OR DRIVING TO CALIFORNIA before end of May? Please call Carlos 3690 or 5193.

SERVICES

MCAT/DAT: Summer home study review and testing program for the Medical/Dental Admission Tests. For information write: Graduate Studies Center, Box 386, New York 10011.

COED STUDENT EXPEDITION in North Africa exploring culture, geography, meeting native people of Algeria, Morocco, and Tunisia. Departing late July, returning early September. Write UNEFEX, Box 898, Chapel Hill, N.C. 27514. Non-profit organization.

GOING HOME or on a vacation? Full travel arrangement available on campus. Call 751-6734.

TUTORING REASONABLE RATES chemistry, math, physics, by college professor. Call 265-7726.

GOING HOME? Need your stuff moved? Clothes, stereos, Refrig., call Ren—reasonable 6-4565.

LOST AND FOUND

LOST Black dog terrier face big floppy ears, skinny answers to Angela, maybe. Call 4990, 4988, 4985, 4984 if you have any info.

FOUND Swiss made gold watch, outside of SBU if it's yours, call 5340 and identify.

LOST at New Riders Concert one set of keys. Call Tom or Steven at 4117.

FOUND one pair of men's gold rimmed glasses on Sunday 4/23 by Tabler Cafeteria right after the senior alumni brunch. Call Joel 6-5874.

LOST white gold ring with emerald and diamond in Union. Call 766-3219.

FOUND ACM watch with broken leather band. Call Ken 6-5359.

LOST 3 golf clubs in S lot, Wed., Paul 6409.

LOST pair of glasses in case imprinted "Dr. Krantzow" call 6-5420.

LOST gold bangle bracelet Wed. If found please call Barbara 6-7317.

Lost 2 keys on rubber band betw. parking lot and Union. Call 6466 Giselle.

LOST white Stony Brook notebook. Subjects are Spn 298 and Lin 105. Call Joanne 5275 or leave message at 5425.

LOST 14 karat gold chal Tues. nite. If found please call 6-5342 ask for Perry.

NOTICES

\$.25 RAFFLE for chance of 12 inch portable Zenith TV. Tickets on sale in Union, drawing of the Kelly Spring Thing, 6 p.m. Sat. May 6.

Kelly Spring Thing, Sat. May 6, 11 p.m. — Film: The Boys in the Band, Kelly Cafeteria.

Students in Art 268 advanced photography class are exhibiting their work in the ground floor gallery of the library now thru May 14. All welcome.

VD Hotline Tuesdays and Wednesdays 9-3. Questions answered, doubts resolved, confidential. Be safe, be sure.

There is now a very large orange bin for newspaper (only!) collection across from the Student Union next to the Library path. Please use it so newspapers can be recycled.

Kelly Quad Spring Thing May 6, outdoor craft bazaar May 6. Anyone interested in exhibiting or selling please contact Abe 6-3724, Felice 6-4092, or Gloria 6-4094.

Need an abortion? Have questions about birth control? Talk to trained students. Call 4-2472 or come to Rm. 124 Infirmary. 10-4 p.m. weekdays.

If any club wants to recruit during summer orientation, the group will be given a room in which to speak to freshman after dinner each night.

Clubs interested in recruiting freshmen will be given a room and time to do so during orientation June 24-Aug. 1.

Benedict Child Care Center has openings for children ages 3-9, during June, July, August. For information write: Benedict Child Care, SUSB, State Children's ages; fulltime, morning or afternoon, return address.

O'Neill Day Care Center is now accepting applications (both Summer and Fall semester) for student interns who wish to learn Early Child Development by work in Day Care Center and participation in a Seminar Program. Requires 8 hours work in Center and 3 hours of Seminar for 6 credits. Applications are available at SS B 105 or at O'Neill Day Care Center.

Kelly Spring Thing Kelly Quad May 5, 6. Friday nite mood music by Cottonmouth 8-10:30 outdoors, weather permitting. BEER!

Kelly Spring Thing Sat. May 6, 4:30 p.m. Barbeque & Beer, inside quad.

Kelly Spring Thing Sat May 6 8-10:30 p.m. Square Dance with band and caller.

Fees: Consider the Consequences

There is an election Monday. Don't be surprised with the news. Polity hasn't gone out of its way to let anyone know about this most recent balloting. There will be two referendums on Monday's ballot, concerning activities fees which have a symbiotic relationship with one another.

We not only urge you to go out and vote, but we implore you to carefully consider both referendums and their implications.

The topic of the first concerns a mandatory activities fee, a battle royale at Stony Brook each year. We will continue to support a mandatory activities fee, the benefits of which have been mentioned time and time again. Stony Brook could not survive socially without it.

The second concerns the proposed \$4 Union Fee. While we agree that the Union is grossly underfunded, regretfully we must advise students to vote no on the referendum to fund it out of the Student Activities fee.

Taking the proposed "Union Fee" as an item isolated in time and space it would be simple to advocate its approval. However, we feel that this would be irresponsible and dangerous.

Historically Polity has taken up the slack when the legislature has refused to fund necessary student services. Four years ago Polity decided it could no longer absorb the cost of funding athletics which should have been borne by the State. A compromise was reached that said that funding by Polity would continue for one

year only while pressure was to be brought against the Legislature. Four years have passed and the Student Council, the Administration and the Athletics Department have quietly acquiesced thereby leaving a perpetual burden on the Polity taxpayer — the student.

Polity has bought ambulances when the state was willing to let students die in their dormitories — unaided.

Yet, somewhere we must realize that the student treasury is not a bottomless pit and that numerous worthwhile causes can't endlessly be absorbed into the Polity budget. Are we to pay for construction of the indisputably needed Fine Arts Center? Shall we hire more faculty?

Four years ago Student Government was wise to devote its energies in marshalling student power to force Albany to come to grips with the needs of the students. A realistic appraisal of the situation today shows that though students do constitute a major voting block their influence has waned. Student government leaders are inept and have failed to wield any power through Student Association of the State Universities (SASU) — the supposed lobby in Albany we pay annual dues to for representation and influence. Tuition costs rise and life on campus declines.

Let it be understood that Statesman does not question the ability and good intentions of Union Director Ernest Christensen and the Union Governing Board. Their program is well defined and most impressive.

Mr. Christensen is probably one of the most recognizably capable, and student-sensitive administrators Stony Brook has ever had. But Mr. Christensen will not be here for the next 20 years, the amount of time we predict students will be feeding a Union which should be rightfully fed by the State.

Sadly recognizing the potential of an inadequately funded Student Union, we must recommend defeat of the proposed Union fee. It must stop. Students should not bear the burden left by the mismanagement of funds by the State and Polity. At the same time we believe that the full energies of the Administration and students must be marshalled to wake up the Administration in Albany or replace it with a new one.

Elections: Deja-vu

Everyone on campus is probably aware, or more appropriately, unaware of the Polity elections this Monday. Recently looking through our files on past Polity elections we came across an editorial, the timeliness of which has not decayed.

We are reprinting parts of it with the intent of letting students know that very few things change at Stony Brook. The incompetence of Student Government is annually replaced by more incompetence. Here is our elections editorial, Oct. 20, 1970 with minor changes:

Polity elections have once again become a farce. This year, being uncertain about constitutional requirements, the election board has shifted the election at least three [two] times, thus throwing the entire student body into a state of confusion.

Not only are the students confused now, but wait until election time, which incidentally, is Friday [Monday]. Each candidate for the various offices will have barely adequate time to publicize his campaign and make a formal statement of policy. The election board has not given Statesman time to request candidates to submit policy statements, so most of the student Polity will not know who is running for election.

Student elections at Stony Brook can be orderly if the election board would only care enough to do its job.

It's more important than ever to have a responsible Student Council. We recommend students to write in a no vote (The Council has refused to put a no vote on the ballot) against those people running for next year's offices.

The New Improved SAB Concert

In a gesture that seems to have a sense of moral Renaissance, the Senate has proposed that all groups hired for concerts here must contribute one half of their fee, the going rate, to a charity agreed to by both. The proposal must be approved by the student body at the Polity election referendum to be held next Monday.

In this day of nostalgia for rock and roll and the Marx brothers, it is nice that we might tend to relive those days we called the "Woodstock generation," a time when peace, love and non-materialism were the only right ways of life. A premise on which many groups are still cashing in. Certainly, it is worth the risk that some groups might

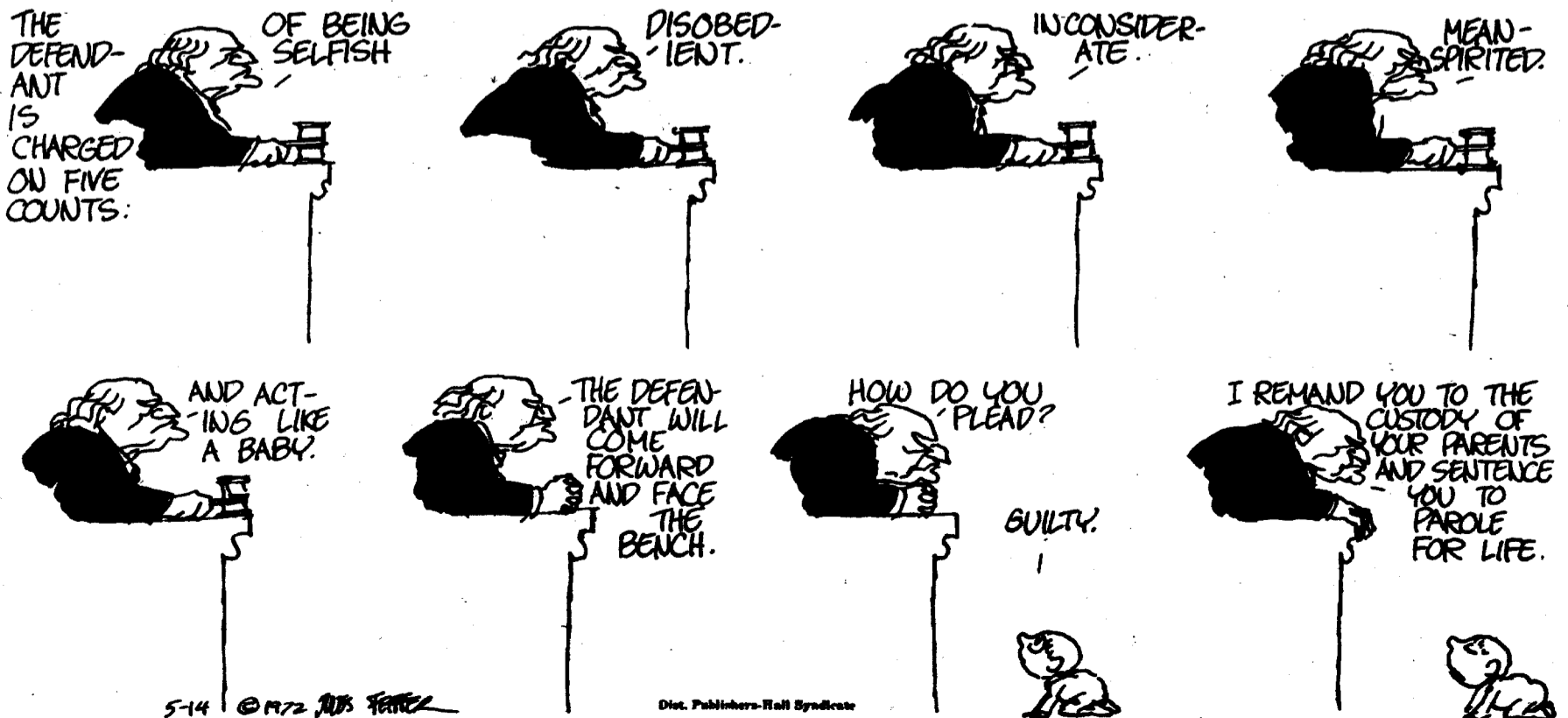
not appear here to make sure that some of the exorbitant fees that they are paid goes to some wordly good.

Stony Brook, with the new commitment, may become a "status" place to play. Artists who would not play here before, would be impressed and may appear here after all.

We could even start a trend for other schools to follow. If this charity fee-splitting catches on, groups may have to practice the magnanimity they preach or else not play at all.

Peace . . . love . . . no materialism . . . charity . . . ah . . . nostalgia.

Feiffer



My True Story

By JEFFREY FOX ('72)

There I was, about to begin my usual dinner of fried babies and scalloped workers aux legumes, when I opened the May 2 issue of Statesman to page 18.

I couldn't believe my eyes. My knees became limp and my heart a meatball hero. To say the least, I felt like a cumquat.

Before my very own eyes was an article by the wise man of the ages, Mitchel Cohen. And who was he attacking this time? (gasp!) Little old me!! (I was underwhelmed.)

Well, I couldn't very well read the article what with all the noise (my wife was out back kicking stray dogs and cursing at our Oriental neighbors), so I turned off my "Joe McCarthy's Hearings" record to better pay attention to Mitch.

It wasn't long before I began to realize the magnitude of this event. It was Mitchel Cohen — the Mitchel Cohen — and he was tearing my kidneys out. I thought: this is really big. I mean, this is the biggest event since King Kong got an erection!

Hello Mom

The first thing I did after finishing the article was call my mother. "Mom, Mitchel Cohen wrote an article attacking me." Disappointed at her asking who Mitch Cohen was and why he was saying these terrible things about me, I called my friends. I was given heartiest congratulations.

As you might have expected, my phone was ringing all evening with messages from well-wishers. Since that time, I have been offered a part in a stag film about a male-chauvinist imperialist pig who brutally rapes three working-class women. I've also been offered a 1952 Pontiac in exchange for my life story. I am a rather modest person and have turned down both offers (although I do plan to go out and rape three working-class women tonight).

Let Me Explain

I really ought to explain why I got so excited, since most of you would not give a pickle if Mitch Cohen wrote about you.

You see, I've been going to SUSB since the fall of 1968 and I have seen Mitch Cohen's dramatic rise to stardom. I remember Mitch when he was just a persona non grata (or was

that Norelco non grata?). At the time, I was just a freshman, a nobody, but I knew I would someday be somebody. And, since March 12, 1969, that somebody has been the aforementioned Cohen boy.

I grew fonder of Mitch when I saw his exciting megaphone style, which was Ira Wechsler, Spencer Black, and Walt Disney rolled into one.

As Mitch was in again, out again, through the years, I began to greatly admire him (and his friends). Demolishing down gatehouses, spray-painting permanent structures, starting fires: ah yes! To what greater goal could a lad aspire?

Through the years, I have watched Mitch grow and (although I blush when I say this) I kind of love him a little.

I hope this isn't taken the wrong way, but about a year ago I began having these dreams. In it, Mitch and I would be best friends and we'd do things like play Frisbee together. You see, I'd always wanted to have an older brother and Mitch seemed like the kind I'd like to have.

And so it was, with this unquestioning fondness for Mitch, that I read the article.

It was not surprising that I should become aroused at the thought of debating him, but I have to admit that I didn't anticipate urinating uncontrollably in my pants. In fact, I became so overcome with a combination of ecstasy and fright that I decided to avoid the strain on my heart that such a debate would be certain to produce.

Right or Left?

While I can wholeheartedly endorse Mitchie's personal attacks and sweeping refutation of all my previous articles, I would like to point out that Mitchie is being a little right-chauvinist.

First, his title asks if freedom to oppress is a basic "right." Now I would consider this a valid question if he wanted to know if freedom was a "left." But a "right?"

Second, Mitchie claims that Mr Thier and myself attack the "Left." I cannot speak for Cliff, but I consider myself an activist working to achieve the lefts of lefties, and I would never attack the left. If Mitchie is

Historical Perspective :

\$5 Proposed Union Fee

By ROBERT WARREN

The current attempt at redirecting student Polity funds toward the University's Stony Brook Union must be placed in a historical perspective.

Every year, due to "budgetary cutbacks," the Administration reduces its role in the funding of the University's supportive areas. This year's 16 per cent cut back of the student affairs budget, as compared to a roughly stable financial situation for the University as a whole, reflects the priorities that exist on this campus. The Student Affairs office directly funds such student support areas as the University Health Service, the Residential College Program, the Stony Brook Union and Counseling Services.

A year has not gone by without reports of major cutbacks in these subdivisions of the student affairs budget (the latest being a 42 per cent reduction in the Residential College Program). These areas are critical for the students who attend this University. However, in the past few years there have been major attempts at taking the expenses for these services directly out of the students' pockets.

The latest example of this philosophy is the \$25 per semester

dormitory renovation and repair fee. One of the uses of this fee will be to "maintain health and safety levels of cooking in the buildings." It appears that the majority of these funds will be spent for services that are the University's responsibility to maintain.

The Union's recent proposal for a \$5 reallocation of the student activity fee is a further example of the trend toward making students pay directly for services that the University should provide. A fine example of what happens when students begin to fund an area that the University in the past had funded is the Ambulance Corps. This service, which is a necessity for a community of Stony Brook's size, last year received less than one per cent of Polity funds. This year the portion grew to three per cent and next year's proposed figure will be over six per cent of the student budget.

What has happened is that once student funds are contributed to an important student support area, the Student Affairs Office reduces support in that division, leaving the Student Polity with the problem of solving the financial woes of the support area.

The proposal for reallocating \$5 of every student's activity fee in order to fund the Union should be viewed in this historical context.



right-handed, he is an oppressor, if he is left-handed, he is a sellout, an Uncle Right.

Third, he says, "Jeff is right." I am left and don't you forget it!

However, I can agree with Mitchie's statement that I am seeking to preserve power. Everyone knows that with demands for electricity rising daily, we must start limiting use or we will use it all up.

As far as my insensitivity to oppression, Mao spoke for me when he said, "Grab your enemy by the

genitals, if necessary, and beat him to a bloody pulp."

Well, it's almost time to go. "Sermonette" will be on soon, and I haven't missed one in 30 years.

Of course, I want to thank Mitchie for the wonderful times he's given all of us these last (how many was it?) "few" years.

And as I leave for the real world, I want to wish Mitchie-Witchie every success in his rock-throwing and, as far as jail is concerned, many happy returns.

Toilet-Paper Politics

By WENDELL URTH

Stop the University from using Hy-Tex Toilet Tissue!

Much attention has been given to the proposed boycott of goods made by firms which are subsidiaries of corporations that deal in war goods. Let's face it people, even if the entire population of the U.S. stopped buying Twinkies, IT&T would manage to limp along. According to our statistics (provided by Richard Kleindienst, and if you can't believe him, you're better off than most U.S. Senators), IT&T wouldn't collapse until 204,567 A.D. if they kept up their Wonderbread line and everyone switched to Silvercup. Since our life spans are appreciably less than this, such a boycott would tend to be self-defeating, even for the most patient among us.

A more subtle pattern of support of a war industry is going on right here at

SUSB. Every bathroom on campus uses Hy-Tex toilet tissue. This same paper is used to scrape the barnicles off every ship in the Seventh Fleet. Even though it's not as well publicized as Tang, even U.S. astronauts take Hy-Tex tissue to the moon. The paper is made by the Fort-Howard Paper Company, a military-industrial complex name if I've ever heard one. Their only products are toilet paper and sets of memo-pads that read "From the desk of Dita Beard," so a boycott can really hurt them. The company is even located in Green Bay, Wisconsin, birthplace of the late J. Edgar Hoover's dog, Che. The pattern is complete. We must stop this moral outrage. Rally tomorrow in the women's bathroom of Surge B. Don't just sit on your asses — do something!

Wendell Urth are two sophomores at SUSB.



Bombing, Protests, and Strikes:*What we need is Love and Truth*

By the INTERVARIETY
CHRISTIAN FELLOWSHIP

People are protesting against the war in Indochina, its escalation, its longevity, and its immorality. We too feel that many things must be objected to, but in a spirit of love, not hate. It's sad that "love" has lost its meaning to quite a few people, to cynics who say it's only for soft-headed idealists. In the way humans have tried to define and express it, this is true. We, however, are talking about God's love, that which our Creator has for His creations. This love was so great, so profound that in the form of Jesus Christ, He set an example for us; He gave His life for us in atonement for all our mistakes, our unfaithfulness, and our hypocritical behavior.

We who have accepted Christ into our lives can begin to understand the deep sorrow accompanying the loss of six or six million innocent lives. We are told that the war isn't bad; after all, more people die on the highways here each week than in Vietnam, and we have a lot better "kill-ratio" in this

conflict than we've had in the past. We cannot be placated by numbers games, or by the fact that somehow a low fatality rate makes an enterprise "O.K." We, through an understanding of Christ's free gift of salvation, have grounds to assert that our lives are not absurd, that every single human life has value, and that the war is worth ending. We are all the same in God's eyes. When we say, then, that we deeply love the Vietnamese people, we can do it not in a spirit of condescension, but in one recognizing their equality with us, that is, their status as brothers and sisters.

We appeal, in the same spirit of love, to stop hostilities as quickly as modern communications could permit. We beg for a sober assessment of what the causes of the conflict are, to see if they are indeed as irrational as "Christian anti-communist" or "Marxist anti-capitalist" paranoia. In a time when people's values are relative, if they still have any, we ask for something that's also becoming unpopular. We ask for honesty. People

like to pigeon-hole ideas, issues, and especially other people. What function does repeatedly chanting "smash the imperialist, fascist state" or "teach the pinko atheist freaks a lesson" do but incite more and more people to behave like frustrated children? These exhortations, sadly enough, cloud minds by taking on a reality in themselves, as people begin to believe in their own constructs.

It is impossible to deal with specifics here, but if each person subjects that facet of our society, in which he or she is connected, to close scrutiny as we suggest, progress can be made. Everyone is included, be he a professor considering a DoD grant, our President considering saturation bombing, or a student about to destroy something with only a vague notion of what its function is. If the motivation is greed, the desire for substantial material gain or a real ego boost, at the expense of even one innocent life, conscience would dictate an immediate halt to such an enterprise. This is not to advocate

paranoia about what's going to be done with one's work n-steps afterwards, but if the facts are there in black and white, closing one's eyes is just not good enough.

To undergo this sort of thing is admittedly very difficult. Social consciousness is not a sufficient motivation to many who are, down under, really egocentric. What Christ offers is a true freedom, a freedom from oneself. By leading a Christ-centered life, anything one does can be truly altruistic, since it would be done to please Him, and no one else. By accepting Christ, he gives you something all the righteousness that can be humanly mustered cannot buy. By His grace alone are we saved, and thus we care for the exploited, the downtrodden the hopeless, because He loves us and does the same for us. We sincerely believe that in Christ, the answers to the problems we face can be found. All we must do is to open our eyes to the truth.

The Fellowship is a non-sectarian religious organization with a chapter at SUSB.

The Master Meal Plan or "Try it You'll Like it"

By WENDELL URTH

I recently had an interview with Winston A. Winnegan, an official of the Housing Office, whose major concern is with the meal plan and cooking facilities:

Urth: I'd like to thank you for the opportunity to inform the students as to what improvements to be on the lookout for in the next couple of years.

Winnegan: No thanks are necessary. We here at Housing, or, as we in the trade prefer to think of it: student storage, are pleased as punch to be able to keep the student body informed at all times of the decisions that so greatly affect their lives.

Urth: That's a fine attitude to have, Mr. Winnegan. Well, to get down to business, we've all heard the mandatory food plan has been reinstated

for next semester, but for freshmen only. Could you give us some details?

Winnegan: No.

Urth: Uh?

Winnegan: Well, I guess I can leak out a few details. The new plan, which will be run by Boris Applerott Rare Foods, will be a 16-meal-a-week plan utilizing the best quality foods the Federal Government allows in interstate transport.

Urth: Sixteen meals? I had thought the meal plan was to consist of breakfast, lunch and dinner Monday through Friday, which is a total of 15 meals.

Winnegan: The sixteenth meal will be a Sunday breakfast to be served at 6 a.m.

Urth: But no one will show up!

Winnegan: That's right. But it won't matter anyway, the cafeteria doors will be bolted

during this time. We must insure the food service makes a profit. We're taking no chances on this one.

Urth: I, er, think I'm beginning to understand. Well, how about dietary standards? Students have often complained of low quality foods and poorly balanced meals. Will this change?

Winnegan: The food service had already thought of this and had taken steps to hire an independent dietician with much experience with institutional foods. Unfortunately, at the last minute the deal fell through. Something to do with his last assignment... where was it? Ah yes, Buchenwald. Pity, too. He sure knew how to follow orders.

Urth: Maybe we had better move on to the problem of cooking in the rooms. What can we expect in this area?

Winnegan: The major problems with cooking in the rooms are the health and fire hazards created. In order to prevent the spread of germs involved in use of the bathrooms for washing dishes, a new method had to be found. Next fall the trench system now surrounding the campus will be flooded and the students can wash their dishes in the open air. There are other benefits involved, also. Transportation will be improved, with the introduction of gondolas powered by the singing members of Crew.

Urth: What about purification of this water? What about its freezing over in winter? What about bridges for this great canal system, and lights so that people can walk without finding themselves in someone's rejected chicken salad?

Winnegan: Well, we don't claim to have all the bugs ironed out, but with the help of the Stony Brook undergraduates, the system will be flawless in a couple of years. Oh, by the way, this will be the second largest canal system in the world, next to Harvard's.

Urth: Mmmmm. You mentioned fire hazards before. What will be done to alleviate this serious menace?

Winnegan: We've been working very hard on this problem, and it was finally decided to allow cooking in a room only when there is an official, Suffolk County approved, fireman present.

Urth: A fireman?

Winnegan: Clever, huh? Much better than a fire extinguisher. After all, it's for their own safety.

Urth: This is the most half-assed plan I ever heard!

Winnegan: Thank you. We thought so too.

Urth: Why don't you just install adequate cooking facilities?

Winnegan: Well, we don't want to encourage cooking in the rooms. (At this point Winnegan's secretary entered.)

Secretary: Excuse me, but this letter just came for you, Mr. Winnegan.

Winnegan: It says here that due to austerity, I've been laid off.

Urth: Well now you can become a fireman.

Winnegan: No chance, I'm going to get the position I always wanted.

Urth: What's that?

Winnegan: Polity President

Wendell Urth are sophomores at SUSB.

Does This Ring a Bell

By RICHARD ROSE

The recent well-intentioned but — let us be honest — idiotic "response" by many students and professors to Nixon's renewed bombing of North Vietnam points out with a vengeance how fundamentally such persons have internalized the philosophical worldview — empiricism — of their worst enemies. Instead of using the occasion to forge programmatic and organizational links between the student anti-war movement on the one hand and the movement of wage-earners, unemployed, and welfare victims on the other, they acted like the myopic mice that behavioral psychologist B.F. Skinner "programs" in his Harvard laboratory.

According to Skinner, all animal learning (and for Skinner, man is nothing but an animal) consists of a fixed response or response-set "emitted" in reaction to a fixed stimulus. The animal, says Skinner, is determined by its immediate environment, the immediately present stimuli. Mind, consciousness is out of the question — "unscientific" says Skinner.

In a Skinnerian manner — that is precisely how many students reacted to the latest Nixon outrages. They scurried frantically around their own self-determined cage (the university campus), mindlessly reverencing the world created for them by the liberal press such as the New York Times, which has been successfully "conditioning" them to attend to one "stimulus-set" — the war in Vietnam — and to ignore the war against wage-earners, unemployed, welfare victims, and students — right here in the U.S.

As in the Cambodia 1970 strikes, history repeats itself as farce. Now the mice are becoming tired of running around in circles chasing their tails. They are going back into their corners to stew in their own mess until the liberals push the buzzer or flash the light again. The difference between mice and humans, however, is that the

latter have minds, if they only care to use them.

Skinner, however, denies that man is a self-consciously concept-creating being. For Skinner, man simply emits fully determined responses like any mindless anarchist.

No wonder there has been so little opposition heretofore to Skinner's ravings. The behaviorist professors and the anarchist students agree on one thing — man is mindless, like themselves.

Skinner's ideas, despite his postures, are neither objective nor scientific. Freud, Koehler, Chomsky and others have long since demonstrated conclusively that behaviorist systems such as Skinner's are either circular, vague, tautological, or trivial — or when made precise — are incompetent nonsense.

But Skinner's behaviorism is not simply a quack enterprise. It actually embodies in its anti-human notions a "technology of behavior" which, far from being neutral with respect to its possible applications, could only be fully implemented in a state of fascist barbarism. Indeed, Skinner's stimulus-response learning techniques, e.g., programmed instruction, actually bear striking resemblance to Nazi educational practice, or the more eclectic form of the same policies known generally as drill-and-grill learning — the characteristic pedagogical method generally practiced in American universities.

In absolute opposition to these flea-circus learning theories, Marxists insist that self-conscious concept creation, socially realized, is precisely the revolutionary-scientific aspect of human nature. Only a fascist society would have use for the Skinnerian operant-conditioned robot.

With these things in mind, the Labor Committee is sponsoring a debate with SUSB psychology department entitled "Behaviorism: Is It A Science of Man?" on Monday, May 8, 8 p.m. in the Union.

(The author is a member of the National Caucus of Labor Committees.)



LUNAR FOOTING: G-Quad does its best to monopolize on Bobby Reed's mud.

And so ends another event-filled year at G-Quad. The year began with construction and mud and ended with it too. A resident of Gray, commenting on the construction said, "when I moved in, there was a pile of dirt outside my window, higher than the window." As the year progressed and the weather got colder, the heat went on. And on. And on. In some rooms the heat was so high, that it became a necessity to sleep with the windows open every night. Toward the end of the year, Gray residents had to cope with mice scurrying through their rooms at all hours of the night (see Statesman April 26).

When the Quad office was notified it took them almost two and one half weeks to even start to do anything. A week after the first complaint to the Quad office, the Board of Health was notified and they had a man down the next day. Other complaints about the quad centered around sanitary conditions. Sam Fineman of A-210 in Gray had this to say! "There were cockroaches in the sink in the bathroom at the beginning of the year." Another resident said that these were the "worst sanitation facilities" he'd ever seen. As if it weren't enough, about a month ago, G lost its hot water three times in the interval of a week, for one to two days at a time.

Barbara Bergman of Annex C-207 had an interesting response to the question of what she thought of G. She simply said, "I don't know, something must be wrong, I'm moving." Yes, there is never a dull day living in G — if seeing someone sink into mud up to his ankles doesn't turn you on, maybe going down to do your laundry and finding three inches of steaming hot water will. Some of G-Quad's special attractions are shown below.

IF THE MICE DON'T GET YOU THE MUD WILL

Photo Essay by Larry Rubin



SPEEDY REPAIRS: Early last semester, this entrance to Gray (left), lost its doorknob. It was promptly repaired in a scant four months. A week later it was broken again — and has been that way ever since.



SARUNIA BATH: And who can forget the time the hot water line burst and flooded the basement of Gray with boiling hot water? (right)

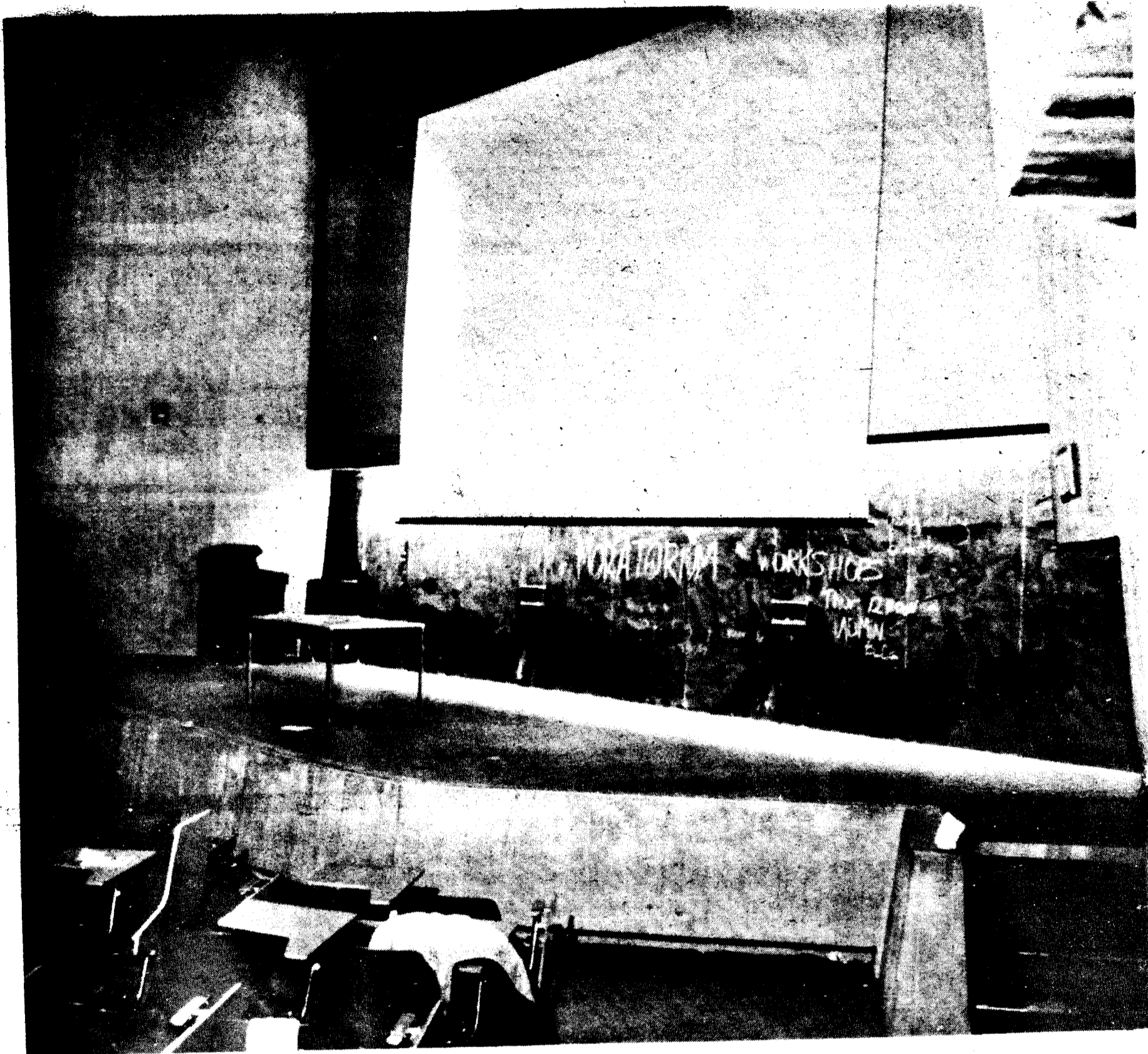
ENGINEERING & INGENUITY: This room in O'Neill was deemed unfit for human habitation because it was built over a boiler. There are three such rooms in G wing. (right)



IN A HOLE: Can you guess if this is the first, second, or third ditch in front of Gray? (left)



Summer Flicks



Films are not reality. They often approximate reality, they sometimes mimic it, but they never are reality. The very fact that there is a sequence of frames in every motion picture that reads "The End" takes cinema very far out of the ballpark of what is real. Life, after all, has very few tidy "the ends."

Still, we do spend time in movie theatres and films are a part of our way of life — for some, an important part. This supplement is for anyone who will spend any of their time this summer in a darkened theatre watching images flash on a beaded screen at the rate of 24 pictures per second. It is for those who have the time to see films, but no time to waste on them. Quite simply, it is for all of you.

Inside this supplement you will find previews of some 100 summer films, reviews of eight or so others and a few additional articles which may interest you. It is our hope that when you leave campus next week you will take this pull-out with you and use it to plan your summer film-going. If this supplement saves you one film's worth of torture or provides one film's worth of pleasure then it has served its purpose.



BURT REYNOLDS: Star of *Cosmopolitan* magazine is soon to be star of stage and screen possibly as a result of rave reviews from the above centerfold. During the

summer, two movies — "Deliverance" and "Fuzz" — will be released in which Reynolds stars with such spectaculars as Raquel Welch and Yul Brynner.

The Summer-ry Screen: 100-Plus Films

We tend to think of films one at a time. We see a film one day, another film another day, and never realize that they might have been filmed at the very same time. In point of fact, excluding amateur and minor independent filmmaking ventures which number in the thousands, there are literally hundreds of films in production at any one time.

The one-hundred plus films listed below are those which have been in production for a while and are, at present, expected to be released this summer. Others are already-released films which will be making the rounds of the neighborhood theatres this summer. Many of these films will be trash but there will definitely be a good number of tententative and thought-provoking movies as well. Because of the vagaries of film production it is equally sure that some of these films will be delayed past this summer; this list is compiled based on the best information available at press time.

Where possible, short reviews have been added to the list with the reviewer's initials (MI — Michael Isaac, LI — Lloyd Ibert, NH — Norman Hochberg), otherwise the description is based on publicity releases. It is our hope that this guide will be of help for your summer film-going. (Note: names following the letter "S" are stars, name following a "D" is the director. The month in capital letters at the end of each entry is the tentative release date, when available.)

Abelard and Heloise D — Fred Zinneman. The film version of Ronald Miller's play about the ill-fated lovers, Pierre Abelard, the French philosopher, and his beloved Heloise.

Across 110th Street S — Anthony Quinn, Yaphet Kotto and Tony Francioso. D — Barry Shear.

Based on Wally Ferris' novel about a confrontation between the black and white Mafias in New York.

ANITA
Concluded (MAY)

Assassination of Trotsky — Richard Widmark, Robert Strauss, Harry Schneider, and others.

The final three months in the life of the Russian exile before he was murdered at his house in Cacoyan, outside of Mexico City, in August of 1940. (JUNE)

Ben S — Joseph Campanella, Arthur O'Connell, Lee Harcourt Montgomery. D — Phil Karlson.

Sequel to *Willard*. Picks up after Willard's (he's the master) death and Ben's (he's the rat) rise to power. (JULY)

Blacula S — Elisha Cook, Frederick Meltzer, Denise Nichols. D — Bill Crain.

An all-black remake of the *Dracula* story. (JUNE)

Blood From a Mufy's Tomb S — Andrew Keir, Valerie Leon. D — Seth Bolt.

An ancient goddess is exhumed and destroys members of the expedition who liberated her.

Boxcar Bertha S — Barbara Hershey The story of the legendary girl outlaw who terrorized rural America in the thirties.

Buck and the Preacher S — Sidney Poitier, Harry Belafonte, Ruby Dee. D — Sidney Poitier.

The story of a former Union cavalryman turned guide for ex-slaves who plan to homestead in the West. (MAY)

The Candidate S — Robert Redford No information available. (JULY)

Candid Camera II D — Allen Funt A sequel to his useless *What Do You Say To a Naked Lady?* — NH

Carry Nation Dramatization of the activities of the lady crusader at the turn of the century.

A Change In The Wind S — Anne Meara. D — Chester Erskine.

Set during Prohibition, this film concerns a rumrunner who also acts as an agent for the Irish Republican Army.

Chato's Land S — Charles Bronson, Jack Palance, Richard Baseheart, James Whitmore. D — Michael Winner.

A half-breed Apache is pursued with a

vengeance by a posse who find themselves the hunted instead of the hunters. (MAY)

City Lights S — Charlie Chaplin. D — Charlie Chaplin.

Considered by many to be Charlie's greatest.

A Clockwork Orange S — Malcolm McDowell, Patrick Magee. D — Stanley Kubrick.

Simply the best picture of last year, *A Clockwork Orange* should be released to neighborhood theatres soon. With excellent acting by Malcolm McDowell and the superb craftsmanship of Stanley Kubrick, this is a film that will be watched for many years to come. Its depiction of the removal of an individual's freedom will horrify you. —NH

Come Back Charleston Blue No information available. (JULY)

Companeros S — Franco Nero, Tomas Milian, Jack Palance. D — Sergio Corbucci.

A spaghetti western that's long on seasoning. Besides the usual ingredients of violence and super-heros, there's an extra helping of very funny scenes and hysterical bits of dialogue. An entertaining idea highlighted by Jack Palance's best performance in ages as a dope smoking, one-armed bandit. —LI

The Concert for Bangladesh S — George Harrison, Bob Dylan, Ravi Shankhar, others. D — Saul Swimmer.

See review on page 7S. (JUNE)

Confessions of a Police Captain S — Martin Balsam, Franco Nero. No information available. (MAY)

Conquest of the Planet of the Apes Number four in the perennial soap opera "Saturday Afternoon at the Monkey House."

The Continental Contract First in a projected series about Mack Bolan, a pseudo James Bond, known as "The Executioner." Here, he returns from war to find his family murdered. Obsessed with the desire for revenge and with a thirst for justice, he embarks upon

a program of extermination utilizing his finely-honed techniques and ultra-sophisticated machinery.

The Culpepper Cattle Co. S — Gary Grimes, Luke Askew. D — Dick Richards.

A laconic, leisurely, photogenic Western lassoing the familiar boy-becoming-a-man theme. The story is both slight and familiar, but every now and then it does offer a good line of dialogue. Character motivations are at a minimum, and the final scenes (the boy defending a religious group) come across as illogical rather than with the irony that was undoubtedly intended. —LI.

The Day of the Dolphins D — Mike Nichols

Based on Robert Merle's novel about a scientist whose success in establishing communication with dolphins causes violent international complications.

The Dead or Alive S — Samantha Eggar, Alex Cort, John Marley. D — Armando Crispani.

No other information available.

Dealing S — Barbara Hershey, Robert Lyons. D — Paul Williams. See review on page 5S.

The Deathmaster S — Robert Quarry, John Fiedler, Betty Anne Rees. D — Ray Danton.

A terror film. (AUG)

Deliverance S — Jon Voight, Burt Reynolds. D — John Boorman.

Based on James Dickey's suspense novel about a weekend canoe trip. Four businessmen set out with bows and arrows; not only do the rapids await them, but murder and rape as well.

Doctor Phibes Rises Again S — Vincent Price, Robert Quarry. D — Robert Fuest.

Sequel to the immensely popular *Doctor Phibes*.

Duck You Sucker S — Rod Steiger, James Coburn. D — Sergio Leone.

A crafty south-of-the-border bandito and a motorcycling Irish revolutionary (Continued on page 3S)

Revenge, Rodeos and Reynolds on Screen

(Continued from page 2S)

demolitions expert join forces during the Mexican Revolution circa 1900.

Everything You Always Wanted to Know About Sex S — Woody Allen. D — Woody Allen.

The name is the same but that's about all. Allen can't leave anything alone, thank God. (AUG)

Fellini Roma D — Federico Fellini

The master filmmaker takes a fond look at his city. An autobiographical trip through the back alleys of a famous Roman's memory. (AUG)

Fiddler On the Roof S — Topol, Leonard Frey. D — Norman Jewison.

See review on page 6S. (LATE SUMMER)

Fillmore

A documentation of the closing of the Fillmore West with groups like Santana. (MAY)

Frenzy D — Alfred Hitchcock

An ex-RAF pilot is accused of a series of murders, including his wife's.

Fritz the Cat D — Ralph Bakshi

A full-length cartoon based on R. Crumb's characters. A breakthrough in animation and a joyous pleasure. It has some of the most beautiful, creative animation to be seen in a long while. — LI (MAY)

Frogs S — Ray Milland, Judy Pace, Sam Elliott. D — George McCowan.

See the review on page 4S.

Fuzz S — Yul Brynner, Racquel Welch, Burt Reynolds. D — Richard Colla.

A comedy about the New York City Police.

Get To Know Your Rabbits S — Tommy Smothers, Orson Welles, Katherine Ross. D — Brian de Palma.

A Madison Avenue executive drops out of the rat race to become a tap-dancing magician playing small town circuits. On

a tour he meets a groupie who just so happens to dig tap-dancing magicians.

The Getaway S — Steve McQueen. D — Peter Bogdanovich.

An action-adventure-crime story about a professional bank robber.

Georgia, Georgia S — Diana Sands, Dirk Benedict. D — Stig Bjorkman.

A black singer is destroyed because the world cannot accept her love affair with a white man. A disappointing film whose interesting ideas succumb to its overworked melodrama. — LI

The Godfather S — Marlon Brando, Al Pacino, James Caan, Richard Castellano. D — Francis Ford Coppola.

This, the movie based on Mario Puzo's book, is an excellent film about Mafia gang wars. The return of Marlon Brando to true excellence, the brilliant casting, and the production all combine to make this an enjoyable, if long (the film runs for three hours), movie. — MI

The Graduate S — Dustin Hoffman, Anne Bancroft, Katherine Ross. D — Mike Nichols.

A re-issue of the subtle comedy that vaulted Hoffman to star status. The film looks a little dated. And it may be just a little too hard to empathize with a mid-1960's college student's love problems. It is still worth seeing for its excellent use of emotion-grabbing gimmicks. — NH (JUNE)

The Great Northfield Minnesota Raid S — Cliff Robertson, Robert Duvall, Luke Askew. D — Philip Kaufman

A sleeper this one. This gripping study of an actual bank raid that broke up Younger and James' gang, includes a first-rate study of small-town life with McCabe and Mrs. Miller type of realism. — LI (JULY)

The Groundstar Conspiracy S — George Peppard

Science fiction.

The Hatfields and the McCoy's

A Romeo and Juliet relationship weaving through the sport of stock car racing.

The Hero S — Richard Harris, Romy Schneider

No information available. (AUG)

Hickey and Boggs S — Bill Cosby, Robert Culp. D — Robert Culp.



CATHERINE DENEUVE: Co-star of "It Only Happens to Others" whose movie will probably move to the suburbs during July or August.

TV's I Spy team play a pair of — guess what? You're only half-right — they play two "disheveled detectives." But you can bet that they aren't going to fool around a

hell of a lot with the successful format.

The Honkers S — James Coburn, Lois Nettleton, Slim Pickens. D — Steve Ihnat.

First of a long line of rodeo pictures through by no means a trend setter. An aging rodeo rider tries to win back his wife, score with several other women, and ride that bronc. Laconic performance by James Coburn and not much action. — LI (MAY)

Horror On Snake Island S — Bryant Holiday, Jill Haworth.

No information available. (MAY)

Hot Summer Week

Warned that there is a murderer in the area, two teenage girls nevertheless pick up a young soldier hitchhiking and slowly become aware that he may be the murderer. (JUNE)

Infernal Idol S — Jack Palance

No information available. (JULY)

It Only Happens To Others S — Catherine Deneuve, Marcello Mastroianni. D — Nadine Trintignant.

A young married couple's life is suddenly shattered by the death of their young child. Fine performances from the two leads are strong plusses. — LI

The James Brown Story S — James Brown.

A biography of the king of soul music.

Jeremiah Johnson S — Robert Redford.

No information available.

Journey Through Rosebud S — Kristoffer Tabori, Robert Forster. D — Tom Gries.

A draft dodger drifting across the country passes through an Indian reservation in South Dakota. The young man would like to be an Indian because he "walks lightly." The opportunity to zero in on the sad status of the contemporary American Indian is generally missed. A movie with very little appeal. — LI

Junior Bonner S — Steve McQueen, Robert Preston, Ida Lupino, Barbara Leigh. D — Sam Peckinpah.

A fading rodeo star returns briefly to his home and his family, before continuing his endless journey on the rodeo circuit. If it sounds a lot like *The Honkers*, that's because it is a lot like *The Honkers*.

Lady Liberty S — Sophia Loren. D — Mario Monicelli.

No information available. (MAY)



LAST TANGO IN PARIS S — Marlon Brando, Maria Schneider, Jean-Pierre Leaud. D — Bernardo Bertolucci.

An American widower is plunged into an affair with a French girl who is engaged to a young filmmaker. Though United Artists is almost sure to advertise this as the Godfather's next film, both Bertolucci (*The Conformist*) and Leaud (Antoine Doinel in Truffaut's films) both are excellent in their own fields.

(Continued on page 9S)

With a list of over 100 films to wade through, the mind reels (no pun intended, really). When less than one-quarter of these pictures are reviewed it becomes nearly impossible to get through it all. For that reason, the films that have the best chance of being the summer season sizzlers are printed below with a little explanation as to why: — NH

The Assassination of Trotsky — Joseph Losey is a fine director (*The Go-Between*) who takes meticulous care in assuring the accuracy of his films. This movie is bound to be multileveled, beautiful to watch, and historically accurate; in short, a fine film.

Deliverance — Watch for this mainly because it stars Jon Voight and is based on James Dickey's filmic novel. It will also be a good guide as to the direction *The Lord Of The Rings* will take, as John Boorman is directing both films.

Everything You Always Wanted To Know About Sex — Woody Allen has got to be one of the funniest men around. His three previous films (*What's Up Tiger Lily?*, *Take The Money And Run*, and *Bananas*) have all been magnificent) hilarious. With the source material Allen has to work with this time there is every reason to believe that this film will be at least as fine.



SEX SYMBOL: Steve McQueen stars in another Peter Bogdanovich smash hit "The Getaway." McQueen has turned professional bank robber this time around. He's got two more releases during the summer, "Junior Bonner" and "Pickett Money."

Prime Cut: Stuffed With Corn

By MICHAEL ISAAC

There are a thousand puns one could construct to cut-up Prime Cut, a new film starring Lee Marvin and Gene Hackman. Let's just call it corny. The unrealistic plot and cliché-ridden dialogue far overshadow the few good acting jobs and exciting moments. And not only do we not need another movie about organized crime, we certainly do not need a bad one.

Set in the Midwest, Nick Devlin (Lee Marvin) is the "good" gangster from Chicago out to collect his share of the profits from the "drug and flesh" business of "Mary Ann" (Gene Hackman). "Mary Ann" is a big farm and livestock owner, and when he refuses to pay-up, we have a full-fledged battle between the urban and the rural sectors of organized crime taking place in Kansas. We are forced to accept Nick as the good guy, trying to seek revenge on the immoral "Mary Ann," who sells girls like cattle.

Unreality

If you find this believable, there's more for you to feast on. Nick falls in love with Poppy (Sissy Spacek), one of Mary Ann's girls for sale, in the typical "gangster-falls-in-love-with-innocent-girl" situation. Then there is the physical impossibility of little Nick Devlin manhandling a 250-lb. henchman of 'Mary Ann,' presumably believable because he is the good guy in this film. Finally, the most unbelievable of all is Nick's resisting the attempted seduction of Clarabelle (Angel Tompkins, a former Playmate of the Month) alone on her yacht.

There are a few brief moments of suspense, but one is so sick from the dialogue, which contains every cliché ever heard in a gangster movie, that it

makes no difference. The opening scene sets the pace, as Nick works out a deal with Jake (Eddie Egan, fresh from The French Connection, along with Hackman) in a Chicago bar. The dialogue includes lines like "Can you knock him off?" "I'm gonna need some boys," and "they're the best I've got." Surely film in 1972 is past this stage.

Hackman Immoral

Despite everything, Gene Hackman manages to come across as the cruel immoral person he was intended to be. Lee Marvin is disappointing, due to a combination of poor lines and unconvincing acting. Such a lovable gangster could not exist. Both Spacek and Janet Baldwin are newcomers to the screen, and show their inexperience by overplaying their roles of innocence, and exaggerating their admiration for their rescuers. Which together does not say much for director Michael Ritchie, who could not make a good movie with two of motion picture's hottest stars.

The production of Joe Wizan is a total waste. The 15 second scene in which a truck is driven through a greenhouse cost about \$70,000, and the total inch-by-inch annihilation of a Cadillac by a farm reaper must have cost a pretty penny as well, and all for naught. If anything is good about the production, it is the portrayal of a country fair in Kansas which captures country-life in the Midwest. Quite a compliment for a film about organized crime.

Prime Cut is somewhere in-between The Godfather and The Gang That Couldn't Shoot Straight. It's meant to be serious, but one ends up laughing at it. Or one's self, for going to see this movie in the first place.



ACADEMY AWARD WINNER: Gene Hackman may have put on a fine performance in "The French Connection" but he may have saddled himself with a loser in "Prime Cut" set for a June release.

'Frogs'- Either You Laugh Or You Croak

God, in His great wisdom (the Bible tells us), gave us trees, air and the animals. Man, in his infinite wisdom (the ecologists tell us), is purposely trying to destroy them. Nature, in its infinite wisdom (George McCowan, director of Frogs, tells us), is sick of all of it and is trying to destroy us, in retaliation of course.

It's hard to tell which of these claims is more preposterous, but it is easy to decide which is funniest — McCowan's. This is too bad, actually, since Frogs never seems to want to be funny at all.

Berserk

Frogs is The Hellstrom Chronicle gone berserk. Nature, we find out, is striking back at humanity for their callous pollution and squalor. Pickett Smith (Sam Elliot), a free-lance ecologist, is the first to realize what is going on. Jason Crockett (Ray Milland) has caught him snooping around his island taking pictures of the thousands of sewers which drain from his one house into the surrounding waters. He likes Smith's spunk though and invites him to stay for the night, an invitation too good to turn down since sexy Karen Crockett (Joan van Ark) has already latched on to him.

The Crockett house, it seems, is the focus of an invasion of frogs. An increasing number of them sit outside the mansion all day with nothing better to do than make croaking sounds. Crockett, a little annoyed (it is his birthday party and he's invited all of his relatives to the island to celebrate, but it seems that the frogs are making the guests a little nervous), sends out his caretaker to spray poison. Smith finds him dead with snakes crawling over him.

Thereafter follows one of the most incredible series of murders ever seen. One by one, the members of the birthday party are cut down. Michael Wooster (David Gillian) is, so help me God, killed by a collaboration of the trees and the moss. Kenneth Wooster (Nicholas Cortland) dies when lizards knock cans of deadly insecticide spray around him (honest!). Iris Crockett Wooster (Holly Irving) is diverted into a swamp by snakes and bled dry by leeches.

The list goes on and on. Alligators, turtles and spiders all take their shots at doing a Crockett in until Jason's party is just about ruined (a frog jumps into the huge whipped cream cake).

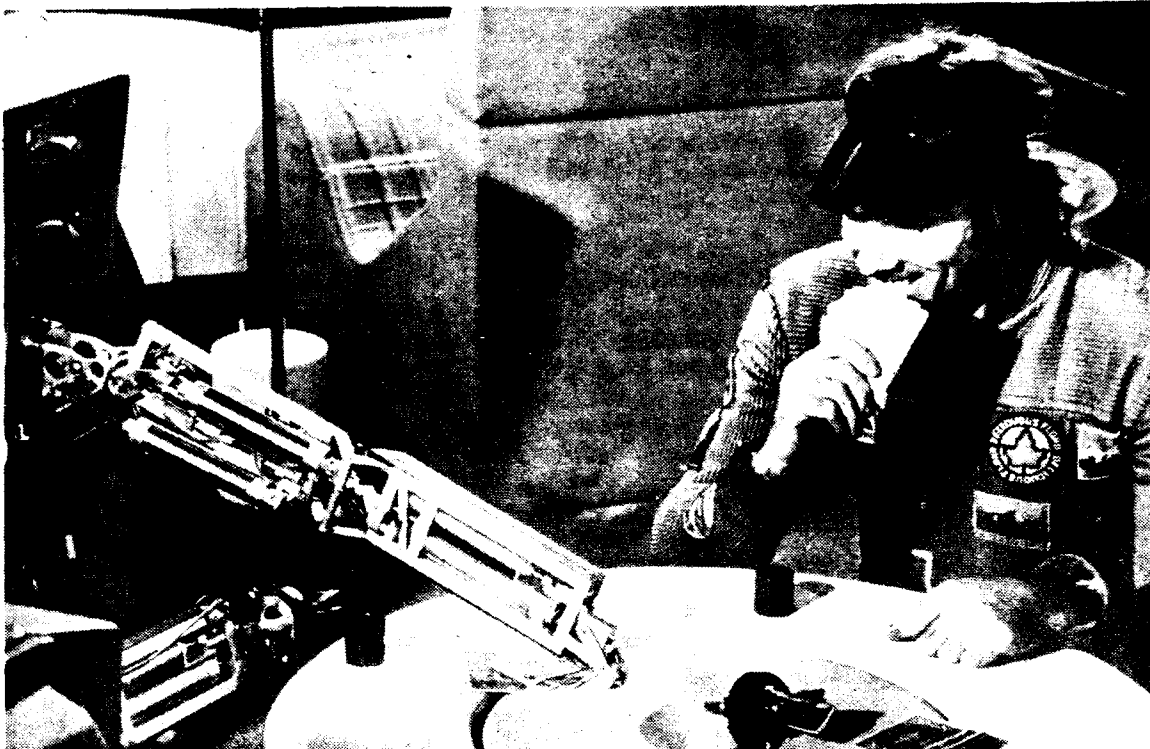
Deadly Serious

That is even more incredible than the plot is that the film seems deadly serious. It is either one of the worst serious films, or one of the best put-ons, ever made. There is almost no acting to speak of and the success of Frogs must hang on its rather insipid dialogue ("What happened to Mommy?" a little Crockett asks Smith. "She had a little run-in with a turtle.") and its plot device - frogs. All of this is particularly unfortunate as the frogs never kill anybody. It is as if McCowan, after calling for several hundred frogs, found out they don't do a damn thing except sit around and croak a little. So he sent for a horde of snakes and trees, letting the frogs sit around being symbolic (of the power structure? of the big bosses? of Frogs' producers?) Another problem with sb, Frogs is that the rest of animals really don't look particularly menacing either. Even the giant turtle they got to do in the little Crockett's mother looked more like a blown-up version of your pet water-crawler than a frightening monster. Harmless garter snakes and trees do little to add to the terror.

Needless to say, then, Frogs is pretty worthless as an ecology film; but if you choose your movie-going partners well, it can be the cause of quite a number of laughs.

HOCHBERG

New Math: 2001 + Ecology Equals 'Silent Running'



BOTANIST: Freeman Lowell (Bruce Dern) plays cards with mechanical drones. Dern is the only one who cares about the future of the trees.

By NORMAN HOCHBERG

Anti-war pictures we've had aplenty. College demonstration films have flooded the market. Even drug flicks have begun to fill the screens of movie theatres across the country with amazing regularity. Hollywood's "trendyism" has always been observant, even if it has always been a bit behind the trend it is copying. It was inevitable, therefore, that ecology would be the movies' next exploited trend; after all, it has been a public issue for at least two years.

Silent Running, ironically, did not start out as an ecology film. As it was originally conceived by Douglas Trumbull, its director, it was to be an

examination of a human's relationship with machines. It was to take place in a future where man was surrounded by technology. It was to have meticulous special effects (Trumbull was well-qualified for this, having done many of the effects for 2001).

That was what Silent Running was supposed to be and, indeed, evidence of all of these things are apparent. Unfortunately, the alien element of ecology has infiltrated the film and dwarfed these original intents.

There's nothing inherently wrong with an ecology film; No Blade of Grass (which saw

(Continued on page 5S)

Far East Meets West In 'Red Sun'

'A Strange Half-Breed of A Film'



TROTSKY PAST and PRESENT: Richard Burton, left plays Trotsky shown at right in "The Assassination of Trotsky" scheduled for release in June in a portrayal of the three final months of Trotsky.

Dealing : From the Bottom

By NORMAN HOCHBERG

What's white, looks like sugar, tastes bitter, and appears in many of the latest "now" films? Hollywood heroin, of course; and it, along with its close cousin — Hollywood hash — makes another appearance in *Dealing*: Or the Berkeley-to-Boston Forty-Brick Lost-Bag Blues.

Robert Lyons is Peter, a young Harvard student who is sent by his friend John (John Lithgow) to Berkeley to pick up eight bricks of grass. While there he meets Susan (Barbara Hershey), who initiates him into the world of sex without care and, presumably, without love.

Much later, back in Boston, Peter convinces John to send for Susan. She is then asked to deliver 40 bricks on her way over. She does and, in the process, is captured by the police. The rest of the film is spent watching Peter trying to deal for Susan's return with the aforementioned cinematic white, sugary, bitter substance.

Major Problems

There are several major problems with *Dealing*, paramount among which are that it says nothing and that its acting makes John Wayne's thespian talents look like a Shakespearean actor's.

Paul Williams, *Dealing's* director, is saddled with a lack-lustre script for his first major film. The main problem here is the story line, which is a sequence of events strung together to form what may only loosely be called a film. We see

Peter go to Berkeley and then we see him in Boston. There is almost no connection between the man in the two locations. His emotions seem to differ too much, and as a result, he loses his credibility.

This is not all Williams' fault however. Lyons must take fair share of the blame for his seeming inability to understand the plot and character (actually, he's not alone — not very many of the audience were able to understand just what the characters were supposed to be either). He plays Peter as a totally naive student who just so happens to be in the business of delivering dope, a dubious plot point at best.

Hershey is no better. Confronted with a part that demanded nothing from her she was content to give nothing. She is a cinematic nebbish — cute but of no real importance. She seems to sit on a shelf rather than perform.

Slumber Conducive

Williams's filming does its best to force any awakened interest back into slumber. He uses unoriginal shots (the camera pulls back from the final location shot of a park strewn with bodies, as the credits slowly crawl up the screen) and has very little desire to transfer true emotions (when Peter tries to buy a townie girl, Anitra Walsh, he acts like a wooden man, while the girl merely mumbles). There is needless camera movement and sloppy tracking shots (the camera follows a car and several seconds after the car goes over a bump the camera does too,

sending the picture wildly joggling) also add to the film's failure as a work of art.

The film, which is actually quite short, seems to drag on for interminable lengths of time, but when we look back on *Dealing* after it is all over there is little sense of accomplishment. Williams has plodded through a sloppy screenplay, introducing himself in a most unfortunate manner. His next film is Kurt Vonnegut's *Sirens of Titan*. With Vonnegut's own screenplay to work from Williams may redeem himself. His fate has not been sealed by *Dealing*, only irreparably tarnished. It is an inauspicious debut.

Silent Running: The New Math In Films

(Continued from page 4S)

limited release here about two years ago) was a perfectly fine ecology movie. The difference was that *Blade* was wholeheartedly an ecology film, *Silent Running* is a half-assed ecology film which can't quite decide what to do with itself.

Freeman Lowell (Bruce Dern) is a member of several astronaut teams parked around Saturn in a huge American Airlines freighter spaceship. Their cargo is, to Lowell alone, extremely valuable — the last of Earth's forests. Lowell spends much of his time tending his plants, growing food and anticipating the day when the forests will return to Earth. His fellow crew members' time is spent anticipating the day when they will return to Earth.

That day comes when American Airlines (those who objected to *2001's* touting of commercial products will, once again, grit their teeth) decides that it would be more economical to destroy the forests and use the spaceships for transporting cargo. Lowell disagrees and, with the help of the three mechanical workers on board (called 'drones'), he hijacks the ship to save the life it carries.

Dern, as in *Drive, He Said*, is far superior to the material he has to work with. After the initial 20

Long ago there was a movie called *Seven Samurai*. It told a lengthy tale of samurai fighters defending a village and starred a man named Toshiro Mifune. American audiences like the film and Mifune, liked it so much in fact, that an American version was made — *The Magnificent Seven*. That film had in it an actor named Charles Bronson. Now, many years later, Bronson and Mifune meet in a western-samurai picture, proving that, if there's no such thing as fate, then luck could pass for it any time.

Half-breed

Red Sun is a strange half-breed of a film. It takes place in the west of the 1870's. The Japanese ambassador (Satoshi Nakamura) is on his way from San Francisco to Washington to present the president with a jeweled, golden sword as a gift from the Mikado. The train is waylaid by bandits led by Bronson and Alain Delon. Delon double-crosses his partner and, after shooting him, escapes with the train's loot and the golden sword, killing a samurai who had been guarding it in the process.

Bronson, driven to find Delon out of a desire to get the gold, and another samurai (Mifune), driven to kill Delon and retrieve the sword in an attempt to avert shame for the Japanese, set out to locate the bandit together.

On its most simplistic level *Red Sun* is a beautiful action film. Gunfights, swordplay, rumbles and manhunts abound. Despite its length (nearly two hours, above average for most American films) it manages to keep a sustained pace all of the way.

But this examination is on the most simplistic level. Even on its surface it is much, much more. It is apparent that *Red Sun* is more than another western; it is a beautiful examination of the relationship that grows between Bronson and Mifune.

Distrust

Both Link (the character Bronson plays) and Kuroda (Mifune's character) distrust, almost hate each other at first. Link is nothing more than a necessity to Kuroda, the only means by which he can locate Gauche (Delon) and the sword. The samurai, on the other hand, is merely a bother to Link, and he tries to get rid of him at every opportunity. A strange, but not hostile, atmosphere for a friendship to grow in.

It is in the portrayal of this friendship that the film at once excels and is deficient. There are, perhaps, too many times at which Kuroda's superiority over Link is demonstrated but this excess is easily forgiven, for we get the feeling that Link himself might never have been convinced of the Japanese's equality otherwise. It also makes Link's small triumphs over him all the sweeter.

Jap Jokes

The superiority of the Japanese is also the brunt of several small jokes. He disappears over the side of a cliff, only to reappear seconds later; he is thrown under a pond by a surprise attack, only to beat his attackers. The jokes may take some of the edge over Kuroda's super-humaness but sometimes he does not seem at all like a mortal, and this strains the credibility of the film ever so slightly.

Red Sun has the director's delicate, almost lyrical, touch with the growth of the relationship always in the foreground, but never obviously so. When both men are firm partners, it seems only natural on the basis of what went before. Terence Young, the director, keeps a firm grip on the relationships between the actors and a level hand on the execution of those ties. As a result, *Red Sun* is marvelously enjoyable to watch and to think about afterwards.

The Far East and the American West have met successfully — one can only hope for more.

HOCHBERG

minutes or so, Dern is the only visible human in the film. He shares the picture with the special effects and, in general, plays the psychotic hijacker with true brilliance. It is only the embarrassing script that detracts from his performance, as in one scene in which he laments that a young girl will never get to eat real food or "feel the sweet touch of a leaf in her hand."

Dern makes it easy to say that he alone overshadows the film's effects but, in truth, such a comparison this facet of the film is made badly. Many of the space sequences and camera set-ups are derivative from *2001* (not surprisingly, but lack the sense of wonder that Kubrick's effects generated in us. Perhaps this is because we have seen it before, perhaps it is that Kubrick's canvas was not as restrictive (he did not worry about a story as much as Trumbull had to), or perhaps it is that the effects were simply more scientifically accurate in *2001*. Whatever the reason, this film's effects come nowhere near Kubrick's, a comparison which is forced on us by the film.

Trumbull's attempt to add a visible plot to the beauty of *2001* ultimately failed when not enough attention was devoted to either the effects or the story. We are left with something we don't really need — a pale carbon copy of *2001*.

A Fine Fiddler On The Roof

By NORMAN HOCHBERG

It is almost useless to follow the normal critical process and review Norman Jewison's film version of *Fiddler On The Roof* as if there had been no play before it. It is almost impossible to analyze the film version on its own merits (of which there are many), as any review is doomed to make comparisons with the stageplay. It is almost tedious to write the standard review form analyzing the film's plot, so well is it known.

Still, I will try.

Fiddler On The Roof is the Jewish version of the film *Joe Tevye*, *Fiddler's* star (I hesitate to use the word hero, as all of Tevye's heroic characteristics are as subtle and as common as a white blood cell's) is the Jewish Joe, a man who is bewildered by his times. The main difference between the two films is that *Fiddler* is a portrayal in which one can sympathize with Tevye (played rather well by Topol, an Israeli actor) to the point where one can be personally involved with the film.

Very Much A Musical

The film does not run at an incredibly fast pace (as did Joe), but rather proceeds slowly through its allotted three hours. It meanders from incident to incident and it is hard to believe, in retrospect, that the film covers so many years from start to finish. Its characters do not visibly age and they seem emotionally constant. Normally, this is the sign of a lousy film. In fact, there is only one genre where one can get away with it — the musical. And, fortunately, for all involved, *Fiddler On The Roof* is very much a musical.

The trouble with movie musicals is that the depersonalization possible on the stage is not available to the film director, who is practically forced, by the medium he works in, to use close-ups. The sight of a leading lady suddenly bursting into a song (backed up by a hundred-piece orchestra) in the middle of a deserted forest can be quite disconcerting. *Camelot*, a fine example of what can go wrong with a filmed musical, botched its song introductions with incredible agility. Simply filming a stageplay will not do — that is where film started and a return to that point would be truly embarrassing.

However, Jewison is an accomplished film director (*Gaily, Gaily*) with an inborn feeling of what goes and what does not go into film. As a result, *Fiddler On The Roof* is more a movie than a musical, and thus becomes one of the few movie musicals to make it.

Witness the opening scenes. Both *Camelot* and *West Side Story* played overtures over lengthy credits or a totally blank screen. The concept of such an introduction is totally a stage idea; overtures in theatre are usually played to a closed curtain. In films, overtures (or themes, as they are called) are played to a live screen, often to screen action.

In *Fiddler* we are not presented with the pomp of an overture, nor the circumstances of a large orchestra. It begins quite simply with Tevye explaining who he is (a poor milkman), where he lives (*Anatevka*, somewhere in Russia), and what he believes in (the Jewish tradition).

Then, quite cinematically, there is a beautiful build-up concurrently in the music, orchestra size and picture action. With the increase of activity on the screen, it seems only natural that the tempo of the music should build and the number of instruments accompanying Tevye increase. Jewison is well aware that picture and sound are hopelessly intertwined. There is no avoiding that fact, so he doesn't try.

A Film of Change

Tevye, it is revealed, is a man very much concerned with change, and because *Fiddler* is very much Tevye's movie, the film is about change. The film also speaks about the security that one finds in not changing (after all, to follow a tradition means not changing).

To Tevye, who doesn't bother much with tradition when his common sense tells him otherwise, life is *Anatevka*. He is hardly concerned with news of the outside world because it never happens to him. There are traditions aplenty to keep him busy in *Anatevka* without worrying about the Bolshevik Revolution. There is Yente the Matchmaker (played by Molly Fagan in an abnormally funny performance) who finds potential couples after which the girl's father decides whether the marriage is to take place; the rabbi (*Zevie Schacter*) is the final arbitrator on all decisions in the community; and the Jews and non-Jews keep their traditional separation (except when both are drunk).

But, slowly, Tevye's traditions are challenged, forcing a growing awareness of the outside world. His daughters stray farther and farther from home (both figuratively and literally).

In an effort to take stock of himself Tevye rebels against these changes, but is eventually forced to accept



them. When his eldest daughter makes her own match he finds it shocking, but her loved one, Motel the Taylor (Leonard Frey) is a fine man, a townsman and Jewish. So he eventually lets them marry.

Still, Tevye is shaken by the experience and his own reaction to it. Tevye is like a man standing on a beach as the tide comes in; he feels the sand slipping away from under his feet, desperately tries to right himself, but finds it possible to do simply by moving farther up the beach to find new footing. Deep within himself Tevye, like most good conservatives, feels that letting go of one tradition will cause all of the others to fall. He is, almost coincidentally, correct. Still, at some moments, he sees that his traditions must fall in the end.

So, farther and farther up the beach he moves. His second daughter not only makes her own match, but feels no need to ask for his permission to marry at all. Even more shocking is the fact that she is marrying Perchick (Michael Glaser) an out-of-towner, who symbolizes the new move in awareness. "Just because you've always done it that way is no reason to do it that way now," he tells Tevye, and the poor milkman, as he treads farther up the beach, reluctantly agrees with him.

But he is still unsteady; he has been taught to believe in tradition and now his beliefs are once again being questioned. In the end, Tevye agrees with Perchick only because he can make excuses to himself. "After all," he says, "our traditions were once new." Tevye sees change as nothing more than the formation of a new set of traditions.

These are immensely touching moments in the movie, as when Chava (Neva Small), Tevye's youngest daughter, marries a non-Jew against her father's orders. In another moment of rethinking Tevye decides that the tide is coming in too fast, and is quickly becoming a destructive force. He is willing to change his traditions, but he rebels against smothering them altogether. It is at this moment that Jewison's slow pacing is paid back in full — we have been fully prepared for Tevye's internal struggle. We can feel it, and as a result, we feel for Tevye as we could never feel for Joe.

Indeed, even at *Fiddler's* conclusion, when all of *Anatevka's* Jews are forced to leave as a result of the Tsar's pogrom, it is only a matter of retreating, not building a whole new trench. Everyone seemingly remains the same, even through the final cataclysmic

collapse. Despite all of the external changes occurring, internally the characters remain pretty much the same.

This is not to say that there aren't problems with *Fiddler*. Golde, Tevye's wife (Norma Crane) does not have the voice for a musical. Her singing, usually accompanied by Tevye's robust and pleasing voice, is abrasive and unnerving.

In addition, so much of the movie is taken up by Tevye that the other characters seem to be there only to supplement him. On stage it was easier to get away with this, but a close-up is inappropriate for a minor character we just don't give a damn about.

Fiddler's camerawork, though, is unusually fine. Though there are moments when the camera moves a bit too fast, or a bit too much, the filming is far above par. In one scene, for instance, Tevye tells his dream to Golde. The camera is located in a graveyard and we watch as it pans the area. Tombstones, trees, grounds, and ghosts are all in fuzzy blacks and whites. Then, suddenly, a ghost in a red blouse appears. Gradually more and more color is added, while the previously uncolored objects remain so. It is a striking visual effect which, I am sure, took intense cooperation between Jewison, his director of photography (Oswald Morris), and the costume, lighting and set designers. It is pleasing in the extreme.

Each frame of *Fiddler* is likewise painstakingly framed and colored. In its opening sequence image follows image in perfect pairing with the soundtrack (the song "Tradition"). There are shots of treed meadows which are set up so consistently well that their appearance on the screen for a few seconds only does not detract from our awareness of them. Jewison is obviously not only a master director but a master painter as well. There is an intense awareness of the beauty of images in his direction, something akin to most of Stanley Kubrick's camerawork.

Still, most of *Fiddler On The Roof's* audience will be made up of those who are seeing it for its story — either because they have seen it on the stage or they wish to see a well-done, unobtrusive *Love Story* (that is, an emotional picture). For those people there will be many rewards. Suffice it to say that *Fiddler* has survived its perilous transition to the screen. It has come through the ordeal not only intact, but visually improved. It is that rare G-movie worth seeing.

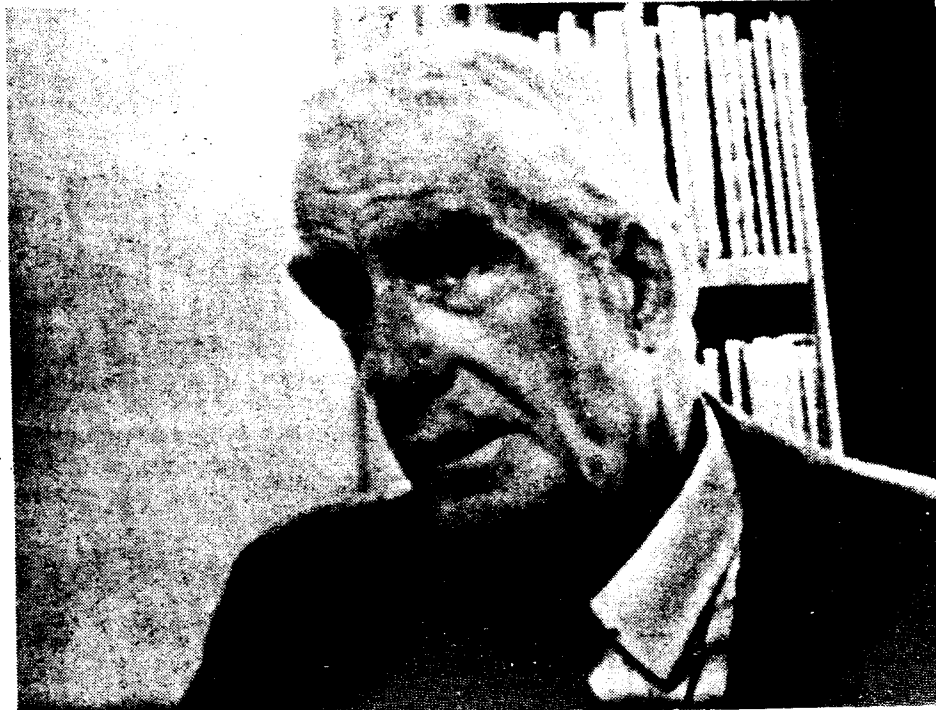
'The Sorrow and the Pity': Ophuls Documentary in Search of Insight

By ED ROBBINS

Few things seem less likely for wide audience appeal than a four-and-a-half hour documentary concerning a French city during the German Occupation of World War II. Unlikely as it might seem, *The Sorrow and the Pity* more than proves itself to be a constantly alive and engrossing film. Indicative of its vitality is the story of its arrival here in the United States.

Directed by Marcel Ophuls, son of the famous filmmaker Max Ophuls, the film was begun as a project for a French government sponsored T.V. network. It was a documentary on the Occupation using Clermont-Ferrand as his microcosmic city. Ophuls was fired from the network as a radical, however, after the 1968 uprisings, but he continued work on it nevertheless. When finished, the French government thought the film revealed too sensitive an area, suppressed it, shunting it to an obscure Left Bank art cinema. Its overwhelming success there not only forced it into the commercial theaters, but sent it throughout much of Europe and now, to the United States.

France did have reason to be sensitive about the film; of all those defeated by Hitler, the government of France was the only one to collaborate, and support his genocidal policies. A doctor, interviewed in the film, tells how the French police were sent to gather all the Jews of Paris above the age of sixteen as well as 4,000 children. The Vichy (collaboration government) Premier was asked to intervene but said he was "...practicing prophylaxis," (purifying the race). The adults, and the children, were all sent to extermination camps. It is easy to judge the man and the police as evil. The evils of Nazism have been dealt with and established in voluminous depth. At this late date it would appear puzzling and repetitious to rake the ground and point the accusing finger, judging actions thirty years past. Ophuls, however, is quite aware of this and it is neither his intent nor approach to judge these actions.



ANTHONY EDEN is interviewed in "The Sorrow and the Pity." Eden was Great Britain Prime Minister during World War II.

Appearing in one of the many interviews which comprise the film, England's Anthony Eden states that anyone who did not live through the actual events of the crisis can fairly judge the behavior of people under the Occupation. Understanding this, Ophuls takes an eminently humanistic stance and seeks after insight and understanding of the experience and reactions of individuals in a political crisis.

Outwardly the *Sorrow's* format owes much to the style of T.V. journalism. The film consists mostly of interviews with people who lived through the Occupation. The photography shows the people in a very straightforward style, no dramatic angles or long shots are utilized. The people are interviewed in their homes or at their work. These are traits of a T.V. news team, as is the informal and non-partisan questioning done by the interviewers, though their work has been done with particular

intelligence in their sometimes subtle, sometimes forthright incisiveness.

Beneath this outward simplicity of style lies a structure that is brilliantly innovative in conception.

The interviews are the basic units forming this structure, and run a wide range of German, English, and French people, from workers to aristocrats. These interviews are supplemented by the use of newsreel, propaganda, and commercial film clips from the period. There is no vocal narrative used to connect the interviews for the viewer. The only commentary lies in the use of these film clips, which function to immediately annotate what has just been said in the interview, either confirming its verity or exposing its falseness. This both merges the past with the present, and gives a constant sense of immediacy to each interview. That is, the commentary is not so much a running commentary on the film as it is a specific commentary to

the interview.

Each unit is also given independent qualities by the fact that they are not general reveries on life during the occupation, but remembrances of specific, detailed experiences in the life of the person being interviewed. These reveries are like short stories.

The metaphor of a fisherman's net in the making helps explain the structure of the film. A net is begun at a center and grows in knotted segments about that center until there are enough segments for the net to adequately perform its function. There is a beginning, a development, and an end, but only in a very loose sense. The inception point appears very much like the rest of the net, and the end (the outer edges) was chosen in relation to its functional usage. If ended at an earlier point the net would still be as much a whole. The size of the catch you're after determines the size of the net.

So it is that this film grows, not linearly, but organically; spreading, reaching, feeling, about its center, the microcosm of Clermont-Ferrand. Rather than polemically herd the audience from point "A" to point "Z", Ophuls demands involvement from the viewer to seek insights in the segments themselves, and in the relationships they form with each other.

As an example, there is an interview with two farmers (brothers) in which they are questioned about their experiences in the war. Involvement in this segment is a rich experience. One may note the women sitting in the doorway of the next room, occasionally shouting comments, and watch the men's reaction to them, setting thoughts going of sexual roles and their implications in that society and in ours. And many other thoughts are set running by the contents of this unit, thoughts beyond that information about the occupation which serves to weave the segment into the wholeness of the film; but the woven information forms a context in which other implications become apparent.

It becomes clear that the majority did not resist the occupation. "Gay Paris" was in full swing during this time. Those who collaborated were those who had vested interests in the establishment of order. Those who resisted were those who had something in their background or personal makeup that caused them to act. (This is perhaps a romantic notion, that the hope for change lies in the hands of the workers and the outcasts, but not taken to extremes seems valid.) Those who did nothing, as individuals cannot be blamed. They give valid reasons (family, age, responsibilities), yet collectively viewed they form the frightening mass of the uncommitted. To move these people to action is the obvious aim of any movement for change, and understanding their behavior is the first step toward this aim. *The Sorrow and The Pity* presents three very important concepts in relation to gaining this understanding.

The first is that the actions of any individual or individuals must be understood in the context of their experience, not in broad generalizations based upon the imposition of your context.

The second is that the individual in a crisis tends to obscure his awareness that anything unusual is happening about him (in the chains of rationalizations).

Lastly, that the noncommitted must be taught to experience the immediacy of their surrounding situation. True to his own philosophy, Ophuls has incorporated a structure that retains immediacy while showing the relationships that form from these immediacies.

Bangladesh: Float Among the Harmonies



BILLY PRESTON: Was among the star-student cast at the Bangladesh concert, on the Bangladesh album and now in the Bangladesh movie.

Along with the record album "The Concert for Bangladesh" comes a mammoth, fully-illustrated book with photos from the concert. How many of those booklets are still packed with the albums they were bought with is a matter of conjecture, but it is safe to say that the pictures didn't add all that much to the music and could easily have been left out of the package.

Now, thanks to intelligent marketing decisions by Allan Klein and George Harrison, we've got a book that does add to the music. It's called (strangely enough) *The Concert For Bangladesh*, and it's a film.

Aside from one scene of Harrison's announcing the show and a too-short sequence of him practicing with Bob Dylan, the entire length of the film is spent viewing the concert. And while that may not interest some people (some of the film's major reviews have read like eighth-grade analyses of *Ulysses* — they simply do not know what to make of it), anyone who has found any interest at all in the music will be captivated by it.

All of the album's songs are there, but are increased in effectiveness by the fine filming and editing. For the first time, I was able to enjoy most of Ravi Shankhar's "Bangla Dhun." There is simply no way to describe the vigor that seeing Billy Preston sing "That's the Way God Planned It" adds to audience interest. Dylan, Harrison and Eric Clapton all benefit from the visuals.

The film is entirely experiential, but in a different way than *Woodstock*. That film wanted you to be part of the audience. *The Concert For Bangladesh* goes one better, by succeeding in making you part of the music — putting you up on the stage, floating in and out among the chords and harmonies.

It is very definitely a treat.

Forum: The Battle Over Violence

(Ed. note: On April 14 Statesman published an article dealing with the Detroit News' policy of banning all X rated films from their editorial and display advertising pages. Comment was invited. Of the five replies printed below, three are decrying this policy while two do not. Both Ashley and Valenti it should be noted, have a vested interest in the financial success of motion pictures while the Des Moines Register (which refused just such a ban; the editorial explaining their action is excerpted below) Cooper and Freeberg do not.

One additional note, some thirty newspapers now have placed restrictions on R and X film advertising.

Text of Ted Ashley's letter:

In every society there is reason for restraint and discipline. We all accept red and green lights, laws against killing people, etc., since citizens obviously cannot be given the right to kill someone with their automobile or gun. However, [the News' decision] is an immediate and growing problem that denies adults the information necessary to make a choice in an area of life where they have every right to do so morally and legally.

This decision by the Detroit News distorts the very purpose of the rating system of which the X rating is a part. The rating system is intended to serve as a guide for parents and to protect children below the age of 17 or 18 depending upon the state

involved. Regrettably, the Detroit News policy denies adults, not merely children, the right to information about an X film. In any event, even if a child below the age of 17 or 18 read a review or saw an ad for an X film he still is prohibited from entering the theatre.

Some other day rational people can debate whether porno pictures should be advertised. It is a valid question concerning freedom of the press and the public's right to information.

However, let's not be distracted today. A Clockwork Orange is not a porno movie. It is a serious film about a society that partially exists today in terms of violence, drugs, repression, etc. If we are not forewarned by films like this, there is the possibility that our society will deteriorate further and the world of A Clockwork Orange will have become a reality instead of a movie. Since the kind of society this film portrays is genuinely undesirable, what better warning and awakening could there be for all of those adults who see this film and care about tomorrow? Would society not have been served well if before the rise of Hitler, a serious and greatly acclaimed film had been released portraying in all its painful detail what life might be in a dictatorship? Under the new Detroit News edict, information that such a film was in town would be kept a secret from its citizens because depicting the horrors of

concentration camps, slave labor, slave prostitution, etc., might result in an X rating.

The prophetic relevance of Kubrick's A Clockwork Orange is best illustrated by an earlier comment in its Detroit News review: "The viewer is forced to evaluate Kubrick's essential premise which the director allows to be advanced by the prison chaplain - 'When a man ceases to choose (between good and evil he ceases to be a man.)'"

When a society of adults is denied full information about a film, it is denied the right to choose. With no reviews, publicity or ads, how would the adult citizens of Detroit have a basis to choose?

Ted Ashley
Chairman, Warner Bros., Inc.

Excerpts from Des Moines Register Editorial:

In recent years legislators and judges have been less certain than they formerly were of what constitutes obscenity. A considerable amount of material which would have been banned a few years ago is now available to the public, at least to the adult public.

One result of this has been less harassment for producers of serious literary and artistic works dealing with sexual themes. A more unfortunate result has been a flood of trashy films, books and magazines, including a rash of X rated movies.

At first glance the issue seems simple: "X rated films are indecent; to avoid promoting indecency, newspapers should ban any mention of them." A few newspapers have adopted such a policy.

Further examination, however, indicates the subject is more complex than condoning or condemning pornography. The issue involves censorship and who exercises it.

We are not pleased by everything we see on the theatre

pages. We would feel much less comfortable, however, if we were to adopt for ourselves the role of determining what movies our readers may see and what books they may read.

If newspapers attempt to close theatres by stopping advertising, they are assuming the function of the legislators and courts in determining what is obscene and deciding what the public may see. We doubt it is in the public interest for newspapers to assume that role.

We frequently decline advertising copy because we think the text or the illustrations are offensive, inaccurate or in some other manner objectionable. The distinction is that we pass judgment on the copy we are asked to print; we do not pass judgment on the product.

Text of Jack Valenti's letter:

The Detroit News' decision violates the essential American principle of the people's right to know and the people's right to make their own choices.

The issue is basic to the very rostrums on which this free society rests. There ought to be no person, nor any enterprise more alert to this principle, and more zealous in defending it, than a privately owned American newspaper.

The X rating does not connote pornography or anything of the sort. X means a film which the Rating Board has judged as an adult film and which, in the opinion of the Board, some parents may find unsuitable for viewing by their children.

A Clockwork Orange is one example of serious, well-intentioned works by men of great professionalism and renown. The Detroit News, by its edict, flings this film into the same category with the rawest, cheapest pornographic film. The rating system never intended this

to be the result of its work.

It would be a collapsing body-blow to the intent and to the substance of the rating system if this coupling of great films and shabby films were to avalanche as a result of the Detroit News' action.

Jack Valenti
President, Motion Picture Association of America

To the Arts Editor:

It seems to me that the only people who are making such a big stink about the issue at all, are the people most intimately connected with A Clockwork Orange. What is this? - a new type of publicity?

William Cooper

To the Arts Editor:

All of the hassling with the X rating has automatically been interpreted as a blow to free speech. This may or may not be, but a large percentage of the blame for this mess must be fed right back into the laps of the MPAA Rating Board, whose job it was to develop the ratings in the first place. To put it mildly, they did a lousy job.

Jack Valenti, president of the MPAA, has been screaming his head off about how the Detroit News has placed A Clockwork Orange in the same category with Hot Leather Whips. Well, despite all of his yelling, he is the one who did it in the first place. He cries that it is not the News' responsibility to determine what is fit, yet by asking them differentiate between "good" and "bad" X films (since the Board makes no such differentiation), that is exactly what he is doing.

True, the Detroit News' decision may be more hysterical than necessary but the Rating Board has had plenty of opportunity to correct this situation. Right now, the movies' worst enemy is Valenti and his ratings.

Arnold Freeberg

COCA'S CINEMA 100

THIS WEEKEND

Friday May 5	7:00, 9:30 & 12pm
Sat May 6	

HELSTROM CHRONICLE

and

Sunday May 7	8:00 & 11 pm
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THE CONFESSION

NEXT WEEKEND

Friday May 12	7:00, 9:30 & 12 pm
Saturday May 13	

Investigation of a Citizen Above Suspicion
and

Sunday May 14	8:00 & 11 pm
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Portnoy, La Mancha Head Prime Film List

In Summer of B-Grade Quality



DIANA SANDS: Plays the role of a black singer rejected by the world because of her love affair with a white man in "Georgia, Georgia."

(Continued from page 3S)

The Life and Times of Judge Roy Bean S — Paul Newman, Ava Gardner, Jacqueline Bisset, Tony Perkins, Tab Hunter, Roddy McDowell, Stacy Keach. D — John Huston.

It seems as if the entire stock of Central Casting is in on this one, a story about the life of the hanging judge, Roy Bean. (AUG)

The Loners S — Dean Stockwell, Pat Strick. No information available.

The Lord of the Rings D — John Boorman.

Apparently Boorman has opted for real actors, not animation, for this adaptation of Tolkien's classic trilogy about Middle Earth. The production is being kept under wraps for the moment.

Loot S — Richard Attenborough, Lee Remick, Hywel Bennet. D — Silvio Narizzano.

Joe Orton's brilliantly scathing black humor play has been turned into a most erratic movie that scores winningly with some fantastically funny dialogue but misses much of the time as well because of inappropriate and miscalculated direction. —LI

Macunaima S — Macunaima. D — Joachim Pedro de Andrade.

A documentary style story about cannibalism and cannibals which is, in the end, a story of a Brazilian devoured by Brazil. A multi-leveled film.

The Magnificent Seven Ride S — Lee Van Cleef, Stephanie Powers. D — George McCowan.

We know they ride (we've seen them do it through sequel after sequel after sequel) — we want to know when they'll stop. —NH (AUG)

Malcolm X A documentary based on the book *The Autobiography of Malcolm X*. (MAY)

Man of LaMancha S — Peter O'Toole, Sophia Loren, James Coco. D — Arthur Hiller.

Neither O'Toole nor Loren can sing, Hiller directed *Love Story*, and this thing looks like it has gotten out of hand.

The Mechanic S — Charles Bronson, Jan Michael Vincent, Keenan Wynn, Jill Ireland. D — Michael Winner.

Organized crime is getting to be a big thing now. Here we follow it in California and Italy.

My Uncle Antoine D — Claude Jutra. No information available.

Necromancy S — Orson Welles, Pamela Franklin. D — Burton F. Gordon. No information available.

Night Child S — Britt Ekland, Mark Lester. D — Charles Jarrott.

The machinations of a precocious 12-year-old boy who almost destroys his father's second marriage. (JUNE)

Oh Calcutta S — the original cast. D — Hillard Elkins.

A filmed transcript of a performance of the play. (JUNE)

Patt Garrett and Billy the Kid D — Sam Peckinpah

Focuses on the three-and-a-half month period between the time that Billy staged his most spectacular escape and Garrett's final confrontation with him.

Personals

An examination of the people who place or answer the sexually oriented advertisements in underground newspapers. Note: the word "examination" is a publicity word — translated roughly it means that this will be an X-picture with the only "redeeming social value" being that it "examines" some problem. Get it?

A Place Called Today S — Lana Wood, Cheri Caffaro, Richard Smedley. D — Don Schain.

The problems of a black major candidate in a large eastern industrial city and the differing viewpoints held by a large segment of the population which have a direct bearing on his campaign. (JULY)

Play It Again Sam S — Woody Allen. D — Herbert Ross.

Based on Woody Allen's play about a man with a Humphrey Bogart hangup. (JULY)

Pocket Money S — Paul Newman, Lee Marvin, Strother Martin. D — Stuart Rosenberg.

Two cowboys in the contemporary West do small rustling jobs to get some pocket money. Most of their schemes turn to dust as does the film, a soggy, silly mess. —NH (MAY)

Portnoy's Complaint S — Ernest Lehman. The novel they said couldn't be filmed comes back to haunt us. (JUNE)

Prime Cut S — Lee Marvin, Gene Hackman, Eddie Egan. D — Michael Ritchie.

See review on page 7S. (JUNE)

The Public Eye S — Mia Farrow, Topol, Michael Jayston. D — Sir Carol Reed. A jealous husband hires an ebullient Greek detective to follow his young wife. The film might have worked as a one-act play but it is overly stretched to feature length. There are too many cliches and too much London travelogue. Very few laughs. —LI

Pulp S — Michael Caine, Mickey Rooney, Lisabeth Scott. D — Michael Hodges. A ghost writer transcribes the memories of a film star of the gangland movies of the thirties.

Puppet On A Chain S — Sven-Bertil Tuabe, Barbara Parkins. D — Geoffrey Reeve.

Based on Alistair MacLean's book about an American undercover agent sent to Holland to smash a world-wide drug ring.

Rabbits

A science fiction drama based on a novel by Russell Bradden in which rabbits grow bigger than 'Harvey' and pose a threat to the world.

Red Sun S — Charles Bronson, Toshiro Mifune, Alain Delon, Ursula Andress, Capucine. D — Terence Young.

See review on page 5S. (JUNE)

Return of Sabata S — Lee Van Cleef. D — Frank Kramer.

Just in case you ever cared about "The Man In Black" in the first place — he's back!

Return to Wuthering Heights D — Robert Fuest.

Details the portions of the Bronte novel that were not covered in either the original *Wuthering Heights* or last year's remake.

The Revengers S — William Holden, Ernest Borgnine, Susan Hayward. D — Daniel Mayes.

An action-adventure western set in 1875; the story of a rancher who undertakes the relentless pursuit of a band of renegade Indians, led by a comanchero, who pillaged his ranch during his absence and slaughtered his wife and children. To help track down the killers and extract his vengeance, he hires six condemned murders from the chain gang of a Mexican prison. (JUNE)

Rivals S — Joan Hackett, Robert Klein, Scott Jacoby.

No information available. (JULY)

The Ruling Class S — Peter O'Toole, Alistair Sims, Harry Andrews. D — Peter Medak.

A black comedy about the fourteenth Earl of Gurney who thinks he is God. (AUG)

Savage Messiah S — Dorothy Tutin, Scott Anthony. D — Ken Russell.

Set in the years preceding World War II, this story focuses on Henri Gaudier, a revolutionary young French sculptor, and his love affair with Sophie Brzeska, a Polish woman twice his age with whom he conducts a liaison under the guise of brother and sister.

Shaft's Big Score S — Richard Roundtree. D — Gordon Parks.

Sequel to *Shaft*.

Silent Running S — Bruce Dern. D — Douglas Trumbull.

See review on page 4S.

Slaughter S — Rip Torn, Jim Brown, Stella Stevens.

(Continued on page 10S)



PAUL SHERMAN: is put to death in a unique manner in "Puppet on a Chain."



BARBRA STREISAND AND RYAN O'NEAL CLATTER THROUGH "WHAT'S UP, DOC?"

(Continued from page 9S)

A Mafia chieftain is the object of a Mexico pursuit in this drama of a Green Beret veteran trying to avenge the murder of his parents (there seem to be a lot of films about revenge this summer). (AUG)

Slaughterhouse Five S — Michael Sacks, Ron Leibman, Eugene Roche, Valerie Perrine. D — George Roy Hill.

The phenomenally successful translation of Kurt Vonnegut's brilliant novel onto the screen. Its excellent acting and fine grasp of the concepts on which Vonnegut based his novel make this one of the finest films of 1972 thus far. —NH

Smic, Smac, Smoc S — Catherine Allegret, Jean Collomb. D — Claude LeLouche.

A picaresque tale of three workers off on a weekend binge to celebrate the marriage of one of them. This low budget experiment (it is the first in a projected series of inexpensive films) is somewhat agreeable but not particularly exciting. At its best moments it has the quality of charm. —LI.

Snoopy, Come Home S — guess who? D — Bill Melendez.

The sequel to *A Boy Named Charlie Brown*, with entire clean-limbed bunch. (JULY)

Someone Behind the Door S — Charles Bronson, Tony Perkins. D — Nicolas Gessna.

A competent, sometimes engrossing little mystery highlighted by a fine premise (a doctor molds the identity of an amnesia victim) and an entertaining performance by Charles Bronson. —LI

The Sorrow and the Pity D — Marcel Opuhls.
See review on page 7S.

Steelyard Blues S — Jane Fonda, Donald Sutherland, Peter Boyle. D — Alan Myerson.

No information available. (SEPT)

Stranger in a Strange Land

The film version of the Robert Heinlein novel that has attained cult status on campuses across the country. It deals with a human raised by Martians who have the key to happiness.

Tchaikovsky D — Dimitri Tiomkin.

This film got an Oscar nomination for the best foreign language film but is considered an excellent film anyway.

Ten Days' Wonder S — Orson Welles, Tony Perkins. D — Claude Chabrol.

Based on an Ellery Queen novel. (JULY)

Thumb Tripping S — Meg Foster, Michael Burns. D — Quentin Masters.

The adventures of two young hitchhikers who are, in the tradition of all movie youth, "in search of their identity." (JULY)

The Tin Man

Kurt Vonnegut's satirical screenplay about a computerized society.

The Top of the Heap S — Christopher St. John.

No information available. (MAY)

The Trial of Billy Jack

The sequel to the horrendous *Billy Jack*, the story of a martyred commune. —NH

Trinity Is Still My Name S — Terrence Hill, Bud Spencer.

No information available. (JULY)

Waldo D — James Clark

A drama which examines the strange experiences of a man who undergoes total bodily transformations.

The War Between Men and Women S — Jack Lemmon, Barbara Harris, Jason Robards. D — Men Shavelson.

Based on a group of James Thurber cartoons and writings. Lemmon portrays a bachelor who learns his failing vision will eventually result in total blindness.

What's Up Doc? S — Barbra Streisand, Ryan O'Neal. D — Peter Bogdanovich.

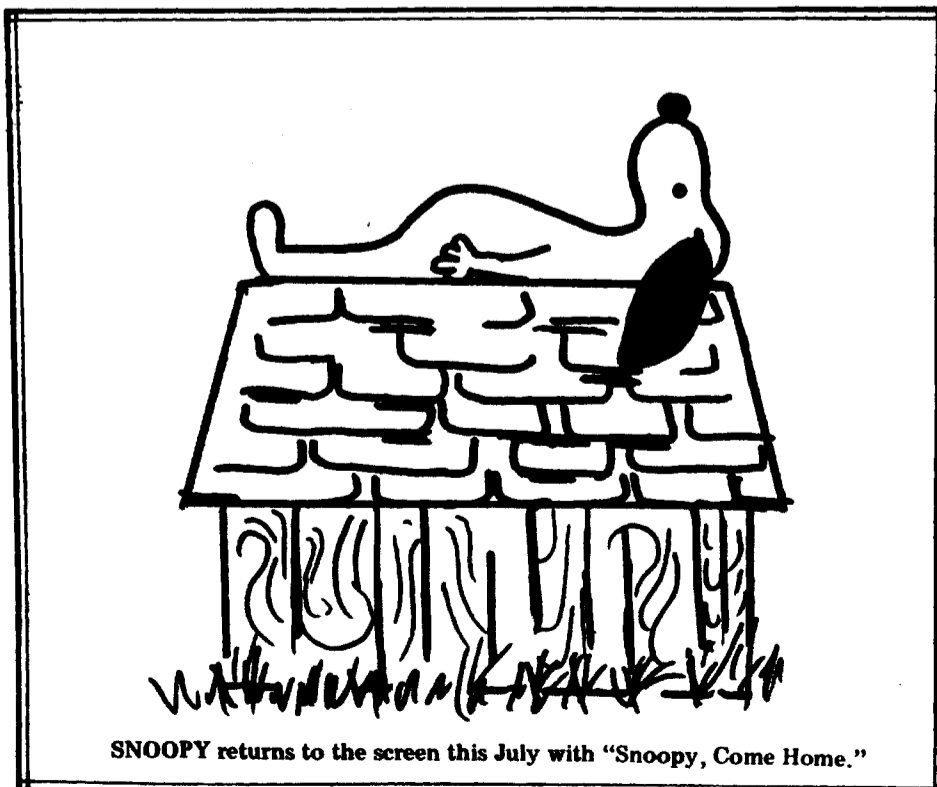
A rather slow, stupid and silly comedy which manages to copy (but not spoof) dozens of old films. The dedicated movie fan might just enjoy himself afterwards by finding the references to older films, but, quite simply, it isn't worth letting your behind fall asleep for it. —NH (MAY)

Where Does It Hurt? S — Peter Sellers, Joann Pflug, Eve Bruce. D — Rod Amateu.

A comedy about the medical profession.

Z.P.G. S — Oliver Reed, Geraldine Chaplin, Don Gordon, Diane Cilento. D — Michael Campus.

A bleak futuristic film set in a future when having babies is illegal. A couple decides to become parents, not being satisfied with the mechanical baby the state has provided them as a pacifier. The substance of the screenplay is pretty slim, nothing really taking place most of the time. Many of the scenes are rather skimpy and Michael Campus' direction over-emphasizes their skimpiness. He has also allowed his characters to walk through their roles and obliterated any pacing possibilities available (at the end when a chase scene is possible he avoids it by reaching for a falsely sentimental note as a prelude to a totally improbable ending). —LI



SNOOPY returns to the screen this July with "Snoopy, Come Home."

Tuesday Flicks To Present Bergman Festival

For the past several months, the Stony Brook Union has been showing a fine series of films every Tuesday night. "Tuesday Flicks," as the series is called, has shown one film every week with such diverse presentations as Roman Polanski and the Marx Brothers.

Next year, should the Union budget referendum be passed, "Tuesday Flicks" will expand its screenings to two films a week. In addition, each week's films will be centered on a theme. Films by Francois Truffaut, Woody Allen, Luis Bunuel and Charlie Chaplin are planned. Also scheduled is a three-week Ingmar Bergman film festival and a two-week Humphrey Bogart festival.

Next year's schedule, compiled by Gary Samore of the Union and Catherine Michaels of the Newman Community, looks this way:

Ingmar Bergman Festival (September 12, 19, 26)

The Seventh Seal
Virgin Spring
The Silence
Through A Glass Darkly
Wild Strawberries
Smiles of a Summer Night

Francois Truffaut Films (October 3)

400 Blows
Shoot the Piano Player

Jean Renoir Films (October 10)

Rules of the Game
The Grand Illusion

Roman Polanski Films (October 17)

Knife In the Water
Cul-de-sac

Vittorio De Scia Films (October 24)

Umberto D
The Bicycle Thief

Paul Newman Films (October 31)

Cool Hand Luke
The Young Philadelphians



Next fall the Student Union will sponsor a twice-weekly film series with occasional film festivals. During the first few weeks four of Ingmar Bergman's early films will be shown. Bergman most recently has directed "Touch."

English Comedy Films (November 7)

I'm All Right Jack
Our Man In Havana

Akira Kurosawa Films (November 14)

The Lower Depths
Ikiru (To Live)

Alfred Hitchcock Films (November 21)

Spellbound
Dial M For Murder

Czechoslovakian Films (November 28)

Loves Of A Blonde
A Shop on Main Street

W. C. Fields Films (December 5)

Million Dollar Legs
Six of a Kind

Humphrey Bogart Film Festival (December 12, January 16)

The Maltese Falcon
The Caine Mutiny
The Big Sleep
Key Largo

Fritz Lang Films (January 23)

Beyond A Reasonable Doubt
While The City Sleeps

Luis Bunuel Films (January 30)

The Exterminating Angel
Viridiana

Federico Fellini (February 6)

I Vitelloni
Il Bidone (The Swindle)

Charlie Chaplin (February 13)

The Gold Rush
Tillie's Punctured Romance

Orson Welles Films (February 20)

Citizen Kane
Immortal Story

Shorts (February 27)

The Critic
Why Do You Smile, Mona Lisa?
The Cage
The Blood of the Poet

Marlon Brando Films (March 6)

The Chase
On the Waterfront

Buster Keaton Films (March 13)

The General
Seven Chances

Alain Resnais Films (March 20)

La Guerre Est Finie
Hiroshima Mon Amour

American Gangster Films (March 27)

Public Enemy
Little Caesar

Woody Allen Films (April 3)

What's Up Tiger Lily?
Take the Money and Run

John Ford Films (April 10)

The Informer
Lost Patrol

Marcello Mastroianni Films (April 24)

The Tenth Victim
Yesterday, Today and Tomorrow

Jean-Luc Godard (May 1)

Les Carliniers
Alphaville

Russian Films (May 8)

Ballad of a Soldier
The Cranes are Flying

Sherlock Holmes Films (May 15)

House of Fear
Sherlock Holmes and the Secret Weapon

On The End-Term Screen This Weekend - Relief

(Continued from page 12S)

picture as an unwanted favor) never interferes with the film. Susan George plays his wife as a slightly immature (but not annoyingly so) woman. Even the bit parts look fine.

Put Hoffman and George together with Straw Dog's fine plot, theme and pace and the result is an excellent movie.

Plus, at the College Plaza 1 - Medium Cool.

Three Village Theatre

The Cowboys - starring John Wayne. Directed by Mark Rydell (PG)

Not reviewed at the present time.

Fox Theatre

I Want What I Want - starring Anne Heywood and Harry Andrews. Directed by John Dexter (R)

I Want What I Want is a total, absolute waste.

I do not make this decision lightly; I have thought about it several times. I have thought about the many persons who have labored on the film - John Dexter, who directed it, Anne Heywood, who starred in it, Gilhan Freeman, who authored the screenplay, and even Judith Crist, who alone among the national critics saw enough good in the film to give it a review worth reprinting in the film's ads. All of these people, obviously, saw good in the film. I simply wonder what it was.

I Want What I Want is such a failure that it is a burden to list all of its faults.

Suffice it to say that it has no redeeming values of any sort (it's the story of a man who just doesn't like himself as he is, so he decides to run away and live like a woman). Oh well, maybe one redeeming feature - after this one, any film has to be better.

College Plaza 2

Klute - starring Jane Fonda and Donald Sutherland. Directed by Alan Pakula (R)

Klute is a sharp, slick thriller about murder, perversion, paranoia, prostitution, and all the rest of the ugly things in the big (read 'sin') city. Donald Sutherland, the small-town cop, finds himself embroiled in the missing person's search of his best friend.

Director Alan Pakula, who drew a memorable performance from Liza Minelli in *The Sterile Cuckoo*, manages to maintain his sense of rhythm of a scene and accuracy of his camera eye. There's something to be said for his talent with actors, for under his guidance Jane Fonda gives her best performance to date, an acting job that won her the Academy Award.

and

McCabe and Mrs. Miller - starring Julie Christie and Warren Beatty. Directed by Robert Altman (R)

After his inventive direction of *Brewster McCloud* and *M*A*S*H*, Robert Altman's newest venture is a fitfully fascinating failure, flickering with fine moments, good second characters and stretches of great power.

Three Village Theatre (next weekend)
Diamonds Are Forever - starring Sean Connery. Directed by Guy Hamilton (GP)

For 007 fans disappointed by the unorthodox script of *You Only Live Twice* (translation - it did not follow the book) there will be no solace in Albert Broccoli and Harry Saltzman's new James Bond film, *Diamonds Are Forever*. But if Fleming is turning over in his grave over the changes, the chances are that he's smiling at the same time, for out of this mutation has emerged a Bond film like old times.

The plot is utter nonsense, of course, but we love watching it just the same. Sean Connery is so suave and cool that he makes us forget the impossibility of one man tying up the entire Las Vegas Police Car Division (which Bond does in one of the film's brilliant chase sequences). For

an evening of entertainment *Diamonds Are Forever* is first-rate. James Bond fans of yesteryear can rejoice - Bond is back!

Cold Turkey - starring Dick Van Dyke, Bob Newhart and Bob and Ray (GP)

A delicious, malicious irreverent comedy whose cynicism is not at all completely successful. The movie is a publicity stunt which backfires with the residents of an Iowa town who pledge to give up smoking for 30 days.

Other Area Pictures

COCA Sunday Movie (next weekend)
W.C. Fields and Charlie Chaplin shorts.

Graduate Cinema

Wild One - starring Marlon Brando

Graduate Cinema (next weekend)
The History of the t.v. Commercial



Sean Connery looks like he's about to kill, and he does in "Diamonds Are Forever," next week at the Three Village Theatre.

At Last... 'On The Screen' Is Over

By NORMAN HOCHBERG

It seems like a long time ago that we first arrived on campus to be treated to the joys of *The Illustrated Man* and *The Trygon Factor*. Actually, it's only been eight months but there is an antithesis to the old axiom that "time flies when you're having fun."

Now that we have had just about come full circle in the school year, it seems only fitting that the area's films, too, are repeating. COCA's *The Hellstrom Chronicle* was first released last summer. *Diamonds Are Forever* was released at the end of last term and *Klute* has been making the rounds for so long that it is almost useless to print the reviews of it.

Still, there are these few more weeks until the end and the neighborhood films plod ever onward. Your best bet this weekend is to drive (or hitch, if the weather is amenable) into Port Jefferson Station where the Brookhaven is showing *Straw Dogs*, one of last year's best pictures. It may be around for a while so don't stop studying for your calc final (even though you'd enjoy yourself more at the movies).

This is most probably the last "On the Screen" of the year. This film supplement should provide you with enough to do until school resumes in the fall. It's been a long road, but well worth it — after all we did get *Woodstock*, didn't we?

Cinema 100

The Hellstrom Chronicle — starring driver ants, termites, locusts, mayflies, moths, black widow spiders, butterflies, bees, and Lawrence Pressman. Directed by Walon Green (G)

Upon viewing certain films you twist and turn in your seat, possibly rubbing or scratching. In most instances this can be attributed to boredom, but, in the case of this weekend's COCA presentation you will be reacting to the insects that you are seeing in *The Hellstrom Chronicle*. Your momentary feeling that the insects are all around is intensified and extended by the message of the film — that insects, not man, will inherit the earth. This is an idea that has probably never occurred to most people since it does not affect us presently, but this is a warning for the future and that perhaps it is time to start worrying about it. Since we do not give this matter much thought the melodramatic form of presenting the film does seem rather extreme.

Lawrence Pressman portrays Nils Hellstrom, a fictitious entomologist who narrates the film. By counterpointing examples of human behavior, the insect behavior, he shows the amazing adaptability of insects, and how they are dedicated to conserving their species. He is telling us to beware, that the insects have a 300-million year evolutionary head start and there is no catching up. He shows a termite colony whose queen lays an egg a second, and a mile long procession of 20-million blind driver ants who devour everything that comes in their path. All this is done with astonishing visual beauty through microscopic closeups of the insects, enlarging them to near-human size. When they show the black widow spider you are so close that you feel as if you are caught in her web.

So if upon reading this you are beginning to scratch and look for insects on the floor, save it for when you see *The Hellstrom Chronicle*. The power of suggestion is strong, but the power of the film media and the visual experiences is even stronger.

—Susan Horwitz

CINEMA 100 (next weekend)

Investigation of a Citizen Above Suspicion — starring Gian-Maria Volente and Forinda Balkan. Directed by Elio Petri

Investigation of a Citizen Above

Suspicion succeeds on three levels — as a commercial thriller, as an undiluted piece of leftist propaganda, and as a personal paranoid statement on life.

The central figure of the film is a success as the head of homicide, and is promoted to be the head of political intelligence. On his last day at his old job he goes to his mistress' apartment, perversely makes love to her (they play a charade of him killing her) and her orgasmic groan of ecstasy is mingled with pain as this time he actually does kill her. He carefully leaves evidence in the

a sensitivity to the texture of the jerry-built hell in which the victims of Stalin's death throes are confined. It never falters as to light or sound or the appalling detail that makes this nightmare inescapably credible.

—Ed Robbins

Three Village Theatre

The Carey Treatment — James Coburn, Jennifer O'Neill and Pat Hingle. Directed by Blake Edwards (PG)

Dr. Peter Carey is an iconoclastic pathologist who comes from a California hospital to one in Boston because "they

production is a handsome if simple-minded history lesson employing a mob of actors who have to deliver a good deal of exposition to bridge the scenes from one castle to another.

There seem to be a lot of castles involved and since they are gloriously beautiful, *Mary, Queen of Scots* often becomes a visually gorgeous movie to look at. But the raging battle of wills that is taking place amidst such stunning settings never catches fire the way it should. The movie simply marches from one set to another, never gathering any



Dustin Hoffman plays a young American mathematician seeking to avoid taking a stand in "Straw Dogs" now at the Brookhaven and College Plaza 1 Theatres.

apartment to point completely toward himself as the murderer, for he knows that he is untouchable, a citizen above suspicion.

Petri is perhaps too unrelenting in relating his character's perversions to the oppression of the government, but what he lacks in subtlety he makes up for in gut-clutching power. And if his Freudianism is a bit too much, his physical representation of perversity is brilliant. In exploring his character's relationship with his mistress his use of silent visuals and color far surpasses anything previously done by the director whose chief claim to immortality was Ursula Andress' shooting bra in *The Tenth Victim*.

—Steven Ross

COCA Sunday Movie

The Confession — starring Yves Montand.

Directed by Costa-Gavras

The Confession is from the same fine hand that molded *Z*. Once again Costa-Gavras has taken a true event and, by intermixing documentary and fast paced detective styles, transformed it into a dynamic and engrossing experience.

The event was the denunciation and imprisonment of Artur London (a high Czech Communist bureaucrat) during the Stalinist trials of 1951, at which he publicly made a false confession.

The Confession was widely acclaimed at its release. The following comments from Robert Hatch, writing in *The Nation* are typical of this response:

It is an exquisite film, constructed with

offered me more money." Within a very short time though, he is playing detective more than studying tissues, as he tries to clear a colleague of a charge of "murder by abortion." Such is the main thrust of Blake Edwards' *The Carey Treatment*, a most pleasant little entertainment that, although containing nothing particularly exceptional, does handle the material that is there most gracefully and stylishly.

Not once does the film bog down or lose its destination, and several times scenes appear which greatly enhance the quality of the production. The credit for this must go to Edwards. In lesser hands this script could certainly have turned into a very dull item. The actual mystery and its solution are not that overwhelming, but Edwards' fine sense of pacing adds a great deal. What makes the film so pleasurable is the fine mood evoked, a sort of feeling that is company one wants to keep. Another nice touch is the presence of little humorous moments which, rather than stick out and seem like comic relief, fit in ever so smoothly as part of the total film.

This is far from a perfect thriller, but somehow Edwards has really transcended his material to make it into a very affective and exceedingly pleasant piece of entertainment.

—Lloyd Ibert

Port Jefferson Art Cinema

Mary, Queen of Scots starring Vanessa Redgrave, Glenda Jackson, Patrick McGoohan and an additional 19 persons, all famous actors. Directed by Charles Jarrott (PG)

Accuracy aside, this mammoth

sense of momentum or impending doom. Whether *Mary* was a misguided martyr of a scheming villainess is an issue never bothered with. She just seems to be a young woman who enjoys running into her fellow countrymen on the beach at sunrise.

Brookhaven Theatre and College Plaza 1 *Straw Dogs* — starring Dustin Hoffman, Susan George and David Warner. Directed by Sam Peckinpah (R)

Seldom have I been so gripped by plot as I was while viewing *Straw Dogs*. Hanging onto every line, I hungered to see the action progress, yet was horrified when it did. So tightly intertwined are plot and theme in this picture that our closely following forces us to follow the other.

Straw Dogs examines just why humans are so horrible. A young college professor interested in theoretical things flees America to England, hoping to avoid taking a stand on issues he has avoided in the States. Taking his wife with him, he sets himself up in a small town to do some research into some esoteric mathematical principle.

But the townspeople begin to taunt him. First they harass his wife, then sexually assault her, and finally terrorize his house. Hoffman, the professor, who has taken a cool anti-violence stance, is pushed further and further until he can no longer take such torment.

The magnificent plot is helped immensely by the film's excellent acting. Somehow Hoffman's spineless image in his acting (he always looks like he's in the

(Continued on page 115)