

Statesman

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Statesman/Curt Willis

Playing First String

Dickey Betts, who last performed at Stony Brook in the early 70s playing second guitar to Duane Allman with the Allman Brothers Band, gave a concert Saturday in the Gym with his new band Great Southern. The band played a variety of songs from its first album, plus some of Betts' Allman Brothers songs. A review of the performance appears in Proscenium, Page 1A.

Confusion Slows Appointments to Summer Session Activities Board

By JACK MILLROD
Polity, bogged down in prolonged budget deliberations, has yet to form the Summer Session Activities Board, the body responsible for allocating summer session student activity funds, and with elections approaching, Polity President Gerry Manginelli has charged that "politics are being played with the board."

"Highly Unusual"

Manginelli, who called the situation "highly unusual," contended that Gershwin Senator Ishai Bloch, who is presently running for the office Manginelli now holds, is the chairman of the Selection Committee responsible for the establishment of the Activity Board, and that the alleged



ISHAI BLOCH

delinquency of that committee is his responsibility. Bloch, however, strongly denies the charge, claiming that not only isn't he the chairman of the selection committee, he's "not even a member."

Bloch, denying "anything to do with the committee," claimed that Toscanini Senator Eric Weinstock, presently running for the office of Polity Secretary, is the chairman of the selection committee. Weinstock, however, also denied the chairmanship, and claimed that he's merely "an active member."

The official minutes of the meeting in question show that neither Bloch nor Weinstock is the chairman of the selection committee; there wasn't one chosen. Five senators were chosen to serve on the committee: Sophomore Representative Sharyn Wagner, Freshman Representative Frank Jackson, Hand Senator Mike DeChiaro, Mount Senator Jay Feingold, and Weinstock.

However, no one was picked to chair the committee, and as a result the committee formed weeks ago has yet to meet. Consequently, the Summer

Session Activity Board, which, according to Wagner, is normally established no later than the beginning of April has yet to be formed.

"It's not unusual for a committee to be formed without a chairman," claimed Senate Secretary Doreen Moreira. "Usually [Polity Vice President] Bill Keller appoints one, but not always." Yet, because no chairman was designated by the Senate, Weinstock said he took on many of the duties of chairman. "I was forced to do this work on my own," he said, explaining that a chairman will be selected when the committee finally does meet, and the formation of the Summer Session Activity Board will follow soon after.



ERIC WEINSTOCK

Bookstore to Reopen While Strike Continues

By DAVID M. RAZLER

Follett will reopen its bookstore in the Stony Brook Union today even though all 22 of its non-managerial employees remain out on strike, both University and Faculty Student Association sources announced yesterday.

A bulletin released by University Relations stated that Follett would reopen half of the bookstore on a limited basis using managerial employees. The company is allowed by its contract with the FSA to only be closed for up to one week per semester to allow for inventory. Although the employees, members of the Distributive Workers of America District 65, have been on strike for the past week, the bookstore has claimed that it is taking the week for inventory.

A loosely formed group calling itself the Student and Faculty Bookstore Strike Support Committee has said that it will picket the bookstore tomorrow. The committee is being led by Mitch Cohen, an ex-Stony Brook student who is head of the Red Balloon Collective, an activist organization with some members at Stony Brook. Polity President Gerry Manginelli said that Polity would be helping the committee and that he personally would join the group to prevent the managers from entering the store.

As of today, any of the employees who do not return to work will be considered fired by Follett, which sent them mailgrams late last week, stating that the strikers would lose their jobs if they continued their action. All 22 strikers, however, remained out on picket lines in front of the Union entrances yesterday.

FSA Treasurer Robert Chason, who also serves as University Assistant Vice President for Finance and Business said

that the position of both the University and FSA on the matter was that the bookstore must open as stated in the Follett-FSA contract. He added that neither the FSA nor the University was in a position to determine who the bookstore employed.

Contract Expires

Follett's contract with the FSA expires in July, and the corporation is currently discussing the possibility of contracting for services with at least one

other firm, Kingsboro Bookstore, which operates the book selling operations at a number of City University campuses. According to the president of that company, he has begun discussing the possibility of a contract but is a long way from beginning actual negotiations for the operation. Assistant to the FSA President Al Schubert said, however, that Follett might even get the contract again "if they meet our price," which he defined as guaranteeing a set price for textbooks as a percentage of either the wholesale or list price.

Schubert added that such questions as student employment and labor practices of a contractor were considerations in the negotiations, but that the price of books was more important to him.

Bookstore Shop Steward Lee Amazonas said that her union was interested in approaching any new contractor and offering the new company this year's bookstore employees as a group of experienced workers ready to help move into the new operation. Yet she warned that the new contractor would have to pay the workers the kind of wages and benefits which the union is currently striking for. The bookstore union is currently asking for a 15 percent increase and raising the minimum salary from \$2.30 to \$3.00 per hour.



Statesman/Don Fat

BOOKSTORE EMPLOYEES will continue their strike today, when the store reopens using managerial staffers.

News Briefs

An SB Alumnus Reminisces

Consumer Agency May be Founded

Washington—Unaccustomed White House support may bring success this year to long standing efforts to establish a federal agency to represent consumers.

Some businesses also are supporting those efforts, which began again yesterday on Capitol Hill.

Esther Peterson, President Jimmy Carter's consumer adviser, and representatives of an insurance industry group and a major clothing manufacturer endorsed the proposal to establish an Agency for Consumer Advocacy to represent consumers before other federal agencies.

Other industry groups, including the U.S. Chamber of Commerce, was expected to continue their opposition to the proposal at Senate and House hearings this week.

Opponents of such an agency say it is unnecessary, that existing federal agencies are supposed to protect consumer interests.

Federal agencies often make decisions affecting both business and consumer interests, Peterson said. "Business has the resources to make its views known, but consumers are typically underfinanced and inadequately organized," she said.

In past years the House has passed bills three times to establish the agency while the Senate has passed them twice. But the measures were opposed by the Nixon and Ford administrations. In contrast, President Carter strongly supports the proposal.

Moynihan's Money

Washington—Senator Daniel Moynihan, (D-N.Y.) disclosed yesterday that his income last year was \$200,060 and that more than three-fourths of it, \$152,000, came from lecture fees.

Moynihan reported that he paid \$105,730 in state and federal income taxes, more than half of what he earned. "It was the first time in my life I made any money, fellas," Moynihan told a news conference. "And it all went."

Moynihan, who was elected to the Senate last November ruefully noted that from now on his outside income will be sharply curtailed.

Outside earned income, from such sources as speech making, is limited to \$25,000 for senators now.

Under a new code of ethics, it will be reduced beginning in 1979 to \$8,625 or 15 percent of a senator's \$57,500 annual salary.

Carter: Fuel Price Hikes

Washington—President Jimmy Carter will ask Congress to approve substantial price increases for gasoline and other fuels, lawmakers briefed by the White House on the President's energy plan confirmed Tuesday.

If the President's program is approved, it could add about seven cents to each gallon of gasoline by 1979 and another four or five cents a gallon by 1981, said Representative Thomas Ashley, stressing that this would be in addition to a possible "stand-by" gasoline tax of up to 50 cents a gallon if American gasoline consumption continues to increase.

Ashley, an Ohio Democrat who will head a select House committee that will deal with Carter's energy program, was one of a number of congressmen briefed Tuesday by White House energy adviser James R. Schlesinger. Carter will spell out his proposals in an address to a joint House-Senate session Wednesday evening. On Monday night, he said in a nationally televised address that the United States faces a possible "national catastrophe" unless stiff conservation measures are adopted.

Suit Over Albany Mall Financing

Albany—The special bookkeeping maneuver former Governor Nelson Rockefeller used to finance the \$2 billion South Mall office complex is being challenged in a taxpayer's court suit by the New York Public Interest Research Group.

Rockefeller's lease-purchase arrangement has Albany County owning the 100-odd acres occupied by the Mall, and the state leasing the land from the county for 40 years. In return, the county sells the bonds to finance construction of the huge marble and glass office building and meeting hall complex. After 40 years the state will have title to the area where 300 families once lived.

In this way, Rockefeller avoided the state constitution's requirement that all such state debt be approved in advance by the people. It is the county's debt, not the state's, even though the state pays off the debt with its yearly "rent" payments.

Dennis Kaufman, general counsel to the Ralph Nader-inspired citizens' group, said Tuesday that the suit had been made possible by recent changes giving taxpayers legal standing to challenge government actions.

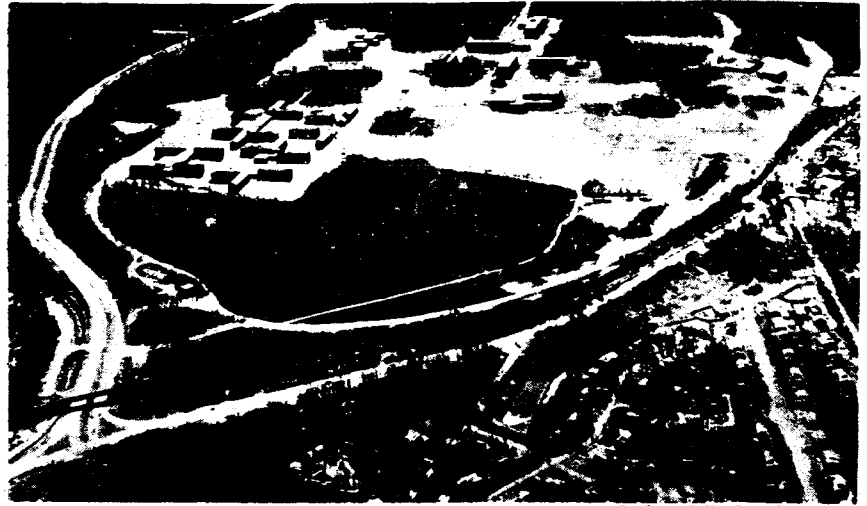
Compiled from the Associated Press

Weather Forecast

Today—Mostly sunny and pleasant. High 72-75. Winds South 5-15 MPH.

Tonight—Increasing cloudiness and mild. Low 55-59. Winds South-Southwest 5-10 MPH.

Tomorrow—Variable cloudiness; warm and humid. High 78-82. Winds Southwest 10-15 MPH.



THE STONY BROOK CAMPUS circa 1964.

Lockwood, Kessler & Bullett Inc.

By ILENE J. LEVINSON
"A suitcase school." "Always under construction." "Liberal." "Nothing to do on weekends." "Science and math oriented." These are just a few of the terms used to describe SUNY at Stony Brook today. Was the state of affairs any different 12-15 years ago? Richard Gambrell, class of '65 remembers...

Sitting at his desk in the Suffolk Community College library, where he works as a librarian, Gambrell reminisced about his experiences and feelings as a Stony Brook student in the days when "people were actually able to find parking spaces." While he did spend all four of his undergraduate years as a Stony Brook student, the first year (1962) of his higher educational learning actually took place on an estate in Oyster Bay, the original location of the campus. There, classes were held in temporary, colorful, dome-like structures; dorm rooms were located in an old Tudor mansion; and formal gardens

abounded. In the fall of 1963 Gambrell, together with the rest of the student body, faculty members, and administrators started out with a brand new campus located in Stony Brook, New York, 11790. It came complete with real dorm buildings, lots of construction workers and, of course, mud.

In the beginning, the only buildings that had been completed were the Humanities Building, G Quad, and "I can't remember exactly," said Gambrell, "but I guess the Old Bio and Chem Buildings were there, also. I wasn't a science student." Gambrell did, in fact, receive his B.A. in Political Science.

Requirements were quite different back then. "They were very rigid." Gambrell stated that "Everyone, no matter what their major, had to take two years of a language, two years of humanities, one year of math and science, and Social Science one and two. Because of these requirements there was a common body of knowledge which everyone at a certain level

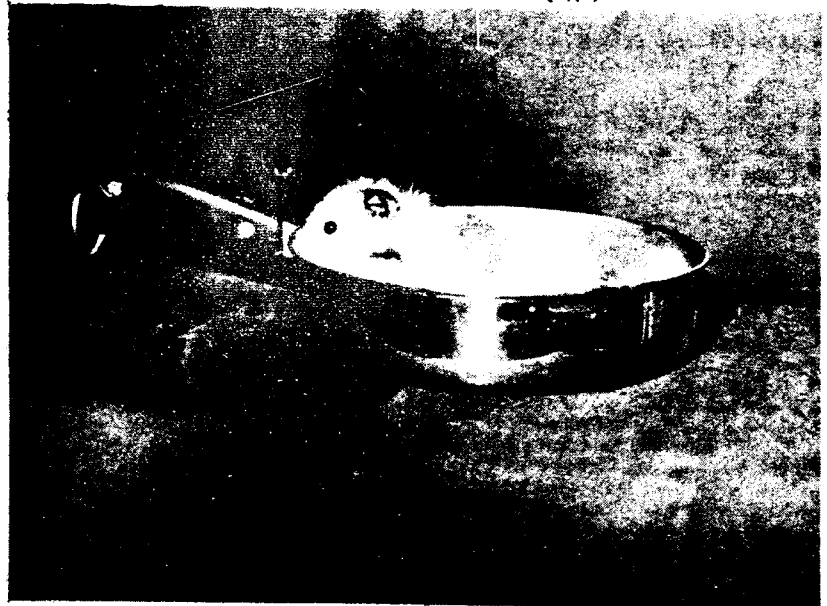
shared. In a senior science course, for example, the teacher knew that everyone had read Marx in Social Science two and was able to make use of this fact during the course of the semester. As far as the quality goes, Gambrell most definitely feels that he received a good liberal education. "To me, a liberal education is gained step by step developmentally. These developmental factors seem to be missing today."

Gambrell laughed when he talked about the differences between class sizes then and now. There were only two students in his British Parliament Democracies class and it was not unusual for the typical class to consist of under 15 people. There were no TAs or graduate assistants, but, then again, they were unneeded. Besides, there was no graduate school. The emphasis was totally on undergraduate studies.

While many students studied, studied, studied, there were a few who, for whatever reasons,

(Continued on page 5)

Hamster and Eggs



HAMMING IT UP: Freshman Scott Glatstein seems to be one of the few residents who leaves his pet at home. Glatstein, however, should find a more suitable bed for his hamster.

New Course Evaluation Form Comes Up Short

Undergraduate students will evaluate their professors this semester, by answering seven questions on a computer card leaving no space for comments instead of using the longer in-depth questionnaires distributed in the past.

Dean of Undergraduate Studies Robert Marcus described the new form as a "boiling down of a teacher evaluation with dozens and dozens of questions; it tells me as much as larger [evaluation] instruments would." Marcus said "there is evidence to support this view," and cited a five-year analysis done at Northwestern University using the computer cards, although he could not produce the statistics to prove the contention of this study.

The cards are distributed to all undergraduate classes and are returned to the Undergraduate Studies Office, where the results will be compiled. Marcus said that either Polity or Statesman could publish the result of the evaluation, but in any case, "students will have access to them."

The questionnaire card, comprised of seven questions, asks students to rate the course and instructors on a number of aspects including difficulty level, grading fairness, and knowledge gained by the student. All questions are answerable on a scale of one to seven where one indicates a poor response and seven a favorable response.

Marcus said that the individual comments on these forms would be difficult to evaluate. "People [would] go through 10,000 students with five courses each. Faculty members can get [comments] from students better than I can."

Marcus said that some academic departments are going to use their own evaluation forms in addition to the computer card. History Department Chairman Joel

Rosenthal said "some of the faculty may [give their own evaluations] but most of us will use [the computer card]."

"It's [the form] not an accurate description of the teacher or the class," said Freshman Bruce Moriarty, adding, "I don't think they can change the course [unless] the teacher is really bad."

—Lawrence Riggs

ENDEAVOR INSTRUCTIONAL RATING CARD

FOR EACH ITEM, PUNCH THE HOLE WHICH MOST CLOSELY INDICATES YOUR ASSESSMENT OF THIS COURSE.

1. THE STUDENT HAD TO WORK HARD IN THIS COURSE.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
2. EACH CLASS PERIOD WAS CAREFULLY PLANNED IN ADVANCE.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
3. CLASS DISCUSSION WAS WELCOME IN THIS COURSE.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
4. THE STUDENT WAS ABLE TO GET PERSONAL HELP IN THIS COURSE.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
5. THE INSTRUCTOR PRESENTED THE MATERIAL CLEARLY AND SUMMARIZED MAJOR POINTS.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
6. THE GRADING ACCURATELY REFLECTED THE STUDENT'S PERFORMANCE.	NEVER	SELDOM	SOMETIMES	OFTEN	ALWAYS
7. THIS COURSE HAS INCREASED BY KNOWLEDGE AND COMPETENCE IN THIS AREA.	VERY LITTLE				VERY MUCH

IMPORTANT: REMOVE ALL PUNCH CHAD FROM THE BACK OF THE CARD.

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CPR Course Objective: The Saving of Lives

By RONALD MALECOT

Do you know what to do if someone is dying from a heart attack? Could you save their life? Sixty-five people did learn how to do just that when the Stony Brook Volunteer Ambulance Corps sponsored a cardiopulmonary resuscitation (CPR) course.

In cooperation with the American Heart Association and the Suffolk County Citizen Corps (a branch of the Suffolk

Volunteer Ambulance Corps), the Ambulance Corps taught a five-hour course in the Lecture Center to community and campus residents. The course is designed to teach people what to do in emergencies before the ambulance arrives. Instructed by members of the Ambulance Corps, the course was divided between lectures and practicing the CPR sequence with demonstration models. Those who passed a written exam and

have proved competent in model practice received certification. Participants in the course said they took it because they were interested, it was good to know, and that it was required for Ambulance Corps membership or Red Cross lifesaving certification.

The course was organized by Stony Brook Ambulance Corps member Bill Wagner, who described the turnout as "great, we had to turn people away."

Wagner wants the course to be continuous and taught to the general community. Under present conditions, the course will only be repeated if there is a demand for it. Wagner explained that the objective of the Suffolk County Citizen Corps "is to teach 80,000 people CPR and reduce heart attack fatality [by] 50 percent." This program is similar to one started in Seattle ten years ago which claims that they have an 80 percent success in heart attack resuscitation, and that one out of seven people in that city are now qualified in CPR.

Heart disease is the leading cause of deaths in the United States. One half of the people who have heart attacks die before they reach the hospital. Heart attack symptoms include a pressure or squeezing pain in the chest, neck and arms. If symptoms are not treated immediately, they may develop

into cardiac arrest. When the heart stops pumping, at this point a person is clinically dead. Within 10 minutes the brain cells die and the person is biologically dead. Four to six minutes after the heart stops pumping the brain cells start to die, so CPR should be started immediately to be effective. CPR is a technique to save and sustain life in people whose heart has stopped. Stony Brook Volunteer Ambulance Corps President Gary Urbanowicz said that ambulances in Suffolk County take from five to seven minutes to respond to a call, so a person suffering from a cardiac arrest may already be dead by the time they arrive.

Until Help Arrives

As a citizen, one shouldn't have to do CPR more than five to seven minutes, until help arrives, but one can sustain life in this way for hours, according to Ambulance Corps Crew Chief Mark Wolff.

SB to Host Special Olympics



SPECIAL OLYMPICS for retarded children and adults will be held here this weekend. Statesman/Lou Manna

By ED KELLY

About 1,000 retarded children and adults from Suffolk County will participate in events ranging from track and field to table tennis in a special olympics to be held this Sunday on the Stony Brook athletic fields.

The Suffolk County Special Olympics, which is being hosted by Stony Brook for the third consecutive year, is sponsored by the Association for the Help of Retarded Children. The success of the event will rely mainly on the number of volunteers that apply to run the events.

For the first time in recent years Polity has organized a drive to enlist the aid of Stony Brook students. Student Coordinator for Volunteers on Campus, Ginny Bruno, hopes that there will be enough volunteers from the community and the campus to have one volunteer for each competitor. "We need as much input as we can possibly get," said Bruno. "We hope to match up each person

with a retarded person."

Bruno will be holding an organizational meeting tonight at 8 PM in the Buffeteria for anyone wishing to act as a guide. Volunteers will be expected to arrive at the Gym by 8 AM and, according to Bruno, will be responsible for "making sure the competitors have a good time."

Free Lunch

Polity Vice President Bill Kefler has arranged for free service from the Audio-Visual Services, and Lackmann Food service is donating a free lunch to all participants.

The Special Olympics, which will also include swimming, softball, bowling and gymnastic events, is part of a national program for the retarded, and the winners will move to the State-wide Olympics. "It's going to be a fun day," said Bruno. "There'll be rock bands and Arts and Crafts tables. These are mostly institutional people and this is a very special day for them."

Fall Class Schedule Distribution Begins

Distribution of class schedules for the 1977 Fall semester has begun as of yesterday in time for the pre-registration period which begins next Monday.

"There should be enough to go around," said Assistant Registrar for Scheduling Pam Steele. Steele said that 14,000 undergraduate and 5,000 graduate schedules have been ordered. "We don't order for as many students as there are," she said, because of the indeterminate number of graduating seniors, and because some students do not register during the pre-registration period. However, Steele said that more class schedules have been ordered this time than were for the last pre-registration period when there was a shortage of schedules, and that there should be a schedule for every student who needs one.

Steele said that the schedules, which are contracted to a private printing firm, will be available at many locations on campus, including the quad offices, the Union, the Commuter College, the Undergraduate Studies Office and the Registrar's Office. She added that no problems are anticipated concerning their distribution.

—Sharon Durst

1977 CAREER INFORMATION CONFERENCE



TENTATIVE SCHEDULE OF TOPICS

	MONDAY, APRIL 25TH	TUESDAY, APRIL 26TH	WEDNESDAY, APRIL 27TH	THURSDAY, APRIL 28TH
12:00/1:00	"Physician Assistant as a Career" "Careers in the Navy" "Dietetics & Nutrition Careers" "Careers with the Civil Service"	"Going to Medical School" "Opportunities in Health Care" "Interior Design as a Career" "Starting Your Own Business" "Journalism" "Retail Department Store Careers" "Job Trends on Long Island" "Careers in the Public Sector"	"Opportunities in Health Care" "Careers in Administration" "Foreign Language Careers" "Fashion Careers" "Dentistry as a Career" "Careers in Insurance Management" "Being an Earth & Space Science/ Cardio-Respiratory Therapist/ "Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"Overview of Data Processing Field" "Opportunities in Student Activities and Fine Arts" "The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
1:00/2:00	"Being a Physical Therapist" "Careers as a Librarian" "Opportunities in the F.B.I."	"Retail Department Store Careers" "Job Trends on Long Island" "Careers in the Public Sector"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
2:00/3:00	"Environmental Conservation Careers" "Suffolk County Job Market" "Careers in Comparative Literature" "Careers in Family Services"	"Library Work" "Opportunities in the D.A.'s Office" "Social Work as a Career" "Foreign Language Careers"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
3:00/4:00	"Careers in Airline Marketing Research & Planning" "Opp. on Congressional Staffs" "Job Interview Techniques" "Being a C.P.A." Health Prof."	"Job Interview Techniques & Executive Secretary" "Mid-Career Counseling" "Electronic Data Processing" "On Museum Work" "Opportunities with I.R.S." "Pre-Law Advisement" "Pathology & Audiology"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
4:00/5:00	"Public Health Careers" "Careers with a National Park Service Administration" "Being an Optometrist"	"Being an Occupational Therapist" "Opp. in Applied Math & Statistics" "Careers in Psychology" "Marketing & Statistics"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
5:00/6:00		"Being an Occupational Therapist" "Opp. in Applied Math & Statistics" "Careers in Psychology" "Marketing & Statistics"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"
6:00/7:00		"Being an Occupational Therapist" "Opp. in Applied Math & Statistics" "Careers in Psychology" "Marketing & Statistics"	"Podiatry as a Career" "Opportunities as a Career" "Being a Physical Therapist/ "Opportunities in the Peace Corp." "Careers in Pharmaceutical Sales" "Opportunities in Mathematics" "Careers in Health Adm. & Drug Control" "Careers with H.E.W."	"The World of Employment" "Careers in Biology" "Starting Your Own Business" "Careers in Politics"



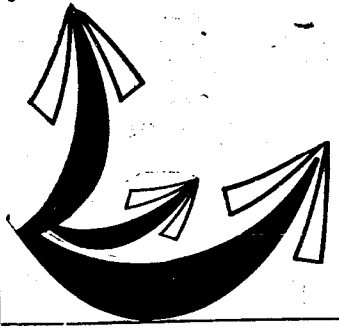
APRIL 25-28
in
STONY BROOK UNION

ALL WELCOME !!

Watch for complete schedules in lobby of Student Union, Administration, Library, and in YOUR MAILBOX

SPECIAL OPPORTUNITY on Saturday April 30, 1977
to talk with Alumni about their careers after Stony Brook
11 a.m. in HSC CALL 6-3580

sponsored by
CAREER DEVELOPMENT
support funding
from **STONY BROOK FOUNDATION**



An Alumnus Recalls...

(Continued from page 2)

ended up "flunking out." While this is a relatively rare phenomena today, back then it was quite common. There were no two-ways about it—if you didn't keep up a certain grade point average, you had to leave school for a semester or a year. Gambrell remembers everyone anxiously waiting around for the arrival of grades that would let them know if they "made it" or not.

Though studious pursuits did occupy much time, there were other pursuits which cannot be ignored. On social life—it did exist. Concerts, dances, shows, were sponsored and attended by eager students looking for "something to do." The dances of 1965 were not at all like the disco dances so prevalent today. Each one had a theme, the most popular ones being a Playboy dance where the female students dressed up as bunnies and an IBM Computer Dance which was a big hit, especially with the freshmen who knew the least amount of people. Concerts featured mostly jazz musicians since that was the big thing of the day. Thelonius Monk, Count Basie, and the Chad Mitchell Trio, among others, made their appearances here at old Stony Brook.

Yes, a social life did exist then just as, believe it or not, it does now. But students were still apathetic about many things. Polity tried to get the ball rolling to help keep students happy but it was difficult. One of the biggest issues was whether or not to have fraternities. The students on the pro side said they were bored; that fraternities always have a lot of things going on. Those against said no for basically philosophical reasons—fraternities tended to be quite exclusive. Gambrell feels that basically the biggest reason for not having fraternities "were all the commuters. There were so many of them and they simply had very little, if any, time to start getting involved."

As far as "partying" goes, there wasn't any of the kind we see today in every dormitory on campus. People did not sit around their rooms and get high

or even drink beer. "Drugs were pretty much hidden in those days," Gambrell explained. "Pot smokers were definitely not in the majority." Alcohol was forbidden on campus so on Friday night the "guys" used to go out to the bars and get really rowdy. Actually, they still do, don't they?

Even intermingling of the sexes did not come too easily. Coed floors were unheard of; men and women were separated by wings of each building until H Quad was completed. Then there was a quad for each sex. However, they were allowed to share the same cafeteria and on Sunday afternoons visiting privileges were granted. Male and female students could talk and socialize in their rooms during this time.

Curfews for women were also the order of the day. Depending on their class standing, a certain time was posted when each student had to be in her respective room. Gambrell doesn't feel they had it too bad, though. He recalls going up to Albany State to visit and noticing that a woman student had to "sign out" just to go downstairs and get a coke. "Even in those days Stony Brook was considered more liberal."

"The Stony Brook of today overwhelms me," said Gambrell. "Back then it was a small, impersonal school. Now it's a big, impersonal school." He doesn't think construction on campus will ever stop. "There will always be something to put up or tear down."

Richard Gambrell was a part of Stony Brook 15 years ago, but he is still a part of it today. He is currently working on his Master's in English and, besides that, is on the Board of Directors of the Alumni Association. His wife, Carol, graduated from Stony Brook in 1967.

So many changes have occurred over the years that are so difficult to describe. And there will never be a complete answer. "It seems to have lost the intimacy...but, then again, can it lose something it never had?"

'Back then it was a small, impersonal school.'

Now it's a big, impersonal school.'

— Richard Gambrell



Statesman/Curt Willis

THE MASTER PLAN in University President John Toll's office: Not all changes at Stony Brook have been of a physical nature.

Seventh Annual Tabler Quad Springfest

Friday 22
April 2 p.m. - 2a.m.

Saturday 23
April 2 p.m.-8 p.m.

Fine Imported Beer on Tap

Live Bands both nights

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Punch Cards for Meaningless Evaluations

It seems that these days, whenever an organization is faced with a complex problem, the solution is clear and simple—reduce the problem by quantifying it in mere numbers. Towards the close of every semester, departments are faced with giving the students a chance to give some feedback on their courses and instructors, in the form of course-instructor evaluations. These evaluations have taken on many different, innovative formats in the past, the most recent of which is a computer card whereby the student is instructed to punch out the appropriate response next to the question. This system of evaluations, however well intentioned they may seem to be, are a sorry excuse for real student input into the quality of their own education, input which has shown to be both meaningless and non-existent at Stony Brook.

One of the problems here lies with the questions themselves—all seven of them. The questions are structured in such broad, meaningless context, that they can only lead to other questions, which are not asked of the students. For example, the first question asks how hard the student had to work for the course. As with all the questions, we must inquire, just what is this question purporting to measure? A course's difficulty? If so, it does a poor job of it. Some students who have plans for professional school, work hard in a course for an A, no matter how difficult the course is supposed to be. If a student is particularly bright, he may not find any

course particularly difficult. Similarly, just what is a question like "Class discussion was welcome in this course" supposed to measure? Class discussion may be infeasible, as in the case of many classes held in Lecture Center 100, or inappropriate in the case of a class such as organic chemistry where it is unlikely that a lively class discussion can be elicited. Does a no or yes response measure course or even instructor quality? We think not. Notice that there is no space for a "not applicable" response, which would clarify these types of questions to make them mean something. All the questions on these cards proceed in this manner.

The possible responses the students may give are equally arbitrary, and devoid of real significance to course or instructor quality. We fail to see what the difference is between a second or third degree answer of "seldom," or a fifth or sixth degree response of "often." Why didn't the authors of this questionnaire go all the way with 2 1/4, 2 1/2 and so forth? Furthermore, as anyone who has studied survey questionnaires undoubtedly knows, closed-end response categories as provided here (where the respondent must choose one of the given answers) offer easier quantification of data, but at a severe loss of precision and detail. If the questions must be asked in this manner, the way to counteract this loss of precision is obviously to ask more questions. Yet the questions asked reached a grand total of

seven. What happened to the old format, where information about the student himself, and more information about the course and instructor is solicited?

For that matter, what happens to the evaluations themselves? Few, if any, students ever see the results of these evaluations, while paying the tuition money to finance their administration. We seriously doubt that these are used to determine course offerings or tenure for professors that receive good ratings. Such direct student input just does not exist here.

No, the age of meaningful student input into academic planning has not arrived yet. If this feeble, simple minded, and even insulting, attempt is any indication of things to come, it appears we just might have to resign ourselves to an administration and a University that simply does not care what we think, say, or feel. This is a situation that Statesman cannot but deplore.

No More Folletts

Most students here, unless they can get into New York, or at least go off-campus, must buy their books at the Stony Brook Bookstore. It is also one of the few places in the local area that stocks the necessary books for students here. In a sense they are a virtual monopoly on student textbook dollars. Everybody here, then, must be well aware of the exorbitant prices that students are currently charged.

The bookstore is subcontracted to the Follett Corporation by the Faculty Student Association, and their contract expires in July, so there may be a glimmer of hope somewhere. But there is one additional factor for the FSA to consider, namely, how a new subcontractor will treat its employees.

The Follett Corporation, unfortunately, will not be remembered as a company that treated its employees well. It is offering very small wage increases, very few benefits, and wants a completely separate status for its student employees, who make up approximate 1/5 of its work force, and who must work to support themselves. The employees have therefore decided to go on

strike since Follett has been reluctant to accept any of the union's previous offers. Follett representatives said that if they give any benefits that increase the cost of cooperation, will be passed on to the students. Further, Follett has threatened all of the striking employees with firing, and the bookstore has retaliated by attempting to open with strikebreakers this morning.

We call on the Faculty Student Association, then, which is now composed mainly of students, to act in the student interest: find a company that will charge reasonable prices to the students and will treat all of its employees fairly, thereby avoiding situations that cause strikes and hurt the students. In the meantime, we urge all members of the University community to boycott the bookstore, until a settlement is reached. Students and staff members should buy their books and supplies off-campus even if it is inconvenient. Professors should hold both their summer session and fall orders, and if necessary, order through another bookstore. The campus community will let both Follett and the FSA know how they feel.

WEDNESDAY, APRIL 20, 1977
VOLUME 20 NUMBER 66

Statesman

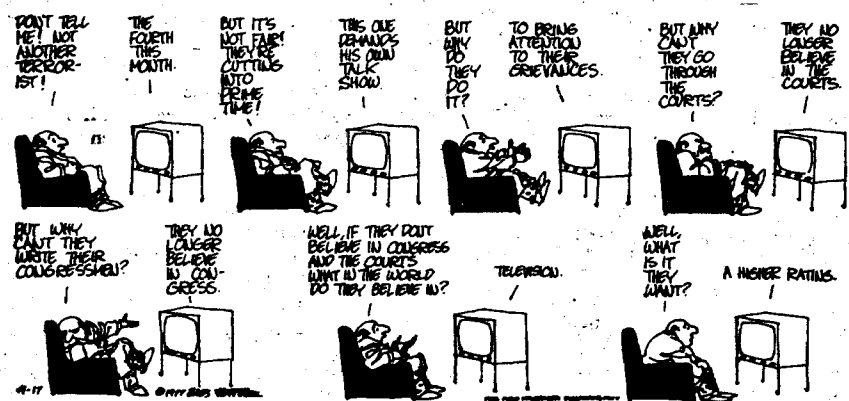
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Feiffer



More Easy Solutions to Stony Brook Problems

By LAWRENCE RACHMAN

In my last letter, I discussed the need for the application of intelligence at Stony Brook and gave a few examples. Here are a few more examples as well as suggestions for the general application of intelligence.

Maintenance and Closing of Dormitories

Like it or not, Stony Brook University is running a group of apartments with about 6,000 tenants. As landlord, the University has every moral obligation that any other landlord might have, even though state law might not uphold these obligations. These obligations include the maintenance of the apartments within a reasonable time period, as well as the continuation of housing over holidays for those who choose to stay in their current homes, rather than move off-campus for these holidays. Since the University apparently refuses to submit to these moral obligations, it is up to the students to create a situation where these obligations will be legal ones.

Freedom of Speech — The RSB

It is within the limitations of our freedom of speech for the Marines (or any other military organization) to attempt to recruit on this campus. If the RSB (Revolutionary Student Brigade) were to set up a display immediately adjacent to that of the Marines which demonstrated, graphically and rationally, exactly what their objections to the Marines were, the effect upon the public would be far more profound than merely suppressing the recruiting efforts.

Long Lines During Registration

Minimal policy changes could result in the elimination of many of the lines during the first few weeks of classes. For example, the ID validation line could be eliminated completely by validating ID's immediately upon payment of bills. The now unemployed ID validating people could become additional cashiers, speeding up the 'beginning the semester' process even more. Also, since add-drop forms are fed to the computer by campus employees rather than the students, there is no reason why the students couldn't drop off their form and return to claim it an hour later, rather than spending that time stagnating on a line.

How to Apply Intelligence to Problems as they Arise

I propose the formation of four-credit course entitled "Intelligence Applications Laboratory (IAL)," or something similar. Students in this class would attend regular lectures by administrators, minority group representatives and others who plan, or desire, to change University policy. Members of IAL would analyze, research and discuss these proposed changes, ultimately reaching some conclusion regarding the change, which would be submitted to the person planning it. Also, the IAL would take it upon itself to analyze any major problems plaguing the campus, and submit the results of this analysis to the campus at large. At first, IAL would probably be ignored by the University community, but as various groups begin to realize that they can have a complete analysis performed upon any action they wish to take, and that the result of that analysis, if applied properly, will result in the increased efficiency of their organization, the IAL will increase in popularity. Ultimately, it would become commonplace for anyone facing a policy problem on the campus to ask IAL's opinion

before taking action.

IAL members would earn four credits per semester, as well as the satisfaction that they were contributing to the (then) smooth running of the University. The University would get the services and benefits of a continuous, free, efficiency consultation service, as well as the excellent public relations value of community newspaper headlines like "Students and Administrators Cooperate on University Policy."

How to Apply Intelligence to your own Activities Administrators

You are the makers of policy. The quality of life of thousands of people depends upon your actions. If you think that any decision you make might affect these people, even in the least, find out their opinion. The news of (for example) T.A. Pond spending Monday afternoons behind one of the new tables in the Union lobby would be greeted with suspicion at first; but when it became apparent that a sincere desire for student input existed, this input would occur both in quantity and quality. Such a regular event would result in improved student-administration relations, as well as boosting the quality of University policy.

Staff

You are the enforcers of policy. It is up to you to see that policy is applied as flexibly as possible. Be prepared to bend a rule when the need arises, and, more importantly, be prepared to justify it to

your superiors. Remember, in addition to representing the University to the campus community, you also function as a link between the campus community and your superiors. It is through you that they may see the needs of others.

Faculty

You make the school what it is. Do your best. If you find it difficult to communicate with your students, try to surround yourself with assistants who find it easier. Remember that many people are paying in time and effort, as well as money, for the privilege of listening to what you have to say. Make it worth their while.

Students

You are why the University is here. You can change policy if you attempt it in the proper way. Seek out those administrators and departments which function competently, and make them well known. 10,000 names on a petition should be far more effective than 25 students in court. If a bureaucrat refuses to help you, don't be afraid to talk with his supervisor. And his supervisor . . .

Dare to be different, but don't stop there. Do that which needs to be done, even if it is traditionally ignored. And most importantly, treat your fellow University citizens as though they are special. They are!

(The writer is an SUSB undergraduate.)

Toll's Calendar Is Undemocratic

By JIM HELLER

It has now been about two months since I heard about the academic calendar for the 1977-1978 school year that was approved by our University President, John Toll. I have yet to speak to someone who is in favor of a two-week Christmas break coming in the middle of the term.

The change from this year's calendar came about because it was noticed that one semester was two or three days shorter than the other one. A number of proposals to rectify the situation were made by the Stony Brook Senate (comprised of students, faculty and staff), the least acceptable of which was adopted by President Toll. When the students got word of how our year was to be screwed up, there was much dissent. So much dissent that a demonstration took place in the Administration Building which got a lot of publicity, but which accomplished nothing. It has yet to be determined why Toll chose the calendar he did when others would just as easily have satisfied the majority's needs (students, faculty, and staff).

The demonstration attracted 1,000 students, but out of the some 18,000 that attend this school, 1,000 is a poor showing. There are many more students who are dissatisfied with the way this academic year has been planned, and they should be dissatisfied. By December most students and faculty have little academic incentive. Why not get finals out of the way before our winter break? A break is needed by all to think about things other than school and to give us time to become re-interested in academics. Having a break before finals leaves us no time to get our heads together before the spring term. And who wants to worry about finals while on our winter break?

Certainly the faculty feels the same way. Secondly, foreign and out of state students are at a tremendous disadvantage for with only a two-week break it is hardly economical for them to return home even once during the entire year.

I have heard that there were requests for the school term to start two weeks or so into September and finish by Christmas. Well with the majority of students and a large number of faculty being Jewish, I see no reason to be out of school for Christmas. I say let the term run out completely, and then have our entire winter break all at once. If necessary we could have a long weekend over New Year's Eve.

More importantly, it remains a mystery to me as to why in a democratic America, democracy is dead at Stony Brook and we are ruled by a dictator. If the "President" of this University can not meet the needs of the students, faculty, and staff then we should call for his resignation! The calendar issue is not dead. The students should be outraged. John Toll did not even have the decency to appear at the demonstration and publicly field questions. Until he meets with the entire University at a public meeting, he deserves no respect.

I come from a school in southwest Virginia that this year instituted a similar calendar to the one proposed for us next year. Next year that school is going back to their old calendar because the one they had this year (the one proposed for us next year) was so unsuited to academia. Why should we at Stony Brook waste a full year's time in rectifying our problem? Why stand we here idle? There is still time to protest and speak for our rights!

(The writer is an SUSB undergraduate.)

Political Pollutions

To the Editor:

In the past few days we have noticed a number of posters and stickers, put up by the Progressive Labor Party, on many campus signs, buildings and structures. Although they have just as much right as any other group to relay their message, the PLP has no right to deface public property. This campus has many bulletin boards and other places suitable for posting messages. We therefore cannot understand why the PLP finds it necessary to detract from the little beauty that exists on campus in order to accomplish a task that is routinely performed in a non-destructive manner by scores of other groups.

As resident students, we consider

Stony Brook our home. It disturbs us to find that everywhere we turn, the campus is now polluted with political propaganda. How much

respect can we have for an organization which must destroy to communicate? We think very little. By their tactics, this organization

has hurt the students and thus in turn hurt themselves.

Robert B. Wities
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THE FAMILY LAWYER

By W. Bernard

Work in Your Home?

Zoning laws frequently allow "home occupations" to be carried on in a residential neighborhood. What does that include?

An oft-cited example is dressmaking. Courts point out 1) that dressmaking is an activity traditionally conducted in the home, and 2) that it is incidental to the primary use of the home as a dwelling place.

Likewise, the practice of medicine and the teaching of music have usually been held acceptable.

One case involved a newspaper columnist who handled a substantial flow of correspondence with his readers. City officials tried to force him out of a residential zone, but a court sided with the columnist.

"(His) activities," said the court, "do not interfere with the use or appearance of his home as a residence, nor do they affect the residential or aesthetic character of the district."

But the courts take a different view when—as one judge phrased it—"the business tail is wagging the residential dog." Accordingly there have been rulings against a karate school, a printing business, a husband-and-wife restaurant, and a barber shop.

In the latter case the barber pointed out that he would have only a single chair, would have no employees or signs, and would work exclusively by appointment. Nonetheless the court turned thumbs down, saying:

"Barbering is not customarily conducted in a home. It is a business ordinarily conducted in a business building."

In one unusual case a man tried to open a funeral parlor in a residential neighborhood. But the court gave the idea a speedy burial.

It is "so obviously without merit," said the court, "that we shall not discuss it."

A public service feature of the New York State Bar Association and the American Bar Association.

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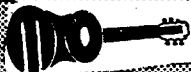


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COMMENCEMENT '77

SUNDAY, MAY 22

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ALL ORDERS MUST BE RECEIVED NO LATER THAN APRIL 25
 INFO HAS BEEN SENT TO ALL STUDENTS' PERMANENT HOME ADDRESS

Any orders to be placed after April 25, must be made in Room 266 of the Stony Brook Union. There will be an additional \$5 late fee for orders placed after April 25.
 For information call 6-7100.

FOR INVITATIONS OR SPECIFIC COMMENCEMENT EVENTS INFORMATION CONTACT YOUR DEPARTMENT.

COMMENCEMENT DAY EVENTS

DEPARTMENT

3:00 AM

Computer Science
 Elementary Education
 Biological Sciences
 Earth & Space Sciences
 Economics
 College of Engineering & Applied Sciences
 All Languages & Linguistics
 Physics
 Sociology

1:00 PM

Graduate School & Continuing & Developing Education

3:00 PM

Anthropology
 Art
 Africana Studies & AIM
 Chemistry
 Environmental Studies
 Mathematics
 History, Liberal Arts, Social Sciences & Undergraduate Studies
 Music
 Philosophy
 Political Science
 Youth & Community Studies
 School of Social Welfare
 Theatre Arts
 Applied Math & Statistics

4:00 PM

Psychology
 English, Comparative Literature and Religious Studies

LOCATION

Lecture Hall 110
 Lecture Hall 100
 Gymnasium
 ESS Lecture Hall 001
 Stony Brook Union Auditorium
 Roth Dining Hall Lounge
 Library Galleria
 Physics Lecture Hall 137
 Tabler Dining Hall Lounge

Gymnasium

Lecture Hall 102
 Art Gallery, Fine Arts
 Stony Brook Union Auditorium
 Chemistry Lecture Hall
 Earth & Space Science Lecture Hall 001
 Math Tower S 240
 Library Galleria
 Lecture Hall 105
 Physics Lecture Hall 137
 Roth Dining Hall Lounge
 Stony Brook Union 201
 Lecture Hall 100
 University Calderone Theatre, Surge B

Gymnasium
 Tabler Dining Hall Lounge





S A B PRESENTS:

APRIL 22	GYM	ASHFORD & SIMPSON MASS PRODUCTION	9 PM	\$3.00
APRIL 24	UNION AUD.	PETER LOBDELL Director of mime for Equus	7:30 PM & 10:00 PM	\$1.00
APRIL 30	GYM	JOAN BAEZ DANNY O'KEEFE	9 PM	\$3.00
MAY 4	GYM	JESSE COLIN YOUNG Special guest star DEAN FRIEDMAN	8:30 PM	RES. \$5.00 GEN ADM. \$3.00
MAY 8	AUDITORIUM	ANTHONY BRAXTON QUARTET MICHEAL MOSS/FOUR RIVERS	8:30 PM	\$3.00

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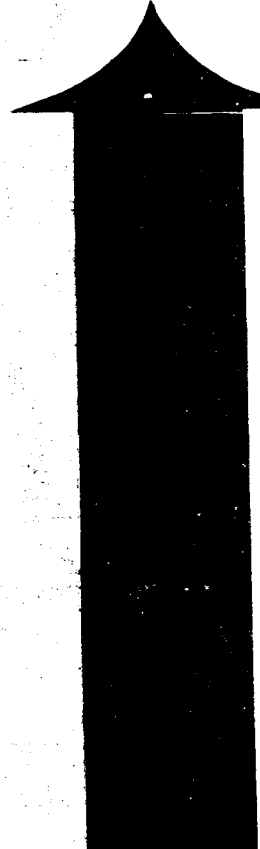
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Alumni Weekend '77



FRIDAY, APRIL 29

8:00 p.m. to midnight
Sunwood

Wine and Cheese Party
Discussions with Dr. Toll, other administrators and faculty and special "Mini-BrandyWine Conversations" with Lee Koppelman, Peter Shaw and Thomas Altizer

SATURDAY, APRIL 30

All Day

"Naissance," a festival of the arts with exhibits and sale of Student work, jazz groups, theatre productions, poetry readings

11 a.m. to 1 p.m.

Career Conference for undergraduates

12 noon to 5 p.m.

Tours of the new Health Sciences Center & the campus

5 p.m. to 6 p.m.

Cocktails for Alumni

6 p.m. to 9 p.m.

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9 p.m.

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Women's Softball Makes Adjustments, Not Hits

By JANET BRIGANDI

The face of this year's women's softball team is altogether a new one. It begins with its new coach, Judy Christ and 14 new players. . . and finally ends with Annie. The adjustment to the first two seems to have been made, yet the adjustment to the third remains questionable. Annie is what the Patriots have named their new pitching machine and it has been partially blamed for the team's lack of hitting success.

In their first three outings the Patriots have not been successful. They lost to Adelphi University, 9-0, and Hunter College, 7-4, and Monday they suffered the worst of the three defeats, losing to Hofstra 16-3.

"Yesterday's [Monday] was overall the weakest game we played," said co-captain Janet Travis. "We were intimidated at bat. We had costly errors and runs were scored as a result."

According to Christ, the team's biggest problem is its

hitting. "Our hitting is not good," she said. "It is basically a lack of confidence. They were up there defensively."

Freshman Chris Palma described herself as more than defensive. "I'm very nervous when I bat," said Palma. "I shake."

Co-captain Dixie Pelkowski puts more emphasis on the team's attempt to over analyze itself, which is resulting in added pressure.

"No one has been coming through consistently," she said. "Everyone's in a slump. Our timing is off. It's thinking, it's feeling the pressure. We've been analyzing everything and we are thinking too much. I know we have the potential to hit better, but the more we worry about it the more we are not going to hit."

Blame Annie

Perhaps Annie, the new pitching machine, is to blame. Heidi Weisbord, one of the team's returning players, believes that there is a possible connection. "Before the first game, we relied about 90 percent on the machine for batting practice," she said. "With the pitching machine we know exactly when the pitch is going to be released, but when you have a real pitcher you don't. Personally, I feel we could be better if we practiced against a real pitcher."

The design of competition is not the usual league form. "There is no league title or league championship," Christ said. "We just play the schools around here. What we have available is the State Tournament, but I have chosen not to compete. I know the type of competition they would be up against."

With six remaining games, Christ predicted that the Patriots would improve. "We have a good chance of splitting the last six games if not better," she said.

Whether the Patriots will win or not could depend on their ability to improve their hitting. "The team has shown a lot of promise," Travis said, "except that we haven't been able to hit the other teams' pitchers. That's really the problem."



JANET TRAVIS makes contact in the Patriots' loss to Hofstra.

Statesman/Betty Berger

Baseball: Some Hitting and Fielding Isn't Enough

By ED SCHREIER

For the Stony Brook baseball team, it has been a year of frustration. "When we get pitching, our fielding falls apart," Coach Rick Smoliak said. "And when we field, our pitching isn't there."

Stony Brook got some pitching, fielding and also a little hitting, but not enough of each to avoid its 10th defeat in as many outings to Queens College 6-3 Monday.

The hitting came in the form of a two run homer by Alan Walker and a triple by Keith Davidoff and an RBI single by Bill Ianciello. The three runs were all they could muster. A lack of runs has been a problem all year. "Our hitting has not been a decisive factor," Smoliak said. "We get guys on base in the first few innings," Ianciello said, "and don't score and the other team comes back and scores."

"We're not getting the big hit," Smoliak said.

"We've been leaving a lot of runners on base," said pitcher Jon Adderley.

Adderley went the distance, but for the third time this year he came up short. A triple down the line with the bases loaded in the second scored three runs for Queens. "I thought it was foul," said Adderley, who has been bothered by arm trouble this year. "I don't think I pitched enough in the spring."

In the fifth inning Queens scored an unearned run after shortstop Bob Berger missed a pop fly and that gave Queens a 4-3 lead. Queens added two insurance runs in the eighth for the final score.

Stony Brook's trouble in the field has Smoliak particularly upset. "There is no excuse for so many errors on routine ground balls," he said. "There are plays the other teams are making that we're not, just college ballplayer plays."

"We don't have the depth we had last year," Smoliak said. "There are freshmen who are forced to play every day and this puts pressure on them."

It's a big thrust into a situation they're not capable of."

What makes it all worse is of the 10 losses, "Besides Pace, Tech, and Post, all the others should be our game," Smoliak said.

But the season goes on. Today they play Hofstra University, which is 0-13 and one of the two will finally win a game.

"The players are getting tired of losing," Adderley said.

Joe Castigle joins Don Marchon and Wayne Goldman on the list of Patriots who are all sidelined with pulled leg muscles.



STEVE KELSKE bats in a game earlier this season.

photo by Paul Bernstein

Tennis: No. 1

The Stony Brook men's tennis team boosted its record to 6-1 and took a hold of first place in the Metropolitan Conference by defeating Adelphi University, 6-3, yesterday.

Steve Aronowitz, the No. 1 singles player won two tiebreakers, 7-6, 7-6. "You couldn't ask for more than that," said Coach Les Thompson.

Aronowitz and Jack Appelman later clinched the match for the Patriots by taking the doubles in 7-5 and 6-4. The other two doubles matches were called on account of darkness.

Appelman, the No. 2 singles player, lost his match, 6-7, 1-6, but Brett Notine (6-2, 6-2); Marm Samu (6-1, 7-5) and Steve Lewis (6-2, 6-0) all won for Stony Brook. Lewis is currently undefeated in matches this season. John Duzich, No. 4 singles, lost a tiebreaker, 6-3, 1-6, 6-7.

The Patriots' next match is 3 PM tomorrow at Southampton College.



Statesman/Curt Willis

Dickey Betts: Great Southern Music

By JON FRIEDMAN

Dickey Betts, leading Great Southern, his present back-up band, recently made his first appearance on the Stony Brook campus since the early 70s when he appeared with the Allman Brothers Band for whom he played the guitar. Betts has long been hailed as one of rock's most talented lead guitarists, and also penned "Ramblin' Man" and "Blue Sky," the Brothers' most commercially successful efforts. But when a member of that sextet, he remained in the background while Duane Allman (the brilliant slide-guitarist who was killed in a motorcycle accident in 1971) and later organist/vocalist Gregg Allman (who is presently rumored to be recording, but not touring, with his occasional wife, Cher) received the glamorous press notices. Even when he toured on his own and released a solo album, *Highway Call*, a few years back, he was unable to untangle his separate identity from the Allmans.

So, finally with Great Southern, Betts basks in the spotlight, having left the giant shadow of past glories behind him.

Spotlight Suits Betts

Anyone fortunate enough to have attended Saturday's concert in the Gym could attest that the spotlight most assuredly suits Betts.

His band's two hour set — including a lengthy intermission after the seventh song — was a showcase for one of rock's most unpretentious quality musicians. Opening with an accelerated electric version of "Blue Sky," was highly satisfying to the Standing Room Only hall and, for that simple reason, a wise move on Betts' part. Following that moving opening, Betts led his band right into two songs from the new album *Dickey Betts and Great Southern*. "Run Gypsy Run" is a catchy tune, one of the finest

from the record. Though the two songs were being heard for the first time by most of the throng — hazardous attempt, because this crowd came to hear old familiar favorites — they were generally well received.

As Betts eased into the immediately recognizable chords of "In Memory of Elizabeth Reed," a tour de force from three different Allman Brothers albums, the mood and tone in the concert hall turned uncommonly dramatic, as though with this one glorious instrumental, Richard Betts was capable of single-handedly reviving the ghosts of great musicians past. Nobody could reasonably expect him to resurrect Duane, but Betts played very tastefully with a sense of great urgency — and yes, did justice to the masterpiece.

Upon completing the final, stately chords to "Elizabeth Reed," Betts then jokingly collapsed, utterly exhausted, and was helped to his feet happily by fellow guitarist, Dan Toler, who is just one of the capable members of Great Southern, who are currently backing Betts on this tour. The others are Tom Broome on keyboards, Ken Tibbets playing bass guitar, and the two drummers, Jerry Thompson and Doni Sharbono. Great Southern who were, at worst adequate and, at best a not outrageously unreasonable facsimile of the Allman Brothers Band.

A Requested Number

"Jessica," always a much requested number, was a joy. The studio track on *Brothers and Sisters* featured robust work by organist Gregg Allman. For the presentation on stage, however, loud guitar by Betts substituted for the missing keyboard — and surpassed its success. Upon completing "Jessica" the band walked off, signaling an end to the set.

The first song to follow the break was "High Falls," a seeming combination of "Elizabeth Reed," "Jessica," and "Les Brers in A Minor." The group played an extended version — it really was too long, especially that horrendous double drum solo which was predictably boring. Generally, the solos were not tawdry, though this one certainly was, proving the only major disappointment of the evening.

"Southbound" concluded the second set. It was played faster than the studio version as Betts rasped a credible lead vocal, a rather decent Gregg Allman imitation. Betts — forgive me for the redundancy of mentioning his name, but he was essentially the whole show — he slyly changed the words slightly (from Allman's "Sweet daddy's on the way" to his own "sweet lips is on the way") as he grinned, perhaps self-consciously. This was the final song of the second set.

All that remained was the one encore — the only conceivable encore — "Ramblin' Man," which was done well with Betts handling the fade-out guitar solo (which Les Dudek played in the studio) expertly.

Overall, the concert was a grand triumph: for Betts, a spirited performance and a warm welcome for his new band; for SAB, a profitable and aesthetically pleasing act; for the Stony Brook students, an enjoyable way to pass a spring night on campus; for the dreaded townies, a University-sponsored haven, perfect for hanging out and getting stoned, and for those lucky patrons sitting in the first row, a story to recite all their lives: how they touched, shook hands and embraced Dickey Betts as he departed the stage following his magnificent triumph over the combined presence of his unrelenting past and potentially dubious future.

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Fiction

The Poetry of Metaphysical Love

Second prize winner in the Proscenium Fiction Contest

By TERRY BAKLAS

She was always smiling at me and constantly winked whenever I saw her. Embellished in beautiful colors, she attracted all the guys' eyes and occasionally the women.

Today she looked especially lovely as she winked at me from the distance and I approached with my feet barely touching the floor, gliding in a half-dream state. She was beautiful and I loved to put my hands on her and manipulate her to my desires. She seemed to enjoy it when we touched, sparks of electricity between us.

She was probably born beautiful and adorned ever since with all the colors of the rainbow. Her hair shined with lights, her eyes glowed with the iridescence of life and her smile was more radiant than anything in this world. I drew closer to her smile as it continued to stun my senses and drain me of all my energy, to make me limp with desire.

I wondered sometimes if she ever cared when I came at moody times and she would tilt her head to tell me how she felt. Oh, how I knew that sign. But other days she was melodious, filled with clamor and gaiety, and our moments were filled with bliss and ecstasy.

We always met at the same place but not always at the same time, but she didn't seem to mind if someday I came earlier or later. She worked there all day and it didn't bother her about my erratic visits. It sometimes bothered me however, when I came by and she was involved at work with some other guy. I really couldn't complain, she wasn't committed to me, and yet, inside me it felt as though she had to be mine at all times. I had grown accustomed to her, growing more and more in need of her, addicted like one is to drugs of caffeine or cigarettes. She made me forget my troubles and when I was with her, it felt as if I were on top of the world. She allowed me to relieve my frustrations, and I would leave her sweating and my heart pounding. When I wasn't with her my heart fluttered with the thought of her.

And now as I approached my heart fluttered faster than a hummingbird's wings, expecting at any moment my heart flying away.

I stood before her now and carressed her sides, while she smiled at me and we enjoyed the moment together. Then I reached into my pants and the decision was not today. I smiled and she smiled and winked and I told her I'd be back tomorrow.

In my room the shadows of the walls surrounded my desk and danced along with the flickering desk lamp, heinous creatures in candle light. My light went out and the thought of my love came to me and how I couldn't make it through the school year without her. I stumbled in the dark to light up the room with the overhead light, which killed all the shadows in the room except the ones my books made in the corner of my desk. Shadows of my life, sealing me within like an animal in a cage. Yet they stood there with brightly painted covers contrasting with the dark shadows of my life and I wondered when it would be all over. How long did I have to suffer?

I walked across the room and fell on my bed, turned on the stereo and thought about her and again my bowels had that empty feeling, and the longing was twisting my insides. She was there with me as slowly the shadows of sleep cast me into half a death, with dreams of longing and escape.

The day was like any other and the sun was shining bright. I was soon outdoors and on my way to class when I decided to stop by and see her. Suddenly the sun was lost behind the overcast sky and I walked briskly as the weather grew colder. The building was also cold but my love would be there to warm the air.

Then my heart sank and all I could do was stand there. She was gone but maybe she was only moved to work in another section. I asked around and when I found out she was taken away last night mortally wounded in critical condition, I just wanted to die. A lump grew in my throat, the tears welled in my eyes at the thought of her being beaten up by a mad customer and the green veins of revenge began to sprout but I was

too distraught to even think of such things. I was lost. She was lost! What could I do? I sat down on the floor leaning against the cold wall and pulled up my legs toward me and sobbed, the tears wetting my pants and my frustrations.

Time did not exist for me anymore and before I knew it, it was closing time. Back in my room my roommate could not understand my grief and he wouldn't know about it. I wouldn't tell him about it. It wasn't his business or his problem, or maybe it was his problem. Nevertheless I remained silent in my misery.

Next day I went to inquire about her and my sullen heart was relieved at the sight of a new worker. She was a real beauty and I couldn't help but feel guilty about forgetting my love. I approached her replacement shyly. She looked like my love, the same bright eyes and sexy wink. I stood there silent before her and she smiled. Into my pocket my hand went and it rubbed the side of my crotch.

Pulling my hand out, smiling now in return, I placed my hand on the left side of my newest love. She stood motionless still smiling. I slipped my other hand between her legs and brought her to life. She came alive and screamed with joy in her eyes and she spoke to me for the first time in a slightly soprano tone. My hand now moved to her right side and with both hands holding her we began to move together, dancing in love.

Bing, Bing, Bang... louder and louder, faster and faster. Ding, ding, Dong, ping, ping, Bong! and silence, the sweat rolling down my forehead. Now for the second ball and oh! what fun we had together. Ting, ting, twang, bang, Bong! Faster and louder, Bing, Bing, Pong, Bang, DING! DONG, RING, BANG!!!

Looking down I could see the whole campus before me and the buildings were the dull rubbers and unlit cones and the balls bounced as the students did from building to building, ringing up their scores, higher and higher until she tilted and silence fell over the campus.



Statesman/Kerry Schwartz

Cinema

La Cousine C'est Magnifique

By DAN BEAUDOIN

Cousin meets cousin-by-marriage and a mutual attraction is born. Attraction evolves into infatuation as the two spend more and more time together. Their relationship is so basic — they are happy together — that keeping it platonic becomes difficult. Finally — what the hell, why not? — They consummate their friendship. But what about her husband and his wife?

Well, what about them? They don't worry about them, and

neither does the viewer. Cousin, Cousine was not meant to be over-analyzed, but simply enjoyed. There is so much to love in this movie, mostly the love itself which the two people share, which spreads to the other characters and permeates the movie. One laughs, revels at the movie's insight, and recognizes one's self and others, the children (who are so wise amid all the grown-up frivolity) and the old people who, despite their foolishness, have the clarity of

vision which makes them understand. One wonders how the lovers can be so open and candid about their affair, even with their children and parents, let alone their spouses. But since it doesn't bother them, it certainly doesn't bother the audience. Why be bothered by such wholesome, happy infidelity? Surrender to its charm.

A Giant Step Forward

The performances are enchanting, especially that of Marie-Christine Barrault as La

cousine, who is at once winsome, loving, appealing, and totally understated in her acting. It's a giant step forward for the Motion Picture Academy in that they are recognizing unknown foreign actresses like her with Oscar nominations, but it's a shame that she didn't win.

See Cousin, Cousine and enjoy. It's the most wonderful, joyful, happy, loving, movie of the year. I didn't stop smiling from the beginning of the movie until long after it ended.

Learning the World of Our Fathers

By BOB GEARTY

He is not a large or tall man. He has thinning white hair. He wears glasses. When he talks he rocks forward on his feet and moves his left hand through the air for emphasis. This is Irving Howe.

Behind this simple appearance is a brilliant mind, for Howe has to his credit numerous achievements of which a few people have called "some of the most worthwhile social criticism published in America today." But perhaps Howe is best remembered for his recent work on the immigration of the East European Jews to America entitled *World of Our Fathers*. Besides being a major statement about American Jews and a New York Times bestseller last year for 32 weeks, the book earned Howe, last Wednesday, the National Book Award for History.

Irving Howe appeared on the Stony Brook campus Monday night before a nearly packed Lecture 100. He was the main speaker for the week long Jewish Arts Festival's second day of activities. At a reception afterwards, Howe discussed briefly his recent book. The book, *World of Our Fathers* is a cumbersome, though monumental achievement. In all, said Howe, it took seven years to research and write about the East European Jews migration from the old villages, that began in 1881 after the assassination of Russian czar, Alexander II, to their life on New York's East Side. From there, Howe traced their assimilation into mainstream America.

In the interim, Howe effectively captured every aspect of the Jewish immigrant's life.

This includes the life in the garment trade and unions, the life in the arts, and the small descriptions of personal triumphs and disasters.

Deciding to write about the immigrant Jews, explained Howe, was based on different interests. The book "brought together these different interests I had." Howe further explained that these interests included "the Jewish culture. Yiddish literature and the life of Jews." Howe also had a personal interest. He mentioned that his father was an immigrant.

Research often poses an insurmountable problem, but in Howe's case this was not true. According to the literary critic, he relied on the New York City Library and the Yivo, the Jewish scholarly institute, which contains old Yiddish newspapers, for the voluminous information which makes up this unparalleled book. As for the writing and further research of the book, Howe did this work in his home.

At the lecture, Howe did not talk about *World of Our Fathers* but instead spoke on the topic — *Strangers: Jewish Writers and American Literature*. He critiqued, sometimes amusingly, on how the Jewish immigrants failed to grasp established American writers and poets like R.W. Emerson. Howe contended that Jews were attached to their own experience, the East Side immigrant experience, rather than American romanticism and individualism. Most Americans, said Howe, failed to write about their experience, but Southern writers did, and it was these writers Jews became much closer to.

The result, Howe emphasized, was that American Jewish writers had a free style since they did not have to look back to tradition or be tied to imitation. This free style became the American Jewish style that is best emulated by Nobel Prize winner, Saul Bellow. Today, the Jewish writers have become part of America. This is proved, mused Howe, by everyone's usage of the Jewish term *schlep*.

Intellectual Thought
Currently, the 57-year-old National Book Award winner is

Distinguished Professor of English at the Graduate Center of the City University of New York. He is also editor of the socialist-leaning periodical *Dissent*. His 22 books range in subject from *The American Communist Party: A Critical History* to William Faulkner: *A Critical Study*.

The work of Howe is clearly endless and an integral part of current intellectual thought. Asked how he manages to perform all these duties, Howe smiled and said: "By working hard." That is an understatement in his case.



Irving Howe is a recent winner of the National Book Award for History for his best seller *World of Our Fathers*.

Theatre

The Bible According to the Bat Kol

By ILENE J. LEVINSON

As the Bible relates, "The Lord God cast the man (Adam) into a deep sleep and, while he slept, took one of his ribs and closed up its place with flesh. And the rib which the Lord God took from the man, he made into a woman, and brought her to him. Then the man said, 'She now is bone of my bone, and flesh of my flesh; she shall be called Woman, for from man she has been taken.' This woman is, of course, Eve.

Last Sunday, in front of a decently-sized audience in the Union Auditorium, a group of three Jewish women who call themselves the Bat Kol Players (meaning "all women"), introduced a woman who came before Eve and her name was Lilith. Using their combined efforts and talents, the group related the stories of Lilith and other women in Jewish history as seen, not through the eyes of men as is usually the case, but through the eyes of the women themselves.

Lynn Gottlieb, Ricki Rosen and Dafna Soltes make up the Bat Kol players, together they form a very striking ensemble. Gottlieb, the founder, director and writer for the group explained that they are "trying to show the traditions of Jewish women through the women themselves. We want to use these womens' lives to teach us about ourselves." She

added that not only are women mentioned in the Bible, as many people have come to believe, but that "There are hundreds of stories about them in the Talmud and other teachings as well." Gottlieb certainly should know since she is currently a student Rabbi at two congregations for the deaf in New York. Rosen, a sophomore at Princeton University, might not be an authority on the subject of Jewish history but she did point out that as she learns more about her heritage she comes across women whose lives have virtually been hidden.

The Bat Kol Players have taken these lives, dramatized them, and brought them onto a stage in front of an audience so they, too, can learn about their "foremothers." No elaborate sets, props, costumes, or lighting were used, nor were they needed. The stories of women from Lilith to Hannah were powerfully conveyed through the use of the group's strong voices, bodies, and spirits.

Theories as to why parts of stories or even, as in the case of Lilith, whole stories have been "lost" or "forgotten" were discussed. Basically, Gottlieb felt that many times the woman simply did not fit the image of what a woman should be. Lilith, for example, did not want to cook Adam's meals and demanded dominance. After all, why should he be better than her?

When the story of Abraham and Isaac is told, Sarah (Isaac's mother) is hardly ever mentioned. Why? Because she died. But she didn't "just die." There is a story behind this woman. Sarah was barren for over 50 years before her womb became "filled with laughter and happiness." It was such a joyous occasion that her son was named Yitzhak, for laughter. As the story goes, Abraham wanted to sacrifice Isaac to God in order to show his great love to Him. But God stopped Abraham. It is said that Sarah died for one of two reasons — either she saw Abraham ready to kill Isaac and she died of a heart attack or she saw Abraham ready to kill Isaac and then saw God stop him and because the quick change from total depression to total joy was so great, she died of a heart attack. As Gottlieb interpreted it, however, using both sign language and her voice, Sarah died because she wanted to sacrifice her own life in order to save her son. Sarah was a strong woman. And Rabbis have said that on Yom Kippur when the shofar is blown it is the cries of Sarah's laughter and tears that we hear.

So Lilith, Sarah, Deborah, Queen Esther, and Hannah had strength. The Bat Kol Players have strength also. They have presented in an informative and innovative manner the stories of women, of Jewish women, of human beings who are a vital part of history.

Go Through the Doors to Nite City

By JONATHAN BILLING

Nite City 20th Century Records (T-528)

Three weeks ago, Nite City played two nights at the Bottom Line. The big draw for the group was its bandleader, Ray Manzarek. His claim to fame is being the ex-keyboard player of a group that took firm hold on the musical and ideological consciousness of 60s youth — the Doors. Manzarek strolled onstage. He was relaxed and enthusiastic, announcing that "If there was anywhere Nite City would be 'night city' it would be New York." What followed was 45 minutes of hard-driving rock and roll.

In a recent interview, Manzarek, in his articulate and amiable way expressed the hope that critics would get out of the rut of comparing all his post-Morrison efforts with his Doors work. Admittedly, if you listen to Nite City expecting the Doors, your appreciation of the band will be somewhat lacking.

Noah James, lead vocalist, is strong on record. His voice takes full rein on the band's explosive energy and the more subtle passages are treated with a gentleness seldom exhibited by hard-rock frontmen. Unfortunately, on stage, James lacks "presence." He frequently appeared uncomfortable and at a loss for something to do when he wasn't singing. He once explained that "the boys get so excited (from the energy)" that he is not able to demonstrate the vocal technique — the "nuances" — that he does on record. Quite true, James.

The album, though, has many strong points. The electricity demands listening and Manzarek's keyboards, though lacking the

improvisation heard on his past solo LPs, are in tight-knit with Paul Warren's sizzling guitar riffs.

All the tunes on Nite City are written, in part, by Manzarek and Noah James. Other co-writers include Nite City's manager, Danny Sugarman and guitarist Paul Warren. "Summer Eyes," the album's opener (soon to be a single), is an attractively styled melodic rocker about sexual energy, expressed poetically.

Like much of the Doors' lyrics, James and Manzarek are frequently symbolic, speaking to issues much larger than mere descriptions of the composer's experience. The title cut, "Nite City," a tune with remarkable power both lyrically and musically, describes a scene Manzarek has soundtracked many times before — the story of a boy's battle with social expectation, the final revelation being that the only way to freedom is by denying restraint and surrendering to one's real feelings, to "Take out your eyes."

Not all the songs are so lyrically heavy, or so musically appealing — two good examples being "Game of Skill" and "Love Will Make You Mellow." The one instrumental, "Into the Pyramid" is disappointing as it sounds very unoriginal, as if it's been heard before, many times. Despite this, the album has many saving graces. "Angel With No Freedom," both in concert and on record, is a striking description of a friend's struggle with heroin. The instrumentation is free and somewhat unstructured allowing Noah James a lot of room to attack the melody forcefully. "Bitter Sky Blue" successfully turn a hackneyed topic (lost love) into a wrenching, emotional display.

Hopefully, the Nite City LP will enjoy a success greater than from the Doors-freaks who are happy just to add another relic to their memorabilia. Though not totally consistent in quality, Nite City contains a few compositions that certainly make the album noteworthy.



Records

Nils: He Is Back to Make Us Grin

By MITCHELL ALKON

You can tell a great deal about an album from its cover. The glossy cover of Nils Lofgrin's latest album, *I Came to Dance* is a close up of Lofgrin with his Fender guitar reflected in his glasses, and on the back cover a mysterious gloved hand plays Lofgrin's guitar as he watches, his hand reaching out to it. Music is, and has always been, Lofgrin's life. Although he is young, he has been a member of Neil Young's Crazy Horse, and the leader of Grin. Lofgrin has written the words and music to eight of his latest albums, nine songs and, not surprisingly, the record is an extension of his life.

Lofgrin wastes no time getting down to business. The first song is the title cut in which Nils sings:

*Well my manager kept telling me if I wanna
be great
I'd better wise up and sing my song straight
I said listen here fool, in order to survive
I gotta be my dirty self, I won't play no jive.*

Lofgrin is an unpretentious rock and roller. His music is upbeat and the production is crystal clear, with horns and strings used tastefully. The drums initiate a change in rhythm for a few measures and then return to the original beat, which is very effective.

"Rock Me at Home" is a funny song, with Lofgrin's wife complaining because he comes home all rocked out. Once again, the life of a musician on the road is the theme. "Home is Where the Hurt Is" and "Code of the Road" continue to expand upon the idea of leaving home to make your fortune and fame, while "Happy Ending Kids" is the story of a kid and his Fender Stratocaster who has a soul and knows he can make it big. Lofgrin sings about how he found the kid hanging around his store, put the axe in his hands, and said "try to make me dance."

"Going South" features lyrics that are easy to relate to:

*My heart began to grow, I went after girls
We started kissin' each other on the mouth
The harder stuff didn't carry me away
I headed South, don't mean Mexico
I tried women all upside down and straight
Still get confused on just how to relate
I'm headed South to pay close attention.*

While the Eagles try to portray the outlaw image in many of their songs, Lofgrin's "Jealous Gun" expresses this theme better than any song I have ever heard. The comparison between him and a hunted creature on the run is both subtle and powerful. He also does a fine job on the Rolling Stoner's "Happy," perverting the lyrics in his own special way.

On this, Lofgrin's third solo album, he has continued to mature and improve. While his first album first introduced us to nils, containing such great songs as "Back it Up" and "Keith Don't Go," his second album, *Cry Tough* found him collaborating with Al Kooper and learning more about production and song

structure. This is the first album which includes a lyrics sheet, and it is an asset because the words are the strongest part of the album. The songs are all tight, well developed, and lyrically impressive. But something is lacking.

In concert, Lofgrin's guitar work is always amazing. Yet, on this record, the guitar is mixed back and the leads are used more to complete the total sound than to draw the listener's attention. It seems that the substance of his concert performances has not been reproduced in the studio. Many of the songs deal with becoming a rock and roll star. Lofgrin, possibly seeking commercial recognition, has produced an album with relatively short songs (3-4 minutes long) and as a result the record seems forced.

I had hoped that this was going to be *The Nils Lofgrin* album. It is not, but it is a step forward, most notably lyrically. If Lofgrin loosens up and plays and sings on record like he does in concert, we will truly have a Nils Lofgrin record. In the meantime, we have *I Came to Dance*.



Mess Production, a new 10 piece group from Richmond, Virginia, will be appearing with Ashford and Simpson April 26 at 9 PM at the Gym. They made their much acclaimed debut at B.G.'s Manor on Long Island which was followed by a 14-week sell-out at Cape Cod's Boston House. Their first album "Welcome to Our World" received incredible public reviews and was instantly labeled a smashing success. They all originate out of Norfolk State College where they received professional music training. All tickets are \$3.

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Bikel: A Man for All Persuasions

By ROBERTA G. KOSSOFF

Theodore Bikel is a *mensch*. He is many other things as well, a folksinger, an actor, co-chairman of the American Jewish Congress and delegate to the 1968 Democratic Convention just to name a few. But mostly Bikel is a *mensch*. Why he should have these honors bestowed upon him is almost a rhetorical question. For to see him in action on stage is to witness the personification of charisma: wit, charm, intelligence, and humor are all apparent. There is an immediate rapport with the audience which, despite its formal appearance of three-piece suits and ultra-suede jumpsuits, shared Bikel's delight in his earthy Yiddish humor. He becomes both instantaneous mentor and companion.

But despite all the Yiddish and Jewish interjections, the long-winded history lectures between each song Theodore Bikel was billed as a folksinger and like everything else Bikel does it is energetic and very real. Although he can sing in 21 languages, his performance Sunday night consisted mostly of Yiddish, Hebrew and English renditions. The basic thread that ran through

each one of his numbers resonated with very strong Jewish and Yiddish sentiments. But there were many other topics covered in the course of the evening including: a dedication to folksinger Phil Ochs, the trials and the tribulations of becoming a shepherd "who will go near you when you work with sheep all day?" He talked of dragging his guitar through the trenches, gunneries, and makeshift hospitals during the Yom Kippur war. A musical interlude followed with two Jacques Brel pieces, "Marieke" and "If We Only Had Love," another Brel piece "Amsterdam" also followed a little later on in the program.

Theodore Bikel is a wizard. He has the magical ability that can transform a group of stuffy affluent suburbanites into an aggregate of Jewish warmth and sentiment. He tells us that he cannot sing as *Twey* in Fiddler on the Roof and play the guitar simultaneously because he needs to gesture. He adds that in the old days if someone lost their hands in an industrial accident, they could sue for loss of speech. We know what he means, for without that incurably Jewish characteristic of



Photo: Grace Lee

gesturing above to Heaven there surely is no Heaven.

It is a great coincidence that such a prolific story teller could be a prolific folk singer as well, but unfortunately Bikel never gives himself the opportunity to prove this. Outside of the three Brel pieces, "Those Were the Days" in the original Russian and "Jerusha laaim Shel Zachau" there is not much memorable musical material. But perhaps this is unimportant. It is clear that Theodore Bikel's medium is

communication as a whole and whether he utilizes one component or the next is relatively unimportant. He speaks for the life and existence of Israel and for the Jew but more importantly he communicates a certain universal energy that addresses itself to the business of life itself. It is a truly magnetic quality and after listening to this master story teller/folksinger for nearly two hours it is not tremendously difficult to discern why this is true.

Cinema

Lemmon Squeezes Through in '77

By ALAN E. OIRICH

Airport '77 is a movie which begins with three strikes against it as the typical disaster movie. As the all-star cast boards the super-luxury vehicle for the maiden voyage, personalities begin to emerge. Jack Lemmon is superb in a role in which he is not usually typecast, that of a hero. He plays the competent captain of a newly-designed jumbo-jet carrying antiques, collectors items, art treasures, friends and relatives to the estate of the extremely rich Philip Stevens, played as well as can be expected by James Stewart; the part not matching the stature of the actor.

Despite the fact that all-star disaster movies are sickeningly

common, Airport '77 manages to maintain altitude. Jack Lemmon's live-in girlfriend is also on flight 23. He plans on marrying her soon after "all this is over." Soon, personalities begin to emerge. Lee Grant surfaces as an attractive, adulterous, insulting bitch of a wife. Christopher Lee is her hardworking adulterated husband who emerges as a nice guy, undeserving of such an obnoxious spouse. Among the ill-fated passengers is Olivia DeHavilland, playing Mrs. Emily Livingston, who, by an amazing coincidence, meets an old flame aboard the plane; Joseph Cotten whom she had known 40 years earlier. Mr. Stevens' rebellious daughter Lisa is also aboard with her little son

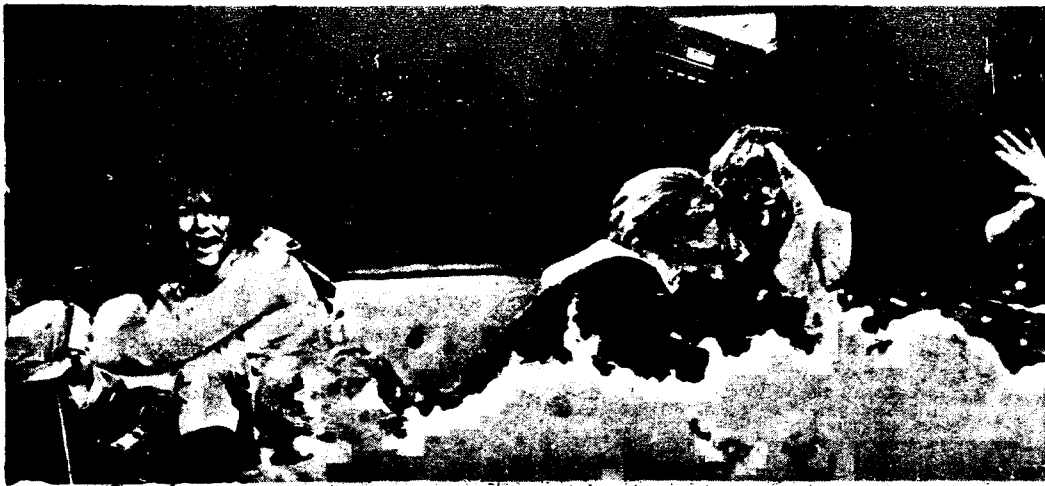
Benjy.

Before the plane takes off, some ominous looking people including Monte Markham, make their way aboard the plane with some equally ominous looking black boxes. Their plan is to take control of the plane by knocking out all the passengers with gas; then dropping below radar in the Bermuda Triangle, changing course, and zipping off in a whole new direction with a plane full of priceless art treasures and unconscious people. As to be expected, something goes wrong and the gigantic flying machine plunges into the deep. This scene is done incredibly well and one would swear on a stack of airsickness bags that they were

actually seeing a multi-million dollar aircraft sinking into the sea. Along with the other special effect scenes in the film, this scene lends a realism to the movie immersing the audience in the disaster as much as the cast. So, the passengers are sunk in a plane hundreds of miles off course while the Coast Guard, Navy, Marines, Sea Scouts, fishermen and Flipper the dolphin are all looking for them where they're supposed to be, which is where they are not.

It is calculated by on-board engineer Darren McGavin that the thin aluminum skin of the plane cannot hold long against the fantastic water pressure. Meanwhile, the water is seeping into the plane from all sides and no one knows where they are. This is the *crux* of suspense.

Airport '77 deserves credit for the actors' performances, especially that of Jack Lemmon who handles the plane, frightened passengers, traitors as well as skin diving with dynamic skill and deftness. His character type, closer to the "anti-hero" than the characters of pilots in similar films, gives realism to the part unequalled in most disaster films on the part of any character. Don't let the fact that it is "another disaster film" rob you of the pleasure of seeing a good fast flying motion picture in which the two hours jet by as if they had wings. The plane fully submerged, not the movie.



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Art Is a Language Ill-defined

By NANCY MOYER

An art exhibition featuring the works of two women artists is currently running at the Union gallery. Rushing over with my pen and pad in hand to make the opening of the show, I walked into the gallery and was very surprised. "Is this it?" Covering the left wall were several large

diamond shaped canvasses with stenciled silver glitter letters and patches of red, blue, and white paint. Such phrases as "Art is a language," "shape," "Line," and "Form" were staring out at me. This constituted Ilise Greenstein's half of the exhibit entitled "Kites." Most surprising about her work is the obviousness of it —

what seemed to be a lack of art itself. The use of words as art disturbed me. When talking with Greenstein she explained that she "had sat down and examined art. I tried to define the indefinable. And I realized that art is a language made up of shape, line, color, and form." As a language art should speak for itself. It seemed to be somewhat of an antithesis to art as a language, to use the words "art is a language," as art itself.

On the other three walls were paintings of women by June Blum. All women, artists, women accountants, and housewives. Painted on four-by-four canvasses in acrylics, Blum's paintings are of a very simplistic nature. Bordering on a pop art, the use of shape and line are important elements in her work, providing for very rigid and amateurish figures, as if she still had many more areas of color and form to explore. Her work is stiff, and unflowing, with little movement.

Both Greenstein and Blum are reputable in their own rights having had various exhibits around the country. They are both

involved in the women's art movement. Greenstein having been the designer and impetus behind the start of the "Sister Chapel," a hall of fame for women. The exhibit in the gallery provided a showcase containing a dozen newspaper clippings and prints of the chapel design and the art panels that are to line its walls. Greenstein feels that this is a very important step towards women's equality in life and the art world. It gives the great women in history a place of recognition as well as those of the present and future. The showcase on the Sister Chapel and Blum's paintings of women lead one to believe that the exhibit, and possibly even the women's art itself, were more a vehicle for the women's movement than personal expressions of art. Blum seemed more concerned with painting Betty Freidan and Sylvia Sleight to pay homage to these great women than to create art. This is fine but may account for why her work seemed as immature as it did. It was not her concern to create, as much as it was to express women (through April 29).



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Dance

Dance: To Unite the Mind and Body

By SUSAN GUNDUZ

The scientific solution of the distance of a particle is the integral part of the velocity function across the floor as the dancer sweeps into the air and lands steadfast in zero position.

It is not impossible to experience the idea of calculus through the body in dance. John Aristides, director of the Workshop of Performing Arts located on Main Street, in Huntington, feels dance to be a scientific experience as well as an artistic one. "The element of dance," he explains, "is the initiative and drive to indulge (in dance)."

Professional Performer

John Aristides who was raised in New York City has been dancing for a long time, professionally on Broadway and as a featured performer. Among television shows he has appeared on the *Ed Sullivan Show*, *Hallmark Hall of Fame* and *The Carol Burnett Show*. He has accomplished much, including the foundation of a private professional school on Long Island. The dream of becoming a dancer does not have to mean commuting into Manhattan for professional training. The Workshop of Performing Arts is a school with many well known and talented individuals which provide the training necessary to be a good dancer.

Teaching 90 percent of the students who attend the WPA, Aristides stresses, "To be a performer, it is not a sissy game

for males or females. What I do at this school is try to create the interest of the science of the body that takes in the mind. That whole facility of live sustaining in somebody is where resistance, the feeling of the air and space around you, comes in."

A sweeping craze throughout the country, dance has created schools to start opening all over Long Island severing those who are eager to learn. At WPA, Aristides feels people on Long Island do not know very much about dance. "They only can rely on what they can travel to or television." He feels that mostly everyone can benefit from dance but they will never know unless they experience it first hand."

Only dance classes are presently being offered, but the goal of the school is to accomplish all of the performing arts. "Dance is only another arm of the theater," Aristides said.

Summer Session

The Workshop of Performing Arts which has been in operation for a year has an enrollment of 200 students including some who have already performed professionally. The school offers a special summer session predominantly for students.

Personal awareness through movement and a sense of self confidence is only the basics of what dance has to offer. To those who feel the urge to get up and swirl around or kick their legs up spontaneously just for the sheer excitement of it, can find the art an intriguing experience. far from

what they expect. Aristides points out that dance "is a constant challenge. When they understand their limitations, their minds take over and compensate for their limitations. There are many levels

and intricacies within the mind and various body types one has to deal with. When one learns to dance, any combination of the two form to create a total, complete entity.



Peter Lobdell, Director of Mime for both the National Touring Company and Broadway productions of "Equus," will be appearing in the Union Auditorium on Sunday, April 24. Lobdell excels in satirical mime, and in unconventional routines depicting such scenes as a suicide and a surgeon losing a patient. Using music, props, and costumes, Lobdell will perform his one-man review in two SAB sponsored shows at 7:30 and 10 PM. Admission will be \$1.

Calendar of Events

Apr. 20—26

Wed, Apr. 20

SEMINAR: The Biology Department is sponsoring a seminar headed by Dr. Lee Drickamer of Williams College in Massachusetts on Habitat Distribution of New England Forest Rodents at 10 AM in Graduate Biology 058.

—Ann E. Fullerton of Glen Cove High School will speak on Field Trips on Western Long Island, sponsored by the Biology Teacher Preparation Program at 4 PM in Graduate Biology 030.

JEWISH ARTS FESTIVAL: There will be a Kosher Cooking Workshop for gefilte fish at 11 AM (\$.50 contribution) in Roth Dining Hall, an Oral History of Jews on Long Island at 4 PM in Union 237, and a film of Hester Street at 8 PM in Lecture Center 100 (\$1 for community and \$.50 for students).

MEETING: There will be a meeting of the WUSB news staff at 7 PM in Union 214.

PLAY: Portrait of Edward Albee, featuring scenes from "Who's Afraid of Virginia Woolf," "A Zoo Story" and "A Delicate Balance" will be presented at 7:30 PM in the Calderone Theatre in South Campus, Building B. Admission is free.

LECTURE: Esther Golobin will speak on Grass Roots Democracy in the People's Republic of China at 7:30 PM in Union 231, sponsored by the U.S.-China People's Friendship Association and Polity.

MEETING: Alcoholics Anonymous is sponsoring an open meeting and discussion on alcoholism at 8 PM in the Union.

LECTURE: The Transcendental Meditation Program will have a free introductory lecture at 8 PM in Union 223.

TRANSCENDENTAL MEDITATION: There will be a free three-week intensive course in meditation at 8 PM in Union 239.

MOVIE: Whitman College presents *A Star is Born* as part of the Whitman Film Festival at 9:30 PM in Whitman College Lounge. Admission is \$.25 and refreshments will be served.

CONCERT: The Stony Brook Percussion Ensemble will present music by Kresky, Saperstein, Davidowsky and Wuorinen at 8:30 PM in Lecture Center 105.

Thu, Apr. 21

SEMINAR: Usha K. Srinivas will head a research seminar on A Possible Photomorphogenic Control of Chloroplast DNA Replication in *Euglena* at 12 noon in Graduate Biology 006.

BLOOD DRIVE: There will be a student blood drive from 1-6 PM in the Gym. For information contact Denise at 246-4523.

JEWISH FESTIVAL: There will be a Kosher Cooking Workshop on Israeli Cuisine at 11 AM in Roth Dining Hall (\$.50), Israeli Dance Workshops at 1 PM in James College Lounge, the Jewish Dance Ensemble at 7 PM in the Union Auditorium, and Open Dancing at 9 PM in the Union Ballroom.

LECTURE: Dr. Charlotte Douglas of the Department of Slavic Languages at the University of Texas at Austin will speak on Russian Contemporary Art—A Comparison With Pre-World War II Art, in the Center for Contemporary Arts and Letters in Library E-2340, at 4:30 PM.

POETRY READING: Pablo Antonio Caudra, a Nicaraguan poet will read poetry in Spanish at 6 PM in Library W-3502.

MEDITATION: There will be an on-going free meditation course at 7:30 PM in Union 239.

LECTURE: There will be a free preparatory lecture at 8 PM on Transcendental Meditation in Union 226.

MEETING: There will be an organizational meeting for *Specula '78* at 8:30 PM in Union 060. For information contact Arlene DiMio at 6-7581.

CONCERT: Jeff Szabo will perform his Master of Music Recital on cello at 8:30 PM in Lecture Center 105.

COFFEE SOCIAL: The Gay Student Union is sponsoring a coffee social at 8:30 PM in Union 045b.

EXHIBITS: World Food Day exhibits by various organizations concerned with the world hunger crisis will be held today and Friday, April 22 from 10 AM - 9:30 PM in the Smithaven Mall.

Fri, Apr. 22

FOOD DAY: Today has been designated World Food Day. Discussions will be held on the complexities of the world food dilemma; local problems of hunger will be focused on and alternative life styles will be explored. There will be seminars from 10 AM - 5 PM in Old Physics 149A. There will also be an information booth open all day for any questions.

COLLOQUIUM: Professor Albert Hofstadter of the New School for Social Research will speak on How Can I Become Authentic? at 4 PM in Old Physics 249.

—Dr. Avi Efraty of Rutgers University will speak on A Subject of Organometallic Chemistry at 4:30 PM in Graduate Chemistry 408.

JEWISH ARTS FESTIVAL: There will be a Kosher Cooking Workshop on Challah at 11 AM in Roth Dining Hall, and Shabbat services and dinner at 6 PM in Roth Dining Hall featuring poetry and Hassidic stories by Barry Holtz (dinner is \$3.50 for students, and \$5 for the community).

CONCERT: The Long Island Symphonic Chorale Association (LISCA) will present Bach's *St. John Passion*, conducted by Gregg Smith at 8 PM in the Chapel of St. Charles Hospital. (also Saturday and Sunday)

CONCERT: There will be an Artist Series Concert—Chamber music from Stony Brook performed by Ronald Anderson, Martin Canin, John Graham, Gilbert Kalish, Julius Levine, Arthur Weisberg, Sam Baron, David Glazer, Paul Ingraham, Jack Kreiselman and Ronald Roseman featuring music by Mozart, Janacek, Stravinsky, and Varese at 8:30 PM in Lecture Hall 105. Admission is \$2.50 for community and \$1 for students.

MOVIE: COCA presents *The Reincarnation of Peter Proud* at 7, 9:30 PM and 12 midnight in Lecture Center 100.

Sat, Apr. 23

JEWISH ARTS FESTIVAL: There will be an Israeli Cabaret at 9 PM in the Union Ballroom featuring the group Levanon, raconteur Lou Mason, Israeli dancing and delicacies. Admission will be \$5 for the community and \$2 for students.



MOVIE: COCA presents *The Reincarnation of Peter Proud* at 7, 9:30 PM and 12 midnight in Lecture Center 100.

Sun, Apr. 24

CONCERT: Meg Fitzgerald will perform on the flute at 3 PM in Lecture Center 105.

BRUNCH: The Brookhaven Women's Center will have a Sunday Brunch at 11:30 AM at 320 Main Street in Port Jefferson. For more information call 473-8663. \$1 donation requested.

MIME: Peter Lobdell, the director of mime for the Broadway show "Equus" will perform two solo shows at 7:30 PM and 10 PM in the Union Auditorium. Tickets are \$1 and can be purchased at the Union box office.

CONCERT: There will be a chamber music concert for clarinet, cello, piano and voice performed by James Kohn, David Milnes, George Fisher and Joan Petrella featuring music by Beethoven, Schubert and Brahms at 8:30 PM in Lecture Center 105.

Mon, Apr. 25

MEETING: There will be a last meeting of PUSH at 7:30 PM in the Union lobby.

DISCUSSION: There will be an open discussion on Science and the Bible at 8 PM in the Ammann College Lounge sponsored by the Intersarsity Christian Fellowship.

CONCERT: Artist Series presents Peter Wolf on harpsichord, assisted by Jane Bowers on baroque flute featuring music by Handel, Bach, Haydn and Balbastre at 8:30 PM in Lecture Center 105. Admission is \$2.50 for faculty and adults and \$1 for students.

SPEAKER: Milt Rosen, the Progressive Labor Party chairman, will speak at 7:30 PM in Social Sciences B118.

Tue, Apr. 26

SEMINAR: There will be a career seminar on opportunities for German and Slavic speaking people at 2 PM in Union 223.

POETRY READING: Students from Stony Brook and the other area colleges will read from their own works at 4 PM in Library E-2341.

LECTURE: Professor Tobias Owen of the Department of Earth and Space Sciences will speak on New Views of Mars, Results from the Viking Missions at 7:30 PM in Graduate Chemistry 408.

—compiled by Debra Lewin