

Statesman

Wednesday, April 4, 1979

Stony Brook, N.Y.
Volume 12, No. 87

Council Condemned By Faculty Senate For Picking Pond

By MARK SCHUSSEL
and STEPHANIE SAKSON

The Faculty Senate condemned the Stony Brook Council for recommending Acting University President T.A. Pond for the presidency in a resolution the Senate passed Monday.

The recommendation, which was made to the State University of New York (SUNY) Board of Trustees, will be considered by the Board at its April 25 meeting, Council member Mitchell Grotch said.

The resolution stated that "the Stony Brook Council disregarded the stated opposition of the representatives of the faculty, staff and students," and gave the Senate's executive committee the authority to inform SUNY Chancellor Clifton Wharton and the trustees of the action.

University Senate Chairman Gary Thomas said about 60 percent of the Senate voted for the resolution, but no official tally was recorded.

Thomas said the Senate was upset that Council

chose Pond in view of the quality of the candidates who were found by the search and the fact that many faculty feel it is time for new leadership and direction.

Another resolution, which recognized Pond's contributions to the University, but stated that the University needed a new leader, was not voted on because the Senate lost quorum 2½ hours into the meeting.

Although Council Chairman R.C. Anderson was unavailable for comment, Deputy to the President John Burness, the Council's staff secretary, said the Council was advised by the Presidential Search Committee and about 15 University administrators.

Thomas said the two resolutions were presented by the Senate's executive committee, but the resolution condemning the council was amended.

The original draft also stated that the Council disregarded the search committee's work.

"A list submitted to the



STUDENTS CROWD inside the room to protest the proposed closure of dormitory bars.

Statesman/Dan Schuster

Fewer Bars Soon?

By LARRY RIGGS

After 200 students protesting the proposed closure and restriction of dormitory bars jammed the University Student Business Committee's meeting Monday, the Committee asked the bar managers to draft a counterproposal.

The students crowded themselves into a small conference room on the fourth floor of the Administration building to protest University Business Manager Robert Chason's proposal to close Baby Joey's in Irving College and the Benedict Saloon. The proposal would also restrict the James Pub to the sale of beer, Whitman Pub to

the sale of hard liquor, and Sanger Wine and Cheese to serving only wine.

In the brief meeting with campus bar managers that followed the committee meeting, Assistant University Business Manager John Williams, the committee chairman, asked the bar managers to devise a counterproposal, which would include an opinion survey of residents living in buildings with bars, and a review of the technical problems the bars face. Williams said he formulated the original proposal with Chason because, "We had several complaints from students living in the buildings because of the loud music and

(Continued on page 3)

Senate Votes for SB Building Funds

By MELISSA SPIELMAN

The first step has been taken toward construction of a Central Academic Tower in the University's academic mall area.

The New York State Senate voted Monday night to add \$1,787,000 to the proposed executive budget to cover the planning costs of the Tower.

The State Assembly and Governor Hugh Carey, however, must also approve the addition to the budget before the proposed tower which would house liberal arts departments could be built.

Carey promised his budget would include \$1.75 million for the planning when he visited the University October 28. At the opening of the University's Museum of Long Island Natural

Sciences he said, "I will seek executive budget funding for the planning of the Central Academic Facility to bring the liberal studies departments under one roof."

Top Priority

When Carey did not include the money in his budget, his advisor on education, Hank Dullea, explained that top priority had gone to completion of existing structures rather than the initiation of new ones.

However, State Senator Kenneth LValle (R,C - Port Jefferson) announced yesterday that through a "bipartisan effort" of the educational and fiscal committees in Albany, the Senate had voted to appropriate planning funds for the \$23.6 million building.

"There was a commitment made and a real need for the Tower," said an informed legislative



Statesman/Rich Rosenberg

GOVERNOR HUGH CAREY

source, who added, "It was part of an all-over plan for the state; there's an attempt to finish campuses."

University Deputy to the President John Burness said the Tower "will provide badly needed classroom and office space, mainly for liberal arts programs that don't have [adequate] facilities at present." These include the English, Foreign Language and Philosophy Departments, he said.

Attractive

"The University is determined that the new building will become a highly attractive architectural and aesthetic focus for the main campus," Acting President T.A. Pond said.

He added, "We're delighted at the news conveyed by Senator LaValle that he has been successful at his efforts in the Senate to secure this major academic structure which is crucial to the completion of the campus."

Main Desk Offers Are In

By BROOKS FAUROT

Three offers have been made for operation of the Stony Brook Union main desk, which is presently occupied by Cookie Clown.

The offers, which were placed by Lackmann food service, Bowling Alley Manager Larry Roher and Cookie Clown owner Frank Gerardi, will be considered by the Faculty Student Association's (FSA) Board of Directors this afternoon.

According to several Board members, both Lackmann Food Service and Gerardi have asked for three year contracts. "A three year contract

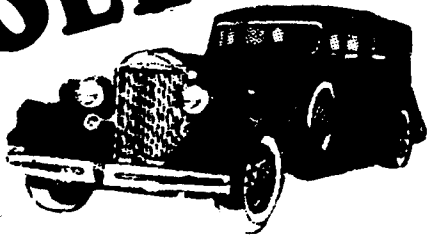
will allow me to get better deals with vendors, which will enable me to get lower prices," Gerardi said. However, Polity Vice President Mike Genkin, also a Board member, said, "If they have to renew in one year, it will keep them on their toes."

Roher's offer proposed that FSA operate a service directly through him. "I want FSA to take it back for themselves," said Roher. "As a student, I can't see why Cookie Clown is only returning \$12,000 to FSA for the prices being charged."

But FSA president Anne Velardi

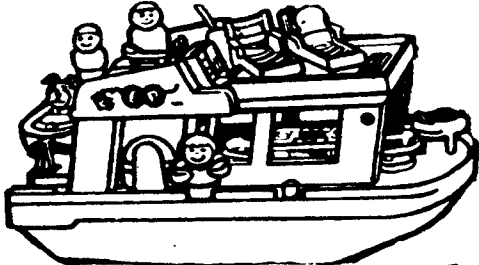
(Continued on page 3)

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International

Paris (AP) — The entire summer dress collection of Paris couturier Per Spook was stolen from a truck in front of his workshops, police reported yesterday.

The \$240,000 collection of the 38 year old Norwegian born designer had just returned from a showing in Munich, West Germany, on Monday. The truck driver had stopped to pick up mail and when he returned, the truck's alarm system was disconnected and the truck empty.

Spook won the "Golden Needle" award last year for the most original Paris collection. Members of his staff said the originality of the dresses made it impossible to sell them.

Copenhagen, Denmark (AP) — Two youths attacked and beat two mailmen and snatched their mailbag containing \$577,000 in cash and

\$327,000 in checks, police reported yesterday.

Police said the mailmen were making their regular morning delivery of cash from a post office to a nearby bank. Witnesses told police the young men knocked the mailmen to the ground and then kicked them before driving off in a car.

Officials said the two mailmen were hospitalized with concussions.

Bangkok, Thailand (AP) — The Vietnamese air force has increased its troops and number of combat planes by 10 percent "in the wake of the Chinese war of aggression," Radio Hanoi reported yesterday.

In a recent report, the London-based Institute of Strategic Studies said the Chinese had 400,000 men and about 5,000 combat planes, while the Vietnamese had 12,000 men and 300 combat planes.

National

Philadelphia (AP) — Eugene Ormandy has asked to be relieved of his post as music director of the Philadelphia Orchestra at the end of the 1979-80 season, ending an era in music that has never been seen before and likely never will be seen again.

Ormandy, 79, has held the post since 1936 and is only the fourth conductor to lead the orchestra since its founding in 1900. When he walks off the podium at a concert in Saratoga Springs, N.Y. in August 1980, he will have devoted 44 years to his demanding post.

Austin, Texas (AP) — About 20 Arab protesters disrupted a speech by Ahmed Esmat Abdel Meguid, the Egyptian ambassador to the United Nations, at the University of Texas.

Meguid was delivering a speech Monday in which he said the Egyptian-Israeli peace treaty marked a new era of "diplomacy, peaceful coexistence, common understanding and cooperation."

But he was interrupted by shouts of "Long live Palestine!" and "Sadat No! Begin No! Long live PLO!"

State and Local

New York (AP) — A resurgence of violence in the sixth week of the metropolitan area milk strike prompted industry officials yesterday to break off further negotiations with Teamsters Local 584.

The burning of another loaded milk trailer in Brentwood, Long Island Monday was followed by the dumping of milk by hundreds of pickets who massed at the Dell-

wood Foods dairy plant in Yonkers yesterday morning and did not withdraw until hours later.

Albany (AP) — The Senate voted 47-12 to pass the \$3.2 billion "state operations" part of the budget, and then the Assembly adopted it 103-35. That pays for the work of state agencies and the salaries of state employees.



Statesman/Marie Peterson

What Would Mom Say?

PROBABLY NOTHING, because most students who live in such disarray would have better sense than to have their mothers come here.

STATESMAN (USPS 715460), newspaper at the State University of New York and surrounding community is published three times a week on Monday, Wednesday and Friday, August to May, except for December and April intermissions, by Statesman Association, Inc., an independent not-for-profit literary corporation incorporated under the laws of the State of New York. Mailing address P.O. Box AE, Stony Brook, N.Y. 11790. Second class postage rates paid at Stony Brook Post Office, Stony Brook, N.Y. 11790. STATESMAN is partially funded through the sale of subscriptions to Polity, the undergraduate student government. Subscription rate is \$12.

FSA To Investigate Union Bookstore

By MITCHELL MUROV

In response to changes made by Faculty Student Association (FSA) Board member Steven Push who is also a Red Balloon Collective member, the FSA Board of Directors has set up a committee to investigate the Stony Brook Union Bookstore, currently sub-contracted by Kingsborough Books.

According to Polity Vice-President Mike Genkin who is chairing the committee, the committee, acting as "an arm of FSA, is investigating the charges put to us by Push."

Push, who along with other Red Balloon members, has been picketing the bookstore since March 1 over the firings of three bookstore employees, refused to comment, charging Statesman with "yellow journalism."

However, Push gave the FSA Board a list of "bookstore problems" that he compiled. He charged the bookstore with 15 violations including "union-busting" which states that the bookstore has engaged in anti-semitic, sexist and other forms of harassment. Bookstore Manager Bob Bruen called these allegations false. "The owner [of the bookstore, Howard Scharz] is Jewish, and they say he is anti-semitic?" Bruen questioned.

The bookstore workers were fired "because of things they did, not because they tried to expose anyone," FSA President Anne Velardi said. This is one of the charges concerning the firing. Velardi said that the workers have, among other

things, directed business away from the bookstore. "You cannot expect anyone to put up with it," she stated.

Velardi declined to elaborate further on her statement because the case is going to a state arbitrator for binding arbitration on April 12 and 13. The arbitrator will decide whether firings were justified.

Red Balloon also cited in Push's "bookstore problems" list overpricing and under ordering of text books. According to Bruen, books are ordered based on the pre-enrollment of the class, and the instructors estimate of class size.

Allowed by Contract

Concerning the overpricing of books, Bruen said earlier last month that the bookstore is allowed by contract to mark underpriced books up five percent, while pre-priced books are sold at list price. A spot check and tour of the bookstore made by Statesman in March showed the bookstore to be in compliance with its contract.

According to Bruen, since the Red Balloon began their picket, bookstore sales have dropped 30-40 percent. He said, "They have blocked our door, which is a fire hazard, and then they kept forcing the door until the hinges cracked. Customers have been harassed, pushed and kicked."

Bruen said that he has not felt harassed by the picketers, saying, "I know what they stand for." However, Bruen did say that some bookstore workers have been harassed, and added that none will comment because some of them are suing several Red Balloon members.



Statesman/Jay Feder

RED BALLOON MEMBERS picket the Union bookstore.

Stolen Key Worries Kelly B Residents; Locks Unchanged

By NATHANIEL RABINOVICH

As the Easter vacation approaches, Kelly B residents are apprehensive because a master key to the suite bedrooms was stolen three weeks ago, and the locks have not been changed.

The key, which opens all but two bedrooms in the building, was discovered missing from a key board March 11. Managerial Assistant (MA) Bob Furlong, who was on duty the day before, said he left the board in his room and, since someone was in his suite all day, left the room unlocked. But when he turned the board over to the next staff member on duty, the key was missing. Furlong added that nothing else was taken from his room.

However, the bedroom locks will not be changed because the cylinders are too expensive to replace, Kelly Quad Director Owen Daly said.

As a result, building residents are worried about the potential for theft. "Nobody's going to be here during vacation and someone has the master key," said Larry Hart. He said a suite can easily be entered by climbing through a sliding glass door on a terrace. "Maybe whoever did it is waiting for vacation," he said.

After the key was discovered missing, building staff members circulated fliers advising all residents to keep their suite doors locked. The suggestion was also stressed at the building legislature meeting March 13.

According to Daly, replacing lock cylinders on all 110 bedrooms in the building would cost about \$2,000. Each cylinder costs between \$15 and \$20 to replace, he said, and University locksmiths would have to spend 40 man hours to replace them. "Frankly, the University can't afford that," Daly said.

"If someone wants to break in any [bedroom], they can," Daly added, "Having a master key only makes it a little easier."

Kelly Quad rooms have separate lock series for suite rooms and bedrooms, Daly said, and as long as suite doors are kept locked, the bedrooms will be inaccessible.

Kelly B Resident Assistant (RA) Jon Ball said if a resident is locked out of his room, he must now ask his RA to request Residence Hall Director (RHD) Evonne Keene to unlock the door. Keene has a duplicate of the bedroom master key. Otherwise, Security must be summoned to let the resident in. "The only way Security will do it is if it was an emergency," Ball said, otherwise, "you're out of luck."

Assistant Security Director Kenth Sjolín declined to comment yesterday.

Daly, who said that master keys are stolen "once every two or three years," added that "to the best of my knowledge" no dormitory thefts have resulted from master keys being stolen. Possession of a master key is punishable by expulsion from the University, Daly said.

However, if a theft were to occur, the chances of a resident recovering damages from the University are "very dim," according to Assistant to the Vice President Ron Siegel. The resident must prove the University negligent, and "in this case, it would be almost impossible."

Contract Offers Made For Union Main Desk Operation

(Continued from page 1) disagreed. "Running the desk [directly through FSA] might not be a bad idea, but I don't feel FSA can do it now. Perhaps, in a year's time, if FSA could get itself back in shape [financially] we might be able to run it."

Rohrer's proposal calls for payment of a yearly rental of \$15,000, while Gerardi's and Lackmann's proposals call for \$18,000 and \$18,500 per year, respectively.

Gerardi's bid would guarantee FSA \$18,000 this year, \$20,000 next year, and \$22,000 in 1981. Originally,

Gerardi had issued a bid for \$12,000 but after the bids were reopened five weeks ago he reissued the new bid. "Raising the bid by \$6,000 says to me he can easily do that and still clear a profit," claimed Polity President Keith Scarmato.

Lackmann Food Service's bid provides for a flat rate of \$18,500 a year for three years. Its proposal includes plans to renovate and redecorate the main desk. FSA secretary Julie Schulman stated a Lackmann concession would give them "a virtual monopoly on campus." Velardi noted

that "Lackmann's contract is coming up for renewal this June, and if it isn't renewed then how much interest would they have in the concession?"

Approval

Both Genkin and Schulman approved of Gerardi's contract. "He gives the FSA the highest alternative dollar-wise," said Schulman. "Gerardi has been fair with FSA and the students of Stony Brook," added Genkin.

But Scarmato said Rohrer's proposal was better because "any additional profits he makes would also go directly to FSA."

Proposed Closure of Bars Protested by 200 Students

(Continued from page 1)

noise in the hallways." He added, "There were a number of complaints from the custodial staff; they refused to clean up the broken beer bottles and other damage in the hallways associated with the bars."

In particular, Williams mentioned Baby Joey's as a place where "nobody seems to like the atmosphere...The information from people complaining [about Baby Joey's and the Benedict Saloon] led us to believe that there is something wrong with their operation," said Williams.

Several Irving College residents, including Baby Joey's manager John Tardera,

have tried to reassure the Committee that Baby Joey's serves more as a social gathering place than a "filling station for alcoholics."

Benedict Saloon Co-manager Jason Reimer said the noise problem was "overplayed. Benedict residents usually call Campus Security rather than ask the bartenders to lower the music," said Reimer.

As for the liquor restrictions, Whitman Pub manager Elliot Adler said that if Whitman sold only hard liquor, "people wouldn't go there to socialize, they would go to get drunk."

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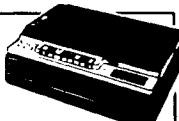
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Pond Met with Opposition

(Continued from page 1)

Council by the Search Committee was in ranked order and there were some ahead of Pond in the ranked list," Polity Secretary Paul Diamond said. According to Diamond, Music Professor Billy Jim Layton, a member of the search committee, told the Senate that Pond was ranked low on the list. Layton refused to comment yesterday.

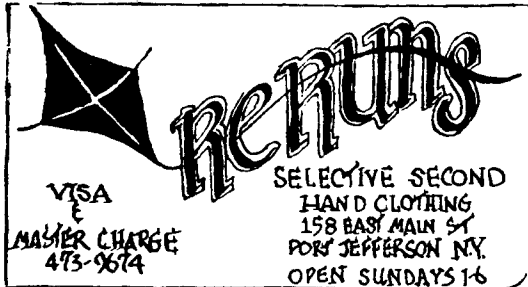
However, Burness said, "They were not in ranked order," they were listed alphabetically.

Physics Professor Peter Kahn, who led objections to Layton's testimony on the grounds that Layton broke the confidentiality of the search committee, forced the search committee reference to be removed from the resolution.

Kahn, contacted yesterday, said, "When you join a committee, you pledge to keep the proceedings confidential, as soon as you break this, you are not an honorable man." But Diamond said Layton's statements served only as background information, which the Senate needed to make a proper decision.

"If Dr. Pond is finally chosen as the President, which seems quite likely to me, the faculty will work with him," Thomas said.

Polity President Keith Scarmato hopes to influence the trustees when they hold a public hearing at the Fine Arts Center, April 18.



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—EDITORIALS—

A Question

A member of the Faculty Student Association (FSA) has gotten that corporation to set up a committee to investigate alleged improprieties in the Stony Brook Union bookstore.

That member, Steven Push, is a member of the FSA Board of Directors which governs how that organization oversees the use of millions of dollars annually.

FSA subcontracts the vending machine company on campus, the meal plan service and the bookstore, among other major entities.

It is not unusual to hear of corporations abusing "the little guy" and sometimes the consumer, whether inadvertently or on purpose, but there are several unusual things about the bookstore situation.

Steven Push is the first that comes to mind. The President of his corporation, Anne Velardi, apparently does not believe in the validity of too many of the allegations that Push makes in his "Bookstore Problem" list. There can certainly be differences of opinion in an organization, but it is funny that Push is also a member of the Red Balloon Collective, the group most opposed to FSA and the bookstore management.

On March 1, Red Balloon member Fred Friedman was arrested in front of the bookstore. According to most accounts, Friedman was arrested for traffic violations — but in front of the bookstore?

There were rumors that Mitch Cohen would be declared persona non grata, and isn't it strange that this comes at a time when his organization is opposing the Stony Brook Administration?

And how did the Red Balloon members manage to get all the information they have about the bookstore?

Question mark.

Apology

Statesman would like to apologize to its readership off campus for its April Fools jacket Monday. It was an accident that the jacket was distributed off campus.

It is with much pride that we put together an April Fools jacket every year and we believe it appeals to many people on campus. But we realize that community residents may not appreciate our levity — that is why it is not our policy to distribute the jackets off campus.

Once again, we are sorry if any of you were upset by our jacket, but it is a tradition we have been carrying on and will continue to carry on for a long time — and one we hope never to carry off campus again.

Safe Investment

Spring vacation is only a few days away. Though it may come as a welcome relief for most, the residents of Kelly B have reason to be apprehensive. The disappearance of a master key which opens all but two bedrooms in the building has left them particularly vulnerable to theft.

Though cuts in the State University budget have made money tight, it seems to us that the safety and security of the resident students' belongings should be considered a top priority. We therefore urge the University to replace these locks before the vacation starts.

It would also be advisable if security beefed up its foot patrol around campus and reduced the number of security cars in use during the vacation. With the low number of students on campus, traffic infractions should be at a minimum while the possibility of burglary is at its greatest. Let's not have a repetition of what happened during intersession.

See You Soon!

Statesman hopes everyone has a great vacation next week and we will resume publication on April 18.

Oliphant



-Letters-

Reflecting: ROTC

To the Editor:

I was quite concerned about the viewpoint, "ROTC Defense" (Statesman, March 12, 1979). I feel that the writers opinions merit a rebuttal.

First of all, I object to the presence of Reserve Officers Training Corps (ROTC) on the Stony Brook campus not only in and of itself, but also because it represents yet another component of what I perceive as an increasingly conservative trend on university and college campuses across the country. In one of many obnoxious comments the writer made, he states that "the 60s are dead." We are all aware of the calendar, thank-you very much. But does that mean that the fights and struggles that students won in the 1960s should be killed too? I would hope not.

The Stony Brook administration is breaking down student control of their dorms; educational "standards" are being tightened, though there is no corresponding increase in the quality of our education; classes are large and promise to get larger; etc., etc., etc. The list of university attacks on hard-won student rights is nearly endless. Now the administration, our fountain of infinite wisdom, decides that, well,

maybe the ROTC would be nice for students. And the writer spits in the faces of students and the rights they won.

Furthermore, the writer makes ROTC sound so wonderful, so great. After reading his advertising brochure expounding the beauties of the ROTC, why wouldn't everyone want to run and join it? Why, indeed? Because, there are still many of us, many more than can be counted, who deplore war and its use, its needless waste of human life and its sheer destruction. We view war as a crime against humanity and abhor anything that represents war, specifically the so-called military-industrial complex which now is about to enter our backyard —our campus.

We are not silly, spineless pacifists who prattle clap-trap about peace and brotherhood. We recognize man's predilection to resort to violence, to injure and to kill. We are also aware of the equally tragic ability of man to make money (lots of it) by peddling this death. But I hope that there are more of us who will resist and oppose this than there are of people who share the thoughts in "ROTC Defense," to get a free submachine gun.

The statement, that "armed violence is the method for social change most basic to

Marxist philosophy," is not only a malicious slur against an important economic, social and political philosophy, but it also reveals the writers profound ignorance of Marxism. There are many of us who consider ourselves to be Marxists, yet we deplore war and violence; we have and will continue to work for meaningful change through peaceful means. That is precisely why we will resist the ROTC.

Finally, I find the writer's conception of patriotism a bit warped, to say the least. I don't think patriotism is defined by one's willingness to volunteer as cannon fodder for a "cause," shared only by those in power. In my opinion, patriotism is the ability, capacity and willingness to peacefully question our nation's goals and directions and to criticize our government's policies at a particular time; to be vigilant in one's dissent from "the conventional wisdom." In short, patriotism is to constantly and continually call America to a higher standard. Let us, the American community, always deal from strength: the strength measured not only in armaments, but in the nobility of ideas.

Stephen Singer
Member, Democratic Socialist
Organizing Committee (DSC)
The War Resisters League (WRL)

Statesman

(USP 715460)

"Let Each Become Aware"

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Alternatives

Student Body, 11000784, Wednesday, April 4, 1979



**Murals Make
All the
Dorms
A Canvas**

*See story
on page 3A*



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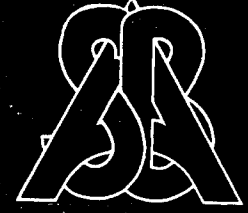
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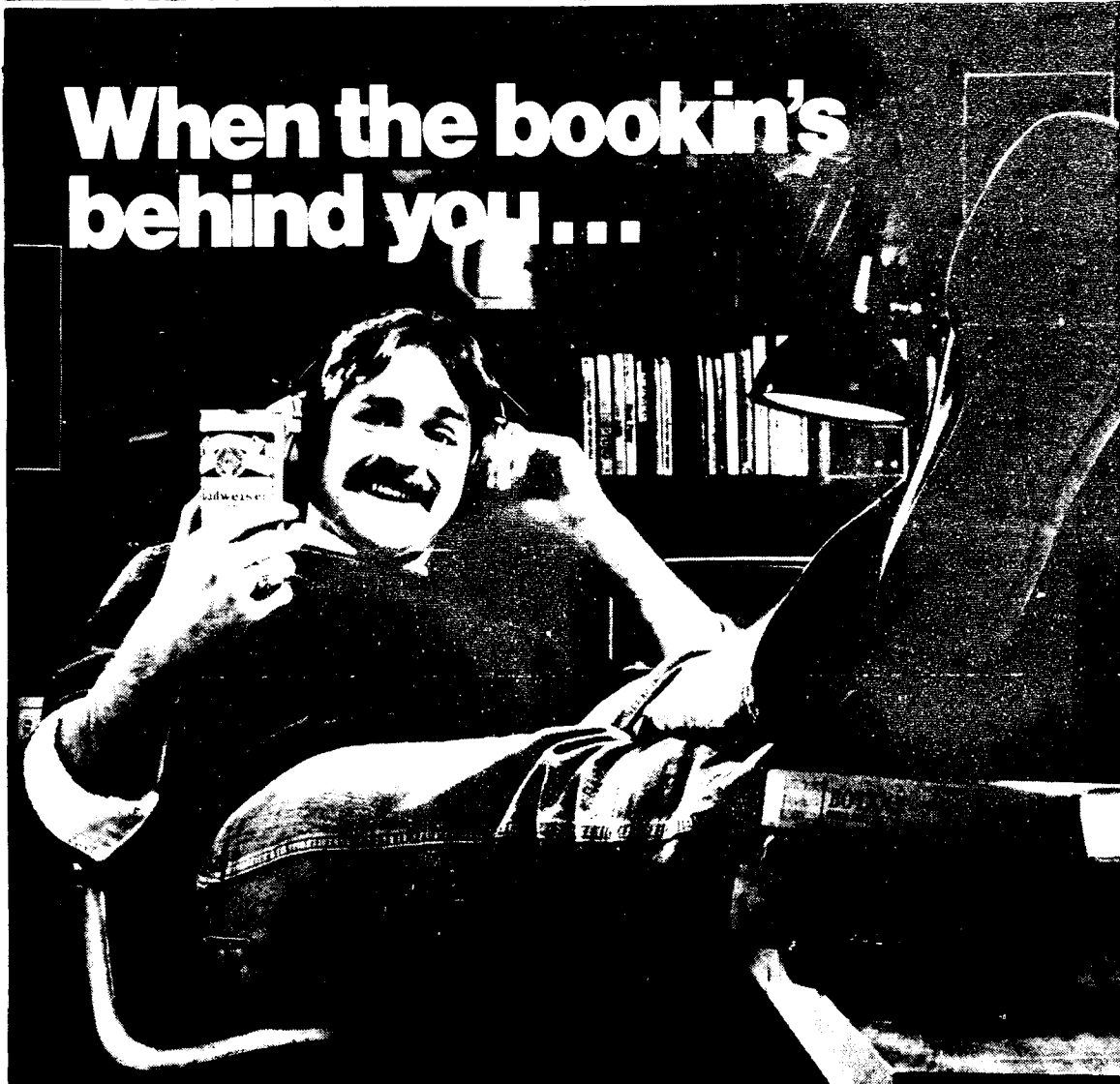
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ON THE COVER...

Wall Murals Blend Fun and Fantasy

Story by Rich Bergovoy and Meryl Mandle
Photos by Curt Willis

The drab walls of Stony Brook dormitories are becoming canvases for a few students with imagination and drive. They are painting murals in their rooms, halls and end hall lounges. Some of the murals are copies of popular record album art, while some are original conceptions. Some are dream-like fantasies, while others are good-time raunch. Some are mere decorations, while others are truly works of art. But they are all beautiful to some degree because they express the efforts of students to make Stony Brook a brighter place.

Hall Renaissance

The problem for the residents of Benedict B-1 was serious: how to repair the wear and tear on one of the most heavily traveled halls on campus. The solution was surprisingly simple: avoid the administrative bureaucracy and motivate hall members to decorate the hall with murals.

"There's people with average artistic ability on each hall; it's just a question of getting them motivated," said B-1 Resident Assistant (RA) Shawn McPartland, the person who redirected his hall's graffiti energies towards beautification of the hall.

The results pleased a lot of people. Now students who use the hall as a shortcut to H cafeteria and the Benedict Saloon stop to admire the elaborate fantasy mural of a Yes seascape or the rowdy mural of Animal House's Bluto Blutarsky. Other murals include the zoot-suited character from the Grateful Dead's *Shakedown Street* and the looming airship from *Led Zeppelin II*. "When I was painting my mural, people would often stop on their way to the meal plan to offer their comments," said freshman Gary Schatzberg, the painter of the Yes mural. "Sometimes they would leave notes on my door saying, 'It's coming along great.'"

The murals were painted by four or five hall members who had made A-1's bathroom walls some of the most artistic on campus. They achieved what the Administration could not. McPartland requested carpets, light covers, and even a water fountain to replace those that had been worn out or vandalized by the through traffic. He was told that he should not expect any improvements until this summer.

The painting of the murals also sparked enthusiasm among hall members. "People on the hall would hang out and do beers and give me good criticism," said freshman Bob Tuchler, who painted the *Shakedown Street* mural. "I think it unified the hall a little more."

"It would bring everyone out into the hall," agreed Schatzberg.

Engineer to Artist

When Norm Bellion entered Stony Brook in the fall of 1977, he thought he wanted to be an engineer. Then one day, "out of sheer boredom," Bellion began to paint an epic Yes-inspired mural on the wall of his room. By the time he finished, Bellion knew he wanted to be a professional artist.

"The mural was my first major artistic effort," Bellion admitted. The mural, a combination of Yes album art pieces painted by Roger Dean, covers one whole wall of his room on James A-2. Waterfalls and rocks float in an uncanny blue-green landscape which is dream-like and realistically detailed at the same time. Students often knock on Bellion's door and ask

him if they can admire the mural that their friends have told them about.

"This mural is amazing; I can't believe I did it myself," Bellion said.

Bellion then began a career as a public artist. He was encouraged by his hallmates to paint their favorite album logos out in the hall: The New Riders of the Purple Sage, the Allman Brothers from the *Eat a Peach* album, and the Swansong record label of Icarus tumbling to earth in agony. "You always see people hanging out in our hall and admiring them," said sophomore Roy Steckel.

As much enjoyment as the murals were giving him, Bellion was getting very little enjoyment from his engineering courses. He decided to try some art courses, and he "just got hooked." Now Bellion is an art major who hopes to make a career as a professional artist.

Bellion turned around to his masterwork and nodded; "That was the start for sure."

Hall Fantasy

Debbie Fogel and Pat Marano decided not to paint the usual Grateful Dead or Pink Floyd album cover copies in their end hall lounges.

After consulting their hallmates on Ammann C-2, they realized they wanted to paint original artworks that would express the hall's collective spirit. They found their inspiration in old books of gothic illustrations.

Fogel painted a fantasy castle, all spindly turrets and fluttering flags. On another wall she painted a fairy princess riding an eggshell thin teacup. Marano painted a mural of a mysterious horseman riding headlong into the wind of a spooky gothic landscape.

"Since this was a girls' hall, we wanted something a little more gentle, a fantasy," Fogel said. "We're a very fantasy-oriented hall."

Fogel said that both the castle and the princess murals took her about one day to sketch and another three days to paint. "I worked at night, because I found it was easier to work alone," she said. Painting the mural was hard work, but most of all, "it was emotionally draining...When you see something like that, it's like the guts of the person coming out."

The results were more than worth the effort, Fogel believes. The three murals helped C-2 win first prize in a college-wide end hall lounge beautification contest. Fogel was particularly flattered by the praise of Vice President for Student Affairs Elizabeth Wadsworth, who made the award. She cited the murals as examples of "individual things that give a personality to a place."

Fogel agreed, "Stony Brook is a really sterile place, and you've got to find something with personality. People have got to put their personalities into the places they live."



Pat Marano painted the gothic horseman at left to create a fantasy atmosphere in Ammann C-2 end hall lounge. Norm Bellion painted the intricate Roger Dean-inspired mural at right in his room on James A-2.



The pride of Benedict A-1 is this mural by Gary Schatzberg, which he copied from Roger Dean's painting "Pathways." The mural took Schatzberg five weeks to paint.

STONY BROOK CONCERTS

April 5

**SVT Featuring
Jack Casady
Ex-Hot Tuna**
8:30 & 11:00 PM
Union Auditorium

April 20

STAN GETZ
8 PM in the Fine Arts Center
Main Auditorium

April 29

BSU in association with SAB Speakers
presents

**DICK
GREGORY**
LH 100
8:00 PM

May 4

**PAT
METHENY
GROUP**
8:00 PM in Fine Arts Center
Main Auditorium

COCA

April 6 & 7

**CAR WASH
MOVIE**

Volunteers are desperately needed to help run a **STUDENT BLOOD DRIVE** this coming Wednesday, April 25 from 1 to 6 PM in the gym. All are invited to attend and free refreshments will be served. For further info: Call Luisa at 6-7263.

WEEKEND APRIL 27, 28

Do Not Plan.

Stony Brook will be alive with interuniversity (CUNY & SUNY) activities.

Fri: Co-Ed Volley-ball

Sat: Soccer

Sat. night 10-5 a.m. in Union Ball Room

Light will be coming your way with
THE HAITIAN SUPERSTARS
"TABOU COMBO"

Lecture by PROF. EDDY GOURAIGE

Thursday, April 5th

Stage XII, Caf. Fireside Lounge

9:00 PM to 11:30 PM

Refreshments & Entertainment will follow

* JOYEUSE PAQUES *A TOUS*

There will be **NO** Specula meeting this Thursday, April 5th. The next meeting will be Thursday April 19th, 8:30 in Rm 060. The Editorial Board wishes all staff members A HAPPY AND JOYOUS VACATION AND HOLIDAY SEASON!!

THE OUTING CLUB

will meet
tonight in
Union Room
223 at 9:00 PM
All are invited to attend.

SAILING CLUB MEETING

Tonight 8:30
Union 236
Everyone
Welcome!!

THERE WILL BE AN
UNDESCRIBABLY
IMPORTANT MEETING OF
**NEW CAMPUS
NEWSREEL**

Thurs., April 5 at 7:00
in the End of the Bridge Bar
ELECTIONS WILL BE HELD!

WANTED: musicians to
play for outdoor concert
(Sun. April 22nd)
Jazz Preferred
for info: contact Rose 246-
8090, Jean 246-8131
or stop by Wed. April 4th, 7-9
PM, Stage XII B- Rm 390

FRENCH CLUB SONG FEST.

will be to norrow
April 4 at 6:00 PM in
room N4006 in the Library.
Wine and Cheese
will be served to all who sing.
Bienvenue.

THERE WILL BE A
GENERAL MEETING
FOR THE **CHINA
WEEKEND** on
this Thursday Nite,
8:00 PM at
Engineering Library
Everyone Must Attend!!

FACULTY CAP AND GOWN ORDERS

The deadline for ordering hoods and robes is April 13th. Rental forms were included with your March 14th Paycheck. If you need another order form Call 246-7109. Distribution of attire will be Tuesday May 15th and Wednesday May 16th, From 10 AM till 8 PM.

S.C.M.C. Presents
NEW LIGHT

featuring
Russel Tubbs formerly of the Mahavishu
Orchestra and Santana
and

Elio D'Anna and Renato
formerly of Nova

This concert of acoustic Eastern Music is absolutely free. It takes place in Lecture Hall 100 on April 5th at 7:30 PM

CAREER DEVELOPMENT CENTER

... Feel like you've lost your sense of direction? Feel like you know where you wanna go but you're NOT SURE how?

Announcing the 6th ANNUAL CAREER, Information Conference in the Stony Brook Union. April 23-26. We'll help to steer you in the right direction.

Interested in getting into Law School?
Come hear Spokesmen from Kaplan Review Course
Tuesday, April 17, 1979 in Lecture Hall 111.

ENACT MEETING

Thursday, 7:30,
Union Rm 079, It's
time for YOU to get
involved.

ENACT

Announces
Anti Nuclear
Demonstration Against
Indian Point
Nuclear Power Plant
April 6th, Friday
Evening, Union
square 14th St.,
N.Y.C

The Latin American Student Organization presents: Alberto Adelach and the singer Martin de Leon together with Dante Ferrer, to present its history of the "TANGO"
Place: Lecture 102
Date: Weds, April 4, 1979
Time: 8:00 PM

Weekly meetings are held every Thursday at 9:00 PM in the Student Union, Rm 236. Have any ideas for our Latin Weekend (April 27-29)? How about sharing them!! We urge all members to attend!! All are Welcome!

JEW

A JEW IS ONE WITH A FEELING AND SPIRIT DEEPLY ROOTED IN THE HEART AND MIND RATHER THAN THE MERE PERFORMANCE OF RITUALS

Stony Brook MASADA needs the help of the "good" Jews. Call 246-4921

MASADA

HIGH FREQUENCY

A NIGHT OF DISCOMANIA
at the End of Bridge
on April 5th 1979

LIGHTSHOW
75¢ Special, Rum & Coke, Gin & Tonic
Admission 75¢, S.B. Students W/I.D.
\$1.50, Non-S.B. Students
ALL ARE WELCOME!!

PRESENTS:

SANGER COLLEGE PRESENTS
"A FAREWELL PERFORMANCE BY SECOND WIND & FRIENDS"

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THURSDAY, APRIL 19, 1979

WITH, DAVE SARONSON, PAUL REJACAS' MIME & NEW CAMPUS NEWSREEL

TICKETS \$2.00 IN ADVANCE & AVAILABLE AT
— SANGER WINE & CHEESE
— UNION TICKET OFFICE
— CHESTER'S SALOON

TICKETS ARE \$3.00 AT THE DOOR

THE STONY BROOK ASTRONOMY CLUB

invites old and new members this week to come to TWO MEETINGS! Both meetings will take place in Room 181 of the Earth and Space Sciences Building. Included in the first meeting TONIGHT at 8 PM, will be ratification of a new club constitution and finalizing a date for officer elections. At the second meeting, TOMORROW NIGHT at 8 PM, Dr. Michal Simon, Stony Brook Professor of Earth and Space Sciences, will talk on "Infrared Studies of Star Formation."
FOR MORE INFO CALL BOB BENUHAN AT 246-5202

Yale Chorus: Mostly Russian

By Andrew Pasternack

Most of us greet the idea of a "Russian Chorus" with images of brightly costumed singers vocalizing imaginative tales of Cossacks and serfs. Such an expectation would have been disappointed last Saturday night, however, when the Yale Russian Chorus came to the Fine Arts Center. This troupe of 22 tuxedoed young men performed a serious evening of Russian liturgical and traditional music, a capella.

"Listeners everywhere have been enthralled with the beautiful music of this unique chorus," read the program. One mystery never resolved in the course of the evening was how (or why) such a group was formed, and under whose direction. "A love of the music of Russian and East European peoples" is the sole motivation for the ensemble, according to the program notes.

The concert was performed in two sections, the first half featuring music of the Russian liturgy. Unfortunately, little was said about the composers of these settings. "Blasphem Muzh (Blessed is the Man)" was explained to have a 500 year history, through which it has evolved into the present version. An ancient vespers litany, it was sung in Kiev's Great Monastery of the Caves.

Between the songs, one chorus member steps forward and gave a short, pedantic speech on the next tune. The introduction to "Akh, Ty Serdtse (Oh, Sweetheart)," the first non-liturgical piece, was atypically humorous. A lively piece, "Akh, Ty Serdtse" combined a Gypsy love song and a Jewish Socialists' song of the 1920s. One can only speculate what the Gypsies and Jewish Socialists are singing about today in Russia.

Just before the conclusion of the first half, a plug was made for the Yale Russian Chorus' album. "If you'd like, you can take us all home with you," began the starched, clean-cut chorus member in mock innocence. After the laughter subsided, he explained that record sales would help fund the group's sojourn to Russia this spring. Sure enough, during the intermission, chorus members wandered through the crowd hawking their wares.

One problem with this kind of music is that it all sounds the same. It is consistently homophonic, sounding like a cross between Transylvanian folk tunes, and American Gospel, with a little Stephen Foster sentimentality thrown in. Some of this music could easily fit into Andy Kaufman's repertoire.

The second half of the program concerned itself with traditional tunes, some from Latvia and Soviet Georgia. "Ne Sedi Jeme (Don't Sit



The Yale Russian Chorus specializes in Russian liturgical and traditional music.

Jeme)" came with two interpretations, one being that Jeme is the village idiot, the other that Jeme is a local king.

The performance played to a less than full house of local inhabitants. Expensive ticket prices and program content made it obvious that the evening was not directed at the local student population. As a result, few students attended. Most students apparently can not afford the \$5.50 admission charge.

This reviewer finds it difficult to believe that the Fine Arts Center will be financially successful if it doesn't conscientiously attract the campus community along with the local citizenry.

Keeping in Tune With New Releases



Desmond Child and Rouge (Capitol)

Desmond Child and Rouge

Desmond Child is a young performer/composer who developed his musical ability in Woodstock with a circle of friends including Todd Rundgren and Nick Jameson. Rouge is composed of Diana Grasselli, Myriam Valle and Maria Vidal, "three vivacious young women whose fiery vocal interpretations reflect their emotions, body and soul." All the music included on their new album is written by Desmond except for a very punchy rocker, "The Fight," co-written with Kiss' Paul Stanley.

The album consists of hard rockers, tender ballads and songs with a sensuous disco beat. Each of the female singers have solos which are ultimately the best parts on the album. Of these, "Our Love Is Insane," is steadily climbing the charts.

Generally, the album respectably presents the musical variety capable of the quartet. The extreme diversity of Desmond Child and Rouge is sure to add to the popularity of the album.

—B.T. Aiello

with. But when it comes to traditional ballads like "Wild Bill Jones" and "St. James Hospital" (sung unaccompanied), he really shines. He realizes these songs with a sincerity that's truly touching. In addition, the two instrumentals "Frosty Morn" and "Leather Britches" are masterfully executed, with the power of Doc's playing outshining that of Merle Watson's and bassist T. Michael Coleman.

On the rest of the album Doc is biding his time as he romps through some hillbilly jazz, country and pop tunes. There is even Bryant's "All's I Have to Do Is Dream." Who would expect that on a Doc Watson album? It is a shame, but alas, it sells.

The record is recorded live in San Francisco, and the sound quality is surprisingly good. The audience is more than enthusiastic, and rightfully so. The musicianship of all the players is excellent and this combined with their stage presence certainly had the place hopping. But I wonder if they knew what Doc used to do before he "sold out"?

—Tom Zatorski

life, but his folk-blues style is just not in keeping with the times (not that it has to be). He is not, as some may contend, "over the hill," but his LP does not portend any solid hits — nor airplay. When an artist loses the oomph he once had, it's time for careful introspection.

Don't Worry, Ma is not a bad album; it's mediocre. It does have redeeming qualities though. The orchestration is fine and Pappalardi's traditional arrangements of "Bring It With You When You Come" and "As the Years Go Passing By" are adequate. Moreover, the melodic, sentimental flavored "Caught a Fever" is quite impressive. But, the album drags.

Don't Worry, Ma does not seem destined to go anywhere except into the hands of a few loyal fans.

—Mike Kornfeld



McGuinn, Clark & Hillman (Capitol)

McGuinn, Clark & Hillman

As 3/5 of the original Byrds, Roger McGuinn, Gene Clark and Chris Hillman have paid their debt to artistic creativity and fulfillment. They have certainly promulgated the fact that they owe no more by their new album, McGuinn, Clark & Hillman.

This LP is everything the Byrds weren't: together, glossy, pretentious and vacuous. The album is good, so good that it will yield to the Byrds a commercial success that for so long has evaded them — the kind of prosperity that has been enjoyed by such groups as Crosby, Stills & Nash and the Eagles.

A surprising factor in this album is the unimportant role of Roger McGuinn. Only "Bye, Bye, Baby" and his blatantly top 40 "Don't You Write Her Off" appear on the album. Gene Clark and Chris Hillman, however, can not afford the necessary style and vision to spirit this lifeless disc.

Some noteworthy cuts on the album include Clark's "Release Me Girl," Hillman's heavi-

ly rock flavored "Long, Long Time" and Rick Vito's (part of McGuinn's former Thunder Byrd) "Surrender to Me," which possesses several fine Eagles-like guitar solos.

It's sad to see such talents as Roger McGuinn, Gene Clark and Chris Hillman virtually sell themselves out. The album, however, is refreshing and tasteful and is surely worth checking out.

The Byrds will appear at the Palladium on April 13, and one should expect a concert brimming with potential that rivals most groups in this genre.

—Richard Wald



Breakfast in America (A & M)

Supertramp

Last year's success story, Supertramp, is back with a vacuous follow-up album, except for one element worth commenting on. Breakfast in America is a concept album. The tunes, all written by pianist Rick Davies and guitarist Rodger Hogson, are a running commentary on the Southern California Sick Culture milieu.

Side one, which follows an introduction to Hollywood ("Gone Hollywood"), has hopes of making it in the music biz, along with the staking out of social territory ("Oh Darling"). A thread of male chauvinism runs through the lyrics on this side, but that's part of the Rock scene, right? Side two gets into a star's rise 'n fall and isolation from other people. At the end of the line it deals with heavy questions ("Child of Vision").

This attempt at thematic unity is a noble aim which falls short on several levels. The musical influences speak loud and clear, too much so for comfort. The vocals have a whiney, George Harrison sound, and in fact, "What Is Life" and "Isn't It a Pity," are reincarnated here as "The Logical Song" and "Goodbye, Stranger." Elton John takes an influential turn in "Oh, Darling."

inated by repetitive electronic keyboard hooks, with an occasional two-note sax solo or mildly dirty guitar riff. The musical homogeneity is very wearing.

Finally, the lyrics are considerably less imaginative than their subjects would have implied. They read like hastily written, poorly rhymed poems.

This album is a notch above the usual fluff, but it still has too much air in it. Breakfast in America won't inspire any complements for the chef, but it may satisfy your junk food craving.

—Andrew Pasternack

Carter & Rivers: A Unique Jazz Style

By Joel Chriss

The saxophone or trumpet, piano, bass and drums, the usual instrumentation in the bop and post-bop era, is no longer the absolute prototype for the jazz quartet: proof positive, the Ron Carter-Sam Rivers Quartet.

The Carter-Rivers concert this past Friday evening in the Fine Arts Center featured these two soloists in a comfortable, if somewhat untraditional setting. Both performers, playing with the bands they have performed with for the greater part of the past

three years, put a heavy premium on low register instrumentations, providing the soloist with a thick, sometimes too thick, carpet on which to improvise.

Rivers opened the show on soprano sax and in the next 90 minutes performed a totally improvised, non-stop untitled piece which saw him perform on four different instruments: soprano, tenor, flute and piano. His command of all four is based as much on his love and emotional feelings for the music and his complete knowledge of jazz history and an understanding of its future, as it is based

on his considerable technical abilities.

The band, Bobby Battle on drums, Dave Holland on Bass and Joe Daily on tuba and baritone horn, all share a similar vision with Rivers. They explore with total freedom the territory first charted by John Coltrane in the mid 60s. But Rivers is in no way a Coltrane imitator. His growth as a musician parallels that of Coltrane in a manner that suggests he developed independently of Trane's pervasive influence. He has a distinctive angular eeriness in his playing. He proved himself to be a dramatically powerful and original soloist as early as 1964 on an album, titled Spring; he is still dramatic and powerful.

Holland's play rivals that of Rivers in its pure raw vitality. Daily's tuba and baritone display a keen understanding of Coltrane's "sheets of sound" period as well as providing the instrumental departure from that seminal Coltrane band. Battle, while he lacks the energy of Elvin Jones or Tony Williams, is completely effective with a lighter approach. And in a band with a tuba-bass rhythm team, a drummer with an airy touch and a gift for understatement provides a good balance.



Ron Carter plays well-rehearsed jazz. Statesman/Frank Mancuso

The Ron Carter Quartet featuring Carter's picallo bass, Buster Williams double bass, Ben Riley's drums and Kenny Barrons piano, is a well rehearsed ensemble playing well structured music that doesn't ramble on needlessly. Unlike the music of Rivers, which in its freedom seems to take on a life of its own, Carter's music is harnessed freedom; it is freedom with limits.

Novel The Carter band, with its novel instrumentation, sometimes borders on being bottom-heavy, but is more often lyrical and infused with modern swing. This is in no small measure due to Kenny Barron's encyclopedic knowledge of jazz piano and Ben Riley's elegant touch on drums.

The five song set, highlighted by Thelonious Monk's "Roundabout Mid-

night" and Miles Davis' "So What" was an ordinary, lukewarm effort by this sometimes inspiring quartet.

"So What" featured a call and response duet between the two basses which conjured up the mental imagery of two giant whales conversing in the ocean's depths. "Sugaro" off the Piccolo LP (a fine live album), was a bittersweet spanish flavored composition in the Rodrigo tradition.

But the set never took off. The relaxed confidence, the musical imagery, the alternately lush and airy textures that this band can communicate never quite came through. But then again, a less than half filled auditorium on a campus of 16,000 students perhaps doesn't deserve everything this band has to offer. That seemed to be Carter's feelings.



Live & Pickin' (United Artists) Doc & Merle Watson

There must be a sign in every producer's office that reads: "Traditional Music Doesn't Sell Records." And it's sad when a fine traditional artist like Doc Watson takes it to heart. The material on this album covers a variety of styles, most of which seemed to be Carter's feelings.

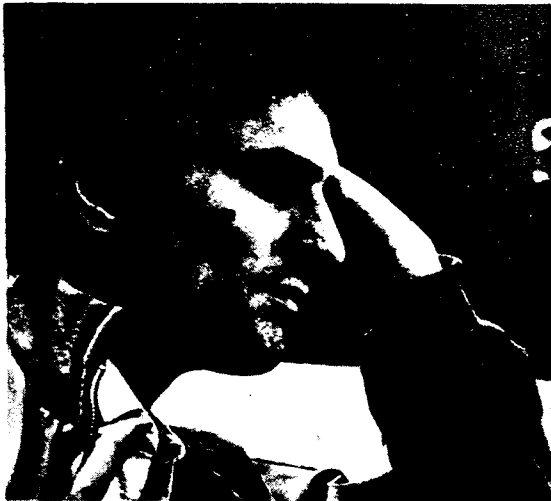
Preview Box

Casady's SVT

Because they have been together only eight months, not much is known about the high energy SVT band other than that it has built a substantial following in the San Francisco Bay area. Led by Jack Casady, formerly the bassist for Hot Tuna, it will be appearing in the Union Auditorium Thursday, April 5 at 8:00 and 11:30 PM.

SCENES...

The Pretentious Academy Awards



Can Robert DeNiro pull it off again, for his role in *The Deer Hunter*?

By Dan Beaudoin

The Academy Awards show is coming up Monday, and will top off one of the most phenomenally successful years in movie history — although the competition for the awards is not as stiff as last year's. Despite the large number of worthwhile movies, there weren't as many individual standouts, so the level of competition, while still interesting, isn't quite as high.

Last year, *Annie Hall*, *Star Wars*, *Julia*, and *The Turning Point* battled it out down to the wire for Best Picture. This year, two or even three of the picture nominees could be considered upsets.

The most threatening nominees in many categories are two pictures that deal with various aspects of the Vietnam War — *The Deer Hunter* and *Coming Home*. Nominated for nine and eight awards respectively, they are favored to carry the major awards between them. One reason, besides the notable quality of both pictures, is the theory of "cycles" in the academy. Three years ago, *One Flew Over the Cuckoo's Nest* won the Best Picture Oscar, but, since then, no dramatic picture has won (*Rocky* and *Annie Hall*, two relatively lightweight comedies, have been the subsequent winner). For this reason alone, I wouldn't give a comedy an ice cube's chance in hell of winning. In fact, *Heaven Can Wait*, with a ridiculous nine nominations (it wasn't that good) is the only comedy nominee in that cat-

egory. Two other nominees, *An Unmarried Woman* and *Midnight Express* were upsets even as nominees, and don't look like winners. This leaves the two Vietnam war pictures, of which I'd give *The Deer Hunter* the edge. *Coming Home* may be the popular choice, but *Deer Hunter* has already won several critical awards, and because it is the more ambitious, prestigious and devastating picture, it could be hard for the academy to ignore.

Face Off

But Best Picture isn't the only category where these two movies will face off. In the Best Actor division, the favorites — Jon Voight and Robert DeNiro — are from those same two pictures. Sir Laurence Olivier has his 11th nomination, for *The Boys from Brazil*, which would be his fourth award (including the special award he will be presented Monday night), but the academy tends to favor rising young stars over sentimental favorites. It is encouraging that Gary Busey is nominated for his highly acclaimed role in *The Buddy Holly Story*, but he hasn't much chance of winning. Nor does Warren Beatty for *Heaven Can Wait*. So it comes down to Voight and DeNiro, and, this time, I'd pick *Coming Home*'s Jon Voight as the winner. This is only his first nomination since *Midnight Cowboy*, nine years ago (for which many believe he should have won over John Wayne), but he has retained his popularity. He has won several awards for *Coming Home* including the prestigious Cannes Film Festival

Best Actor prize, so an Oscar would be the finishing crown. DeNiro, a consistently surprising, acclaimed young actor, is still a strong contender, but he has won before (in the supporting division, for *The Godfather, Part II*).

Best Actress, last year's most competitive category, is again providing interest. Ingrid Bergman is nominated for what could be her fourth award, for a Swedish movie (*Autumn Sonata*) directed by Ingmar Bergman (try keeping that straight), but she hasn't any better chance than Laurence Olivier. Ellen Burstyn is nominated for *Same Time, Next Year* for which she won a Tony on Broadway a few weeks after she won her Oscar for *Alice Doesn't Live Here Any More*. This year, she has little chance. It looks like a two-way contest between Jane Fonda (*Coming Home*) and Jill Clayburgh (*An Unmarried Woman*) although I'd give an outside chance to Geraldine Page for her riveting performance in Woody Allen's *Interiors*. I believe she is the most deserving candidate, but Jane and Jill are getting all the reviews, awards, and attention. Jill Clayburgh has won the same awards as Jon Voight (N.Y. Film Critics and Cannes), and has gotten rave reviews, but I'd still have to favor Jane Fonda.

In the eyes of the press, public and Hollywood, she can do no wrong — she really is the busiest and most respected actress in the country. She has won before (for *Klute* seven years ago), and, while *Coming Home* is a far cry from her best performance, the time is right for her to win. She didn't win for *Julia* last year, so it is doubtful that she will be stopped two years in a row. Winning now would boost this splendid actress to the peak of her soaring career. It's interesting to note that if Jon Voight and Jane Fonda do win for *Coming Home*, it will be the third time in four years that the Best Actor and Actress have won for the same movie. Before those three times, it happened only once in academy history — way back in 1934.

The most competitive category of all is Best Sup-

porting Actress — four nominees are providing head-to-head competition. I hope Maureen Stapleton wins for *Interiors* — she is a magnificent actress, and nearly stole the picture — but some believe Meryl Streep was equally good in *The Deer Hunter*. But the winner could be from a comedy. Considering their reviews, no one could be surprised if Dyan Cannon (*Heaven Can Wait*) or Maggie Smith (*California Suite*) turned up the winner.

The Supporting Actor division, featuring four first-time nominees, will probably be won by Christopher Walken for *The Deer Hunter*. The trouble with this category is that John Belushi wasn't even nominated for his hysterical *Animal House* performance. Any performance that funny is of award caliber.

For Best Director, Woody Allen is nominated again for his first dramatic film, but I doubt he'll win two consecutive years.

Again, he'll be at Michael's Pub Monday night, playing clarinet. Besides, *Interiors* isn't nominated for Best Picture, and I suspect that the winning director will be for the winning picture — in this case, Michael Cimino for *The Deer Hunter*.

Look for *Days of Heaven* to win big in some smaller categories. Some say it was the most beautiful movie ever filmed, and deserved a Best Picture nomination. I give it at least Best Cinematography.

The Academy Awards show promises to be another thrilling night of boring, slow-moving award presentations that none of us will miss so that we can catch the big ones at the end. At least seeing a special Oscar presented to Laurence Olivier for his many great screen accomplishments should be interesting. It certainly is deserved. As for the rest of the program, it may be pompous, slow-paced and flashily moronic, but that's Hollywood.



Jane Fonda has earned a revered place in the film industry today, and with her latest flick *The China Syndrome* she appears headed for another nomination next year.

SCENES...

Pippin Production Provides Pleasure

By Alan E. Oirich and Anna Lewis

In a voice strong, beautiful and undertoned, with a comic instinct played against a world of absurdity, and with a sense of theater no less than marvelous, Patrick DeGennaro leads a fine cast to a great performance in "Pippin."

The Stony Brook Drama Club's latest production being shown in the Fine Arts Center revolves around Pippin, the oldest son of Charlemagne the Conqueror, ruler of medieval Europe. Pippin feels special, yet knows he's done little, and so is overcome with abject despair. DeGennaro, a Hauppauge High School Senior, is more than confident in this terrific role, and comes across with a sincerity and vaivete that makes identification with him easy. His professionalism is surprising for such a young actor. But it was his combination of youth and professionalism that got him the part, for after three nights of auditions and 70 people rejected, Director Brian Smith was still at a loss for his lead. It was then that DeGennaro, prodded by his sister, (a Stony Brook student), tried out — and made it.

"I couldn't help feeling proud," said DeGennaro, about his participation in a college production, "I really think it helped me a great deal in my performing abilities." The action of the show slides back and forth between reality and fantasy. The chorus facilitates this, as the colorfully-garbed group become soldiers, lovers, friends, acquaintances, stage-hands and even angels who act out the real and illusory. They are a small, close-knit collection of very talented actors and actresses, and lend a great deal of magical atmosphere to a magical show.

Keith Phillips is the leading player, a character who is sort of a cross between Satan and Jiminy Cricket. He fades in and out of Pippin's life giving advice and leading the cast in supporting, ignoring, annoying or tormenting him. Phillips is relaxed, enjoyable, funny and one hell of a song and dance man.

And speaking of the songs, Stephen Schwartz

(who wrote the music and lyrics), has fashioned melodic gems, clever, alacrative and moving, that keep the show tuneful and happy. Combined with Roger O'Hirsin's witty, sometimes brilliant book, Schwartz's musical talents make the characters come alive.

One of these characters, a widow named Catherine, is played by Leila Paspalas. Paspalas is competent and neat and has an exceptional singing voice. Her part is campy and she does a good job with some occasional deliberate melodramatic hyperbole. In a short and melodramatic mono-



logue, clenched fist to brow, she tells Pippin and the audience "Let me tell you something about despair." She tries to convince a depressed Pippin that she is an ordinary, wonderful girl. During this song, Pippin is treated to a chorus of delightful young ladies dressed as angels, cherubically singing harmony with ridiculous, albeit adorable, grins. The look of annoyance and disgust on Pippin's face at this is priceless.

Bruce Grossman plays Pippin's half-brother Lewis, whom Charlemagne describes as "a perfect soldier: he's strong and stupid." Grossman comes across with his lines like any good actor, but his comical presence is superlative. In a dance with his mother, he comes across with looks of near-maniac self-approval, his face and attitude caricaturing the role of a dumb, overly proud prince.

Debi Hawkins, with an occasional touch of an English accent, and a note of menace in her voice, is highly believable as the loving mother of Lewis,

and the manipulative, spoiled wife of Charlemagne. She insists that she's just an ordinary housewife and mother, "...just like all you housewives and mothers out there."

Ira Minkoff gives the audience a charming and introspective Charlemagne, whose morbid sense of humor was traduced for the audience when, after ordering the death of an insubordinate, he lets out a giggling rattle of ridiculous laughter.

When it first appeared on Broadway, "Pippin" was choreographed by Bob Fosse, a master, so choreographer Lisa Davidofsky had her work cut out for her. She meets the task admirably with an appreciable slew of dance numbers, both creative and appropriate. Notable were the battle and pre-battle scenes, and a dance somewhat iconically representing an orgy which just pirouettes on the borders of taste. The moaning during this number becomes a bit much, as the Bacchanalian idea comes across without it.

Ellen Albert plays Pippin's grandmother, Berthe, with a very creative interpretation of the hedonistic old woman with a not so little-old-lady-like candor. She derides "men and their wars. Sometimes I think men raise flags when they can't get anything else up!" She tells Pippin he needs some "frolicking" and expounds in a song, "Time to Start Livin'," which, given the well-drawn audience participation, is no less than a show-stopper.

Michael Ortiz in a small but significant role, plays Theo, Catherine's young



Statesman/Billy Berger

"A chance to do something important!"

son. His obnoxiousness and dead-pan looks are laughable, especially the condescending glances he give Pippin, which, in improvised prayer, tries to rescue Theo's pet mallard from fatal illness. Pippin sings, "We haven't cursed our luck/ or run amok/ To prayers we've stuck/ Please reward out pluck/ and save this duck."

Design

The innovative lighting design was excellent. The use of strobes, colored lights, a disco mirror ball (during the orgy), and a versatile spectrum of lights behind the white backdrop was creative and added flair. Unfortunately, not enough flair the save the sets. Whereas a major point of this play is the dichotomy of reality and stage magic-fantasy, the contrast was difficult to appreciate as the sets, which were supposed to be bright and fascinating came over as dull, drab and anti-climactic.

When Phillips and the rest of the cast try to show Pippin the striking difference between the fan-

tasy-Legerdemain world and the world of reality, they remove all theatricisms; the makeup and lights become obtrusive in their absence, but as far as the sets go, the contrast just isn't there. When the couple of props are taken from the stage; there's just not much of a difference. The sets should have been more bright, colorful and just plain more.

The set consisted mostly of a regal looking, albeit lonely, rope sturture rear-stage, and some roll-on chairs and beds. What they have is nice, but a lot is missing. Not only for aesthetic purposes and for matching the dignity and professionalism of the rest of the play should the sets have been more effective, but for getting across what is inarguably the main point of the play: the difference between the magic that is superificiality and the reality which is simple, sometimes mundane, but nevertheless real!

The orchestra, conducted by Elizabeth DeGennaro, was well-timed and sounded flawless, perfectly complementing the songs and dances onstage.

Bland Yet Superb

Despite the bland backdrops, the cast gives a superb show and Director Brian Smith deserves real acclaim for his magnificent job in putting together an absolutely professional performance.

The cast sings that they have "Magic to Do," and so they do. "Pippin" is being presented until tomorrow evening and this show, charged with free-wheeling sentiment, is presented free of charge, (though no more tickets are available.)



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A Successful Fusion, the Jewish Blues

By Leslie Jerome

By combining diverse musical forms, artists frequently generate wild and intriguing hybrids, which, if nurtured by the proper loving hands, mature as styles with identities of their own. When Stony Brook student Steve Simenowitz and legendary blues guitarist Roy Buchanan recently swapped licks on 12 track tape that was to become the studio master for a soon-to-be-released 45, the offspring was a beautiful culling of traditional Hebraic chant, straight Southern blues, jazz and rock.

Billing the session as "The Jewish Blues," Simenowitz piloted the recording project, which entailed the professional tracking of two Israeli folk songs, and the pressing of the tapes on record for release. The record is the primary vehicle in a fund-raising campaign that Simenowitz is running for national Jewish youth organizations on Long Island.

When he first conceived of the project last year, Simenowitz phoned Roy Buchanan, a close friend and musical mentor, and asked if he would lend a hand in the production. Sharing a reverent love of the Jewish religion, as well as a strong devotion to music, Roy was happy to help out, as he was under no contractual commitments at the time.

The record's A side, "Hinei Yamin Ba'im" is a traditional Hebrew melody in a brooding minor key. The lyrics speak of mankind's impending thirst for the word of God and the coming of His spiritual essence. Utilizing the subtle clarity of guitars, string synthesizer, a clay-baked Middle Eastern drum called

a tof, and over dubbed vocals, Steve and the band create a hypnotic, spiritual effect.

The flip side of the record, "Hinei Matov," is a rousing blues number in the traditional 16-bar format. The song was arranged with a catchy modulation after every other verse, which throws the listeners pleasantly into another key three times. The musical effect of this key change, along with Steve's rich and compelling vocals, and the lead swapping between Steve and Roy, makes this number as exciting as a Jewish wedding. The song boogies along, and the Hebrew lyrics sound forth the clarion of peace, stating that "nation shall not bear arms against nation."

"Message of Peace"

Steve says, "The song is a message of peace. I really felt the spirit last week when Begin and Sadat signed the peace treaty. That's what it's all about, but that's just one small, beautiful part of it. The whole vision is one of world-wide, all encompassing peace for all time and all people."

What Roy discovered in playing the two songs was the musical similarity between the traditional Semitic minor-key melodies and the contemporary blues scales which have since evolved. "The ancient Hebrews were the first blues singers," asserts Steve. "The scalar patterns are the same, so from a technical point, the evolution is clear." Roy says, "I feel that the blues has its roots in Jewish music," but he does not emphasize the theoretical as much as he does the spiritual likeness. In the studio, Roy, on bent knees, often implored Steve to find the notes in the reverberations



Jerry Leshaw, Mark Strauss, Steve Simenowitz and Roy Buchanan at a recording session.

of his soul.

Steve's musical career is rich with experience in the entertainment world, dating back to the age of seven when he received his first guitar as a birthday present. He convinced his parents that a guitar without lessons was an incomplete story, and eventually he began outplaying some of the finest instructors on Long Island. "I kept playing by ear, which, as it turns out, is the same way Roy plays."

Throughout the years, Steve listened to all of Roy's albums and diligently studied every lick, and he was able to interpret the sound perfectly. When the two finally met, the chemistry was instant and electric.

They met in 1976 when the persistent young Steve made his way backstage after a Buchanan concert at My Father's Place in Roslyn. Buchanan admitted having spotted Steve, gaping wide-eyed, from the front row at a dozen or more of his concerts.

Steve proudly showed Buchanan his guitar, the rare 1952 hollow-body Gibson ES225T, which is a collector's item. Buchanan later played the guitar in one of his concerts, admitting that he favored it even above his own cherished Fender Telecaster. With many musical interests and spiritual leanings in common, Roy and Steve became fast friends, and Steve even shared the stage with Roy at one of his concerts.

Roy's music is a combination of Southern blues, Bayou, jazz and Roy Buchanan. He influenced such greats as Jeff Beck and Jerry Garcia and has shared the stage with such contem-

porary luminaries as Steve Cropper, Stanley Clarke and John McLaughlin. Roy's music already contains evidence of Hebraic influence in the song "Nefesh," which is Hebrew for "soul."

Buchanan flew in from his home in Virginia for the recording. Steve and Roy were assisted by Mark Strauss on the bass guitar, David Renzer on the string synthesizer, David Friedenberg on drums and percussion, and Jerry Leshaw on piano, acoustic twelve-guitar and arrangement. Leshaw also conducted the band. The recording engineer, Jim Bernard, was instrumental in the production and in the polishing of the mixdown.

The record is due for release around April 20 and will be available on campus at the Hillel office (for inquiries, 246-6842).

The bands upcoming activities to promote the record include playing at the Jewish Arts Festival in the Stony Brook Auditorium on April 29, and at the New York Hilton later in the year. Because of the unique combination of talent presented in the two tunes, most of the first pressing is

almost sold out, as the audience is mostly composed of contemporary Jews and die-hard Roy Buchanan blues freaks, as well as those who just enjoy good music. There will be a second pressing in May and subsequent runs in accordance with demand.

Recording Hopes

Steve says he hopes to record more music of this nature in the future, and looks forward to pressing more records. "Music is about the best way to get ideas across to people. Everyone can understand it. There are no barriers. It is spiritual communication." Everyone involved in the project was overjoyed with the success of the final product. As for the validity of mixing the Hebraic styles with contemporary blues, Roy said, "I would have been Jewish if it weren't for the suffering." The two songs "Hinei Yamin Be'im" and "Hinei Matov" stand as proof that the fusion is a successful one, and in that success, that Steve Simenowitz has truly crossed a great milestone in music, spiritual endeavor, and the potential attainment of human peace.

Due to Celestial difficulties...



will not be seen this week. See Alternatives in two weeks.



Challenge

79:

Benefit

Concert

Popular folksingers Gordon Lightfoot and Harry Chapin will appear in concert at the Nassau Coliseum in Uniondale on Sunday, April 18. The concert, set for 8 PM, is a benefit for the Eglevsky Ballet Company. Tickets priced at \$8.50 and \$9.50 may be ordered through the Coliseum box office.

CALENDAR...

April 4-10

Wed, Apr. 4

MEETING: The Stony Brook Astronomy Club meets at 8 PM in room 181 of Earth and Space Sciences. Included in this meeting will be ratification of new club constitution, and finalization of a date for officer elections this semester. Weather permitting, telescope viewing will follow meeting. Bob Benuhan 246-5202.

LECTURES: Dr. Eleanor Leacock of CUNY to discuss "Sociobiology and Human Nature: An Anthropologist's View," at 1:30 PM in room 236 of the Union.

Psychotherapists Mara Gleckel and Murial Goldfarb will talk on "Older Women Coping with Loss," at 7 PM in Health Sciences Center Lecture Hall 2. Part of a lecture series on growing older females. Registration necessary. Call 444-2989.

RECITALS: Pianist Chris Sanborn performs at 4 PM in the Fine Arts Center Recital Hall.

Brass Quintet performs at 8 PM in Fine Arts Center Recital Hall.

ART EXHIBITS: "SUSB Student Painters," on display through April 6 in the Union Art Gallery, Monday through Friday, 9-5 PM.

"A New Era in Third World Art," works by Afro-American and Caribbean artists, on display through April 6 in the Administration Art Gallery, Monday through Friday, 8:30 AM to 6 PM.

"New Works by Alan Sonfist — An Environmental Sculpture," on display through April 20 in the Fine Arts Center Art Gallery. Monday through Friday from 12 noon to 5 PM; Friday, 7-11 PM.

Thu, Apr. 5

MEETING: The Stony Brook Astronomy Club meets again at 8 PM in Earth & Space Sciences 181. Dr. Michal Simon, ESS Professor at Stony Brook will discuss "Infrared Studies of Star Formation." Bob Benuhan 246-5202.

Prints from juried show (held in conjunction with Gallery North Setauket), through April 28, CED Informal Studies Community Gallery, 118 Old Chemistry. Hours: Tuesday through Saturday from 12:15-5:15 PM; Tuesday and Thursday 6-8 PM.

The Union Governing Board meets at 7 PM in room 216 of the Union.

The Gay Student Union meets at 8 PM for a wine & cheese social. At the meeting we will discuss the Gay Roommate Service, and the lighting, decor and liquor for our April, 19 "discodance." Join us in room 045B of the Union.

LECTURES: Robert N. Butler, M.D., Director, National Institute on Aging and Pulitzer prize winning author of "Why Survive? Being Old in America," will discuss "Research in Aging," at 10:30 AM in Lecture Hall 6 of the Health Sciences Center. Sponsored by the Jewish Institute for Geriatric Care and the School of Medicine. Lecture is open to all.

Professor Eddy Couraige of Hofstra University will discuss the genius of the black race, "Toussaint L'ouverture," in English, at 9 PM, Stage XII Cafeteria Fireside.

Dr. Robert Choi of the Pathology Department to discuss "Effect of Serum on Cultures of Mammalian Articular Chondrocytes," at 12 noon in the Health Sciences Center T-9, room 145.

Professor Paul Weiblen of the University of Minnesota to discuss "Duluth Complex," at 4 PM in Earth and Space Sciences 450.

Philosophy Professor Victorino Tejera, to discuss "Cultural Analysis and Interpretation in the Human Sciences," at 4 PM in Old Physics 249.

SEMINAR: Dr. Patrick Gage of Roche Institute of Molecular Biology to discuss "Physical Map of Bombyx-mori Genome of Silk," at 3:30 PM in Graduate Biology 038.

"How to Organize and Manage a Preventive Maintenance Program," through April 6. For more information call 246-5939.

CONCERTS: SCMC presents a free concert with New Light featuring Russell Tubbs formerly of the Mahavishnu Orchestra and Santana in Lecture Hall 100 at 7:30 PM.

SVT featuring Jack Casady at 8:30 and 11 PM in the Union Auditorium. For ticket information call 246-7085.

SPORTS: The ultimate is here. The Stony Brook ultimate Frisbee Team will meet today on the athletic field at 4:30 PM. Bring a disc!

Fri, Apr. 6

SEMINAR: Dr. William Bauer of Microbiology Department at Stony Brook to discuss "Interaction of Proteins and of Small Molecules with Supercoiled DNA," at 12 noon in Graduate Biology 006.

"How to Organize and Manage a Preventive Maintenance Program," see Thursday listing.

ART EXHIBITS: See Wednesday listings.

Sat, Apr. 7

PRINTS EXHIBIT: See Wednesday listing.

Sun, Apr. 8

DANCE ENSEMBLE: "Pirin," the Bulgarian National Folk Ensemble performs at 3 PM in the Fine Arts Center main Auditorium. Tickets for general audience: \$10, \$8, \$6; students, senior citizens and Pre-Inaugural Series subscribers deduct \$1. Call 246-5678 for more information.

Mon, Apr. 9

LECTURES: Dr. T. S. Hopkins (Brookhaven National Laboratories), to discuss "Circulation and Characteristics of Georges Bank Water," at 3 PM in South Campus F-163.

The Department of Microbiology and Viral Oncology Training Program presents Amiya K. Banerjee, Department of Cell Biology, Roche Institute of Molecular Biology, to discuss "Mechanism of RNA Synthesis in Vitro by Vesicular Stomatitis Virus," at 12 noon in Graduate Biology 038.

RADIO: Emission "Kouzin," at 6:05 PM on WUSB 90.1 FM. A Haitian program of news items and selections of Haitian music.

DANCE: International Folk Dance Group at 8:30 PM in Tabler Cafeteria. Sponsored by Hillel, free, and open to all.

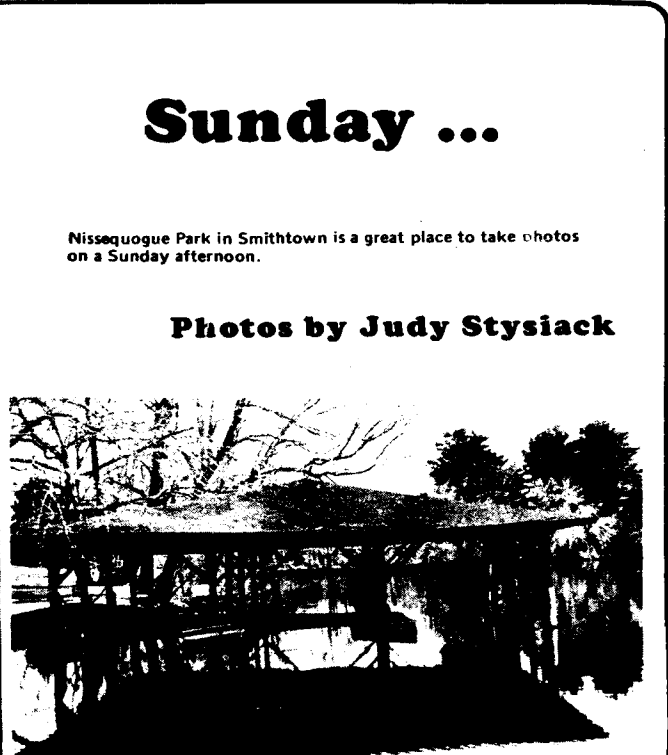
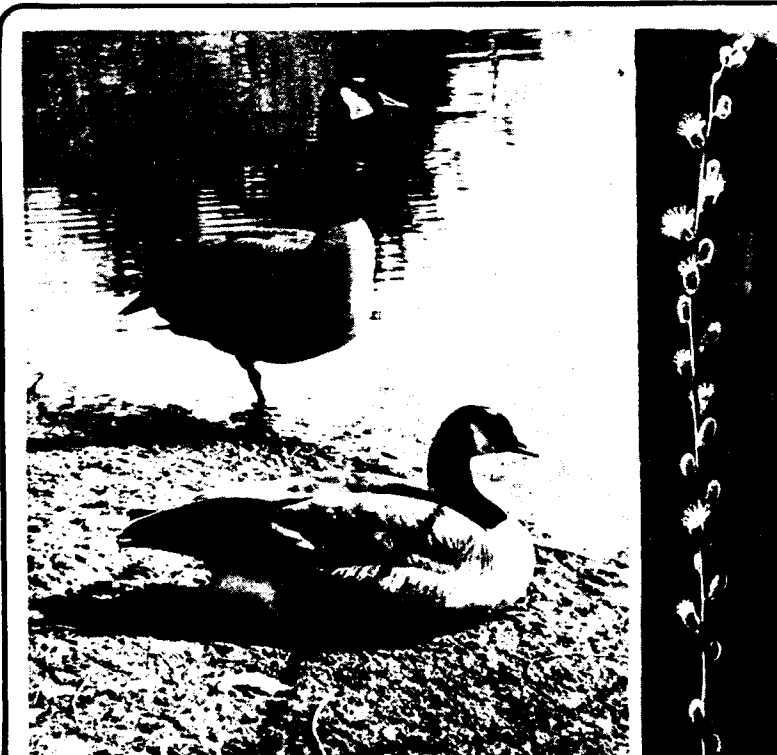
ART EXHIBITS: Horse and rider pastels by Rae Ladore, today through April 20 in the Administration Art Gallery. Monday through Friday from 8:30 AM to 6 PM.

Sonfist (see Wednesday listing).

Tue, Apr. 10

SPORTS: Patriot's Women's Softball team vs. SUNY Albany at 1 PM on the athletic field.

ART EXHIBITS: (Sonfist, Prints) See Wednesday listing; Rae Ladore, see Monday listing.



Sunday ...

Nissequogue Park in Smithtown is a great place to take photos on a Sunday afternoon.

Photos by Judy Stysiack

Bookstore Defense

By BILL FREILICH

After reading the "stream of consciousness" viewpoint by oppressed Fred Friedman in the March 23, 1979 issue of Statesman, I felt a duty to discuss his charges of a bookstore regime dedicated to the principles of Franco, Mussolini and Hitler. In fact, my viewpoint is intended to look at certain facts of the situation in the Bookstore of interest to the University community, rather than to argue with this leader of the vast revolutionary forces (which might number eight persons).

Without knowing the true facts and by spewing rhetoric, Friedman and his friends have succeeded in shifting the anger of students who have been "ripped off" away from the real culprits. The Faculty Student Association (FSA), when signing a contract with Kingsborough Bookstores, Incorporated, stipulated that they receive five percent of all retail sales, less sales tax, refunds, and over-rings. This, matched with the comparatively small mark-up on college textbooks, and the limited business of the Bookstore, as compared with a Barnes & Noble, is what keeps the prices high. It should be further explained to those unfamiliar with the retailing of books, that the mark-up on college texts is less than half of the profitable mark-up on most trade books (mass market) such as are sold in Walden's and Dalton's. Never have books, such as those sold in Walden's, which are pre-priced, been marked up above those prices. Another important factor: The retailer, in most cases, pays the transportation costs, which are horrendous in this inflationary time. College texts are usually heavy and are shipped from far and wide; transportation costs average out to three percent of mark-up. When consideration is given that returns due to over ordering must be made at the retailer's expense, this explains why the management wants, and needs accurate enrollment figures from the Faculty.

Friedman claims that management and pro-management employees have made anti-semitic remarks to one of the fired workers, Gloria Adler. This is definitely untrue, as it was, in fact, one of the fired workers who made anti-semitic remarks. It should be noted that while Gloria Adler is Jewish, all three owners of Kingsborough Bookstore and SBU Bookstores are Jewish. The former shop steward, Cornelia Quirk, verbally harassed Jewish workers, the Jewish management as well as Jewish students working in the Bookstore; the latter solely for doing their jobs.

I am a student highly sympathetic to unions and their true purposes. Both my parents are active union members; my father is an executive member of a

nationally based union. Unions, however, as Friedman seems unaware, are dependent upon the success of the business in which the people are employed. Unions in the United States do not work against the management but rather work as a protection for the workers while they are employed and working for the business. As Friedman states, "I also don't recognize the legitimacy of the present State, nor any of its tentacles"; this seems obvious. The union members he is supporting were delinquent in doing their jobs, prevented co-workers from doing their jobs, badgered and harassed other co-workers, gave out misinformation to faculty and students to build resentment and antagonism toward the bookstore. Their only activity during working hours was to stir up trouble and complain, which they did, loud and often to customers in the store, and secretly to their friends in the Red Balloon.

The Red Balloon — a band of mostly former students, still living in the past, have been the staunch leaders of the boycott. My guess is that any success the boycott has attained is in great measure due to students not wanting to get hassled by these seemingly crazed and sleazy characters, rather than their support of what the boycotters stand for. Although many students feel the Bookstore has ripped them, it is in fact, FSA contracts which have ultimately been responsible. I am a senior, and I, too, have felt ripped off, for many years, but since working in the bookstore, I have learned where the responsibility lies.

What is a "scab"? Friedman, in his attempt to show his superior intellect, has recklessly misused an important term of American Labor history. He accused a worker of being a scab, which is quite untrue. He also omitted the fact that his yelling tirade was directed against a woman 60 years old, who is working along with all the other union members who weren't fired. Is she a scab, and the other workers aren't? Friedman, in what I think is a silly and ridiculous article, did not investigate, nor was he complete in telling the facts. Typically, he apparently used the press as a vehicle to vent his frustration on the plight of his "revolution" in the America of the 1970s. Such rhetorical phrases as "oppressive forces in American society to attach progressive voices" are like reminders of the past. Friedman is apparently more concerned with showboating and grandstanding than the real immediate problem — getting lower prices in the Bookstore that students are better able to afford.

(The writer is an S U S B undergraduate.)

Viewpoints and Letters to the Editor are the opinion of the author and do not necessarily reflect Statesman's Editorial Policy. Letters to the Editor and Viewpoints may be submitted to Room 058 in the Union. They must be typed, triple-spaced, and signed, there is a limit of 250 words for letters to the editor and 1000 words for viewpoints.

MY COLUMN

Memories of Hiroshima

By Mike Jankowitz

Before I begin the topic of today's discussion, I would like your opinion. Notice the new photograph resting immediately below this paragraph. What do you think of the beard? How do you like the new photo? All "good" replies (i.e., those which you feel are closest to what I would like to hear) should be addressed to "ME, c/o Statesman Ass (no pun intended), SB Union, Stony Brook, you know the rest." All "bad" replies should be addressed to the Dead Letter Office.

So much for the cartoon.

And now for our main feature...

Fade-in: Three-Mile-Island, Pennsylvania, a small backwards community of Metropolitan Edison employees, surrounded by a secluded population of 950,000. Obviously, because of the sparse population, this would be the ideal location for either a vacation lodge or a nuclear reactor, or, as the American ethic would dictate — both. And sure enough, lurking in the shadows of this seemingly benign isle, is a massive, intricate, corporate-designed structure capable of supplying incredible energy (via nuclear fission) to the subscribers and incredible profits to the corporation (via high prices). However, despite the presence of President Carter, this place is no vacation resort — but it has been the hottest spot in the Harrisburg region. It seems that the coolant system short-circuited, and if you've ever lost the coolant in your radiator during the summer, you can imagine what happened to a couple of those fuel rods. While things seemed to have cooled down a little — at least outside the plant — reports coming from there are at best confusing. Here are a few examples of the rumors that are flying around as furiously as uranium isotopes in heat:

The reactor is on the verge of a potential melt-down which could destroy our entire planet; Long Island, however, will be safe.

That the hydrogen bubble was capable of sending the state of Pennsylvania the same route as Bikini atoll, an island which used to be in the South Pacific.

That — get this one — there is no danger of the radioactive elements spreading because they have been "dispersed into the winds."

The fact of the matter is that no one knows what is actually going on there. According to Dr. Harald Rossi, chairman of the Radiological Research Institute of Physics and Surgery at Columbia University (as well as a pioneer in micro-dosimetry, and part of the Manhattan project), only noble gases (e.g., xenon) have been released — as far as he knows — but that isn't far in this case because the only thing that we can be sure isn't being released from Harrisburg is any qualified information from either the NRC or Metropolitan Edison. What we do know is this:

There is the possibility — which cannot be verified until the NRC starts radiating some info — that gases such as cobalt and cesium have been released. However, there is absolutely no evidence for this (in other words — don't panic).

But one thing is certain. The buck has got to stop in someone's lap, not in their pocket. The responsibility should rest with corporate management. For starters, there's Babcock and Wilcox, which manufactured what appears to be a defective piece of merchandise (and there's seven more reactors where that one came from). Then, of course, there's good old Met Ed, which has it cleverly worked out so that the people paying for the cost of this blunder are none other than the inhabitants and subscribers of the Harrisburg area. Nothing is for free nowadays — not even radiation.

They probably figure that as long as nobody dies, they're okay. That gives them another twenty years to make up what had better be a damn good excuse for the long-range effects. Hell hath no fury like a mother with a radioactive child.



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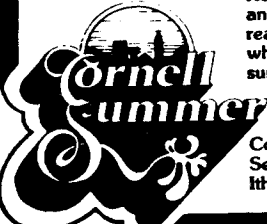
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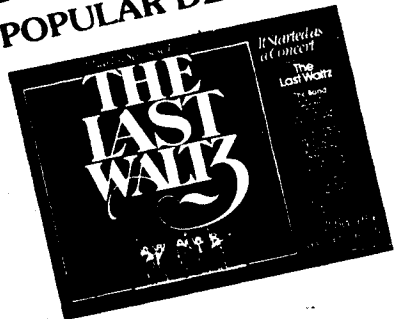
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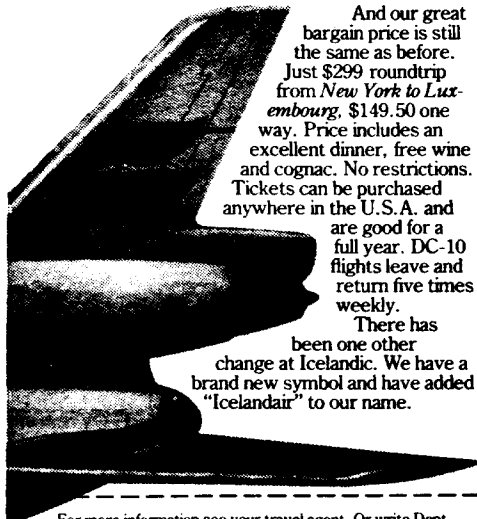
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FOUND various articles of clothing, personal items, notebooks, textbooks; from both fall and spring semesters. Items can be claimed in Lec. Center 104.

NOTICES

Volunteers are desperately needed to help run the Student Blood Drive April 25 from 1-6 PM. Contact Luisa, 6-7263.

PERSONAL

DEAR EILEEN Happy Birthday to a very special friend. May your 19th be one of your happiest years ever. Love, Idalia.

I AM SICK of all these personals. Love and kisses - Hop Along Brown Eyes.

DEAR MARK we're living proof that love can't be measured by time. Thanks for the best six months ever. Love, Abbie.

JACKIE happy 10 months. I love you more than anything. Together, forever. Love always, Charlie.

TO ALL THOSE wonderful people who participated in Saturday's depot clean-up, ENACT expresses its deepest thanks.

To my real live TEDDY BEAR, You still, and always will be, my Teddy Bear! Six months of love, happiness and you! We've done so much to make it work! Please don't regret any of it! That just shows how much love we share! This will work out if you'll just be understanding with me! Happy 6th Anniversary! I really do love you so! Your Jap Bear - the Skutch.

BEN U. You've become such a precious part of my life, I'm lucky to have found in you what others have so blindly missed. Thank you for it all. You're beautiful!

TO THE STAFF and friends. Have a great vacation. The next meeting will be April 16, be there! Aloha! Love, Lauren.

RIDE WANTED to Albany, NY area. Share expenses and driving, FYI, 4/6. Call Dave 6-4166.

DEAR ROBBIE, I wish I could be with you right now. Have a happy 20th! I love ya! Love, Jeff.

DEAR ROBIN, it would take a full page ad to write what our friendship has meant to me. It's been two beautiful years, and I don't know what I would have done without you. You've been like a sister to me, and no thank-yous could ever come close to how much that truly meant to me. I'll miss you next year, but if you're ever in need of a nurse, you'll know who to call! Happy 20th Birthday. Much love and happiness always. Love ya, Elise.

DEAR JULIE, Hanna doesn't want to be your friend any more. But we love you anyway! Love always and a Happy Birthday! Bonnie and Erica.

THANK YOU ALL for last Wed. night. Bringing in my 20th with the people I love and care for was the highlight of my 19th. Love, Colleen.

DEAR NUT, happiness is the one attainable delight that comes free of charge. Let it happen! Happy big one, minus one. Love, your Fruity Rock.

DEAR BOB, a better guy there never was. A better guy there never will be. Wishing you the greatest birthday ever. Love, Randy.

DEAR BBB thanks for all the smiles and laughter. You're okay! Go kiss a fish. From your very own tease, Frog Lips. P.S. Where is mine?!

Statesman / SPORTS

Yankees Off to a New Start

(AP) — Hoping to duplicate last year's success story when a record of more than 40 million fans jammed ball parks in the United States and Canada, major league baseball opens its 1979 season today.

There is one game scheduled in each league, with more than 52,000 fans expected at Riverfront Stadium in Cincinnati to watch the Reds face the San Francisco Giants in the National League opener and

35,000 anticipated in Seattle's Kingdom for the Mariners' American League opener against the California Angels.

Tom Seaver will open for the Reds against the Giants' Vida Blue in a duel of two of the NL's top pitchers. Seaver posted a 16-14 record with a 2.87 earned run average for the Reds last season while Blue was 18-10 for the Giants with a 1.79 ERA in 1978.

For the Reds, it will be the start of a new era with John McNamara replacing popular Sparky Anderson as manager of the team and Pete Rose, a Cincinnati star for 16 seasons, moving on to Philadelphia via the free-agent route.

Both Cincinnati and San Francisco hope to overhaul the Los Angeles Dodgers, who have captured two straight National League pennants under Manager Tom Lasorda. No NL manager has ever won pennants in each of his first three seasons and Lasorda will be trying to accomplish that feat this year.

The Dodgers will raise the NL flag Thursday in Los Angeles with either Don Sutton or Burt Hooton pitching against Gaylord Perry, San Diego's Cy Young Award winner last season. Tomorrow's other NL

opener finds the New York Mets at Chicago with Craig Swan, the league leader in ERA last season, facing Rick Reuschel of the Cubs.

Just as the Reds and Giants hope to overhaul the Dodgers in the NL West, California has the same kind of ambition in the AL West. The Angels added perennial batting champion Rod Carew over the winter and will open at Seattle with Frank Tanana, who was 18-12 with a 3.65 ERA last season. Glenn Abbott, 7-15 with a 5.28 ERA will start for the Mariners.

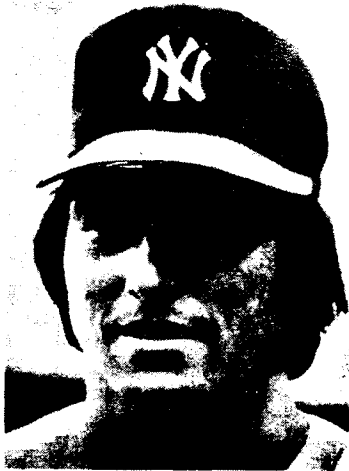
Attention Riveted

Four AL openers are scheduled for Thursday, with most of the attention riveted on New York where the Yankees will raise their second straight world championship flag and then send Cy Young Award winner Ron Guidry to the mound against the Milwaukee Brewers' Mike Caldwell.

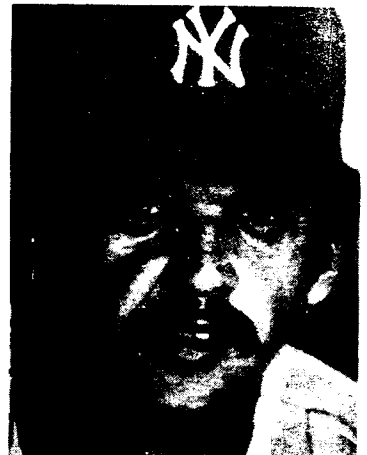
Elsewhere tomorrow, Toronto will open with Jim Clancy against Dennis Leonard of Kansas City as the Royals begin pursuit of a fourth straight AL West crown. Texas will use Steve Comer in Detroit against Dave Rozema of the Tigers, and Dennis Eckersley pitches for Boston against Cleveland's Rick Wise.

By Friday, weather permitting, all 26 teams will be in action.

The season apparently will start with only two of the 52 regular umpires on duty. Rookie Ted Hendry of the American League and veteran Paul Pryor of the National League are the only regulars who have signed 1979 contracts. The remaining 50 umpires are holding out for better salaries and will be replaced by minor league and amateur umps.



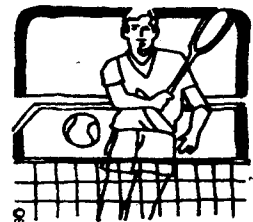
BUCKY DENT took MVP honors in last year's World series...



...while RON GUIDRY has established himself as one of baseball's premier pitchers.



COVER SPORTS



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