

Sports Tuesday

APRIL 10, 1984

Dane pitchers bombarded by Dutchmen, 18-6

By Keith Marder
SPORTS EDITOR

Union College scored 18 runs on 10 hits to defeat the Albany State Great Danes yesterday on University Field. That statistic is not as misleading as it may appear if you consider that five of their hits were home runs. The Danes also scored a lot from relatively few hits as they scored six runs on as many hits.

"Our pitchers didn't have any control," said Albany Manager Ed Zaloom. "They started getting wild and then they were putting anything over there. That is when they got into trouble."

Albany used five pitchers, none of whom could find the plate. All five of them combined to give up 14 walks in the nine-inning game.

A graphic example of the game was in the top of the seventh inning. Union scored four runs on no hits. The Dutchmen were helped by three walks, one hit by pitch, two Albany errors and three wild pitches.

When they weren't scoring on errors and walks, Union settled for the long ball. Their first three hits were home runs. Albany's starting pitcher, Warren Miker, walked Andy Markopolos, Jerry Campinelli and Dave Usher to load the bases. Miller then threw a high fastball to Union's lead off hitter Rinehart Walker, who then hit a grand slam. It was not an ordinary home run though, as Walker's shot hit the top of the fence before bouncing over.

In the third inning, Union came with more of the same. Alex Rita and Pete Cohan hit back to back home runs. This made the score 6-1 Union, as they had scored six runs on three hits at the time.

Albany then went to the bullpen but none of the next four pitchers they used were successful. In the sixth inning, John Kalinski gave up three walks to load the bases. Right fielder Joe Wood then hit Union's second grand slam of a blustery afternoon. It was another typical Union inning: four runs and one hit (a home run).

The Dutchmen's last home run came in the ninth inning when Cohan hit his second of the day.

The Danes did jump out to an early lead as freshman Fred Saccocio walked and stole second and third. He was driven in on a Bob Conklin sacrifice fly to give Albany a 1-0 lead after one inning.

After that it was all Union as they jumped out to a 6-1 lead on the three home runs and never looked back. The closest the Danes came

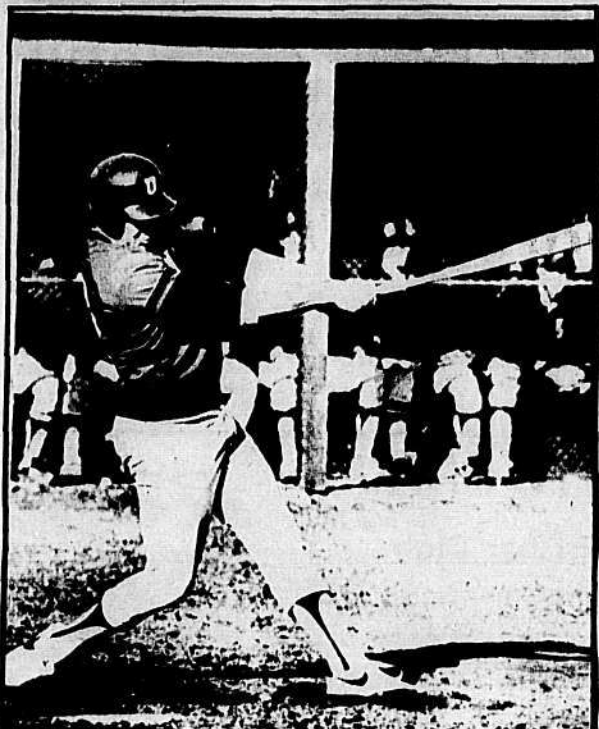
was 6-3 in the fourth inning.

The Danes must put this loss in the past as they have a double header against conference rival Oswego today.

"Tomorrow is a big day," said Zaloom after the game. "Oswego is in our conference. It would be best for us if we could forget about this game and get it out of our minds."

We have to put it all behind us."

FROM LEFT FIELD: Tomorrow's double header is scheduled to begin at 1:00 p.m. on University Field...Chris Fletcher and Rob Tobias are slated as Albany's starters...The loss opened the Danes record at 2-2 with a 1-1 record in the SUNYAC conference.



It was the Union bats...

BOB LUCKEY UPS



...Overpowering the Dane arms.

ED MARUSSICH UPS

Stickmen stage fourth quarter rally to top Siena

By Mark Wilgard
STAFF WRITER

The Albany State lacrosse team rallied from deficits of 5-0 and 8-4 and defeated the Siena Indians by a score of 12-9 last Friday afternoon on University Field. The Danes now have a 3-0 record heading into today's game against nationally ranked Cortland.

"It was a big win for us," remarked Albany Head Coach Gary Campbell. "If we want to be in the national picture, we had to have this win." Siena is a Division I team.

Albany was led by Rick Trizano, who had four goals and one assist, and Dave Cerny, who recorded the double hat trick in netting three goals and three assists. Alan Cornfield played well in goal as he turned aside 20 Siena shots.

The Danes started the game the same way they began their two previous matches: slow and tentative. The Indians capitalized on several Albany mistakes and walked away with a 5-0 lead after the first quarter. Campbell noted, "Siena has some real good sticks, and they took advantage of our slow start. We didn't come out ready to play and found ourselves down 5-0."

Trizano broke the ice in the second quarter with two goals sandwiched around a Siena tally. Don Casadonte and John Nofris netted late period goals, as the Danes fought back and only trailed 6-4.

"The second quarter showed that we could play with them," stated Campbell. "We knew we weren't five goals worse than them."

The second half belonged to Albany. According to Campbell, it was Trizano "who took matters into his own hands. He got the

groundballs, put Siena guys on their backs, and cranked the ball in the goal." After the Indians scored twice midway through the third quarter, Trizano netted his third goal of the day at 11:22 to make it 8-5. Rich Starace's goal at 13:15 gave the Danes the momentum they needed leading into the final stanza.

Cerny came alive in that fourth quarter and scored all of his goals. Trizano, Casadonte and Bob Venter also tallied as Albany pulled away to a 12-9 victory. Campbell was happy with the play of Cerny. "Siena had their two best defensemen on Casadonte and Venter," said Campbell,

"but Dave is every bit as good as they are. He took their worst defenseman and had him for lunch."

A key in the game for Albany was the fact that they were running four midfielders while Siena was running only two. The Indians had to utilize their two second half time-outs early in the half in order to get their middies some well needed rest. When the game was turning around in Albany's favor in the fourth quarter, Siena couldn't get organized

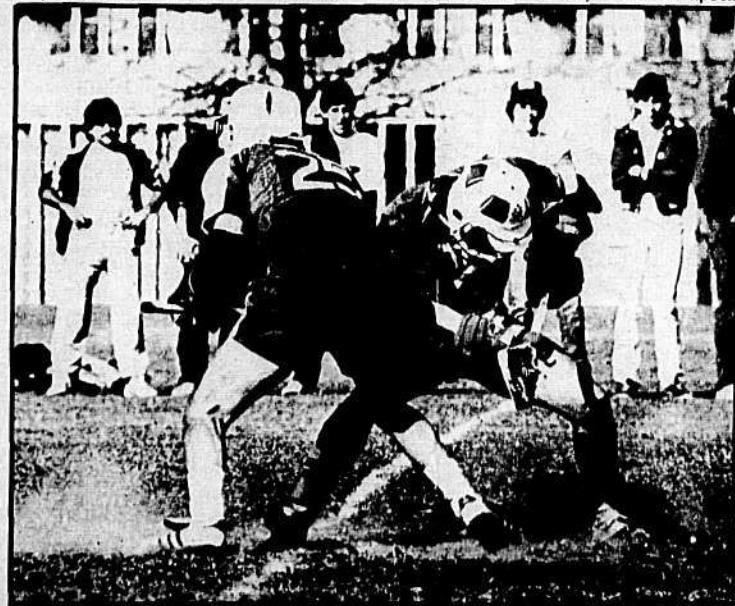
"He took their worst defenseman and had him for lunch."

—Coach Gary Campbell

and back on track because "we had to depend on running people into the ground," stated Campbell.

The Danes host Cortland today at 3:30, and Campbell hopes his team plays as well in the first half as they have been playing in the second half. "We don't want to label ourselves as a second half team," said Campbell. "We would like to play four good quarters, but no one is going to beat us in the fourth quarter."

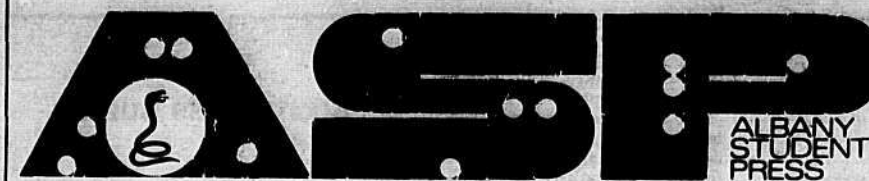
Today's game against the Red Dragons will be a real test for the Danes. Campbell noted, "This game will show a lot on where we stand. We'll know how we stand nationally, and if we can get into the playoffs. If we come up with a good showing, we'll be okay."



The lacrosse team upped the record to 3-0 with a 12-9 victory over Division I Siena.

ED MARUSSICH UPS

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NUMBER 21

Pretenders out as UCB seeks three new acts for 'Mayfest'

By Jim O'Sullivan
ASSOCIATE NEWS EDITOR

Celebration '84 tickets went on sale Thursday despite the fact that no headline act has been booked since The Pretenders canceled their appearance.

According to University Concert Board President Doug Kahan, three bands, New Rhythm and Blues Quarter (NRBQ), Grandmaster Flash, and Todd Rundgren are scheduled to appear, although only Grandmaster Flash had signed a contract as of Thursday night.

The Pretenders, who would have received \$50,000, according to Kahan, will not appear because they decided to go to Scandinavia, he said.

UCB Treasurer Marc Bowden said tickets for the event, also known as Mayfest, cost \$7 for the first ticket and \$10 each for two additional tickets. There is a limit of three tickets per tax-card. He added that tickets would be \$15 each on the day of the concert.

Mayfest will be held Saturday, May 5 at the SUNYA uptown campus on the grounds between Dutch and Indian Quads, the Campus Center, and the Gym.

Kahan said that although UCB had signed the contract, the Pretenders hadn't, and so they are not legally obliged to play at Mayfest. Kahan said up to \$1,000, although he was not sure how much, had been spent for publicity and equipment related to The Pretenders' appearance.

Due to the preliminary oral agreement reached with The Pretenders' agent, Kahan said that UCB may be reimbursed by the band for any financial losses in publicizing the concert.

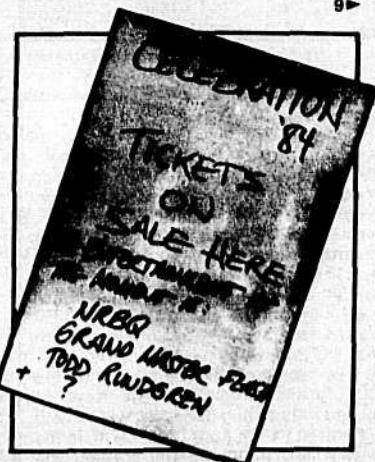
Kahan said a fourth act was being sought for the event. Eddie Money was being considered but decided not to play. The fourth act is budgeted at approximately \$20,000, all three other acts will be paid a total of less than \$16,000.

UCB is looking for a popular act to headline the show, Kahan said. "Somebody that people would like," he added.

Contracts have not yet been signed for NRBQ and Todd Rundgren, who is appearing without Utopia, Kahan said, pointing out that he must sign the contracts, send them to the bands, and then wait for them to be returned to UCB.

"I probably won't have signed contracts on the day of the show," he added.

Kahan said that several hundred tickets were sold Thursday, despite the fact that there was no advertising for the sales.



Poster for Mayfest

UCB is looking for a fourth act



Nobel Prize-winning author Saul Bellow

"We give our souls to the outside world."

Bellow kicks off Writer's Institute to packed crowd

By Rick Swanson
STAFF WRITER

Distinguished writer and Nobel Prize winner Saul Bellow formally launched the SUNYA Writers Institute at Albany Thursday night with a lecture entitled "The Writer and the World."

"Writers and criminals have much in common," said Bellow, because like lawless criminals, the fantasies of writers are also lawless, that is, without bounds.

Speaking before a standing room only crowd in the Campus Center Ballroom, Bellow suggested that a writer's world is a solitary one, removed from the rest of the world. "It is a great strain to become like others who lead normal lives," he said referring to what he considers the unrestrained, or "lawless" imagination of writers.

"Writers spend a lot of time alone—a writer is a solitary beast," said Bellow. He asserted that although his work has been widely acclaimed throughout the world, he is comfortable by himself.

Bellow began his speech by reading a portion of his soon to be released book titled *Him With His Foot in His Mouth*. He then answered questions from a panel of professors from SUNYA's English Department.

The panel consisted of SUNYA professors William Kennedy and Sarah Cohen, as well as associate director of the Writers Institute Tom Smith. Cohen, who has followed Bellow's writings for the past twenty years, has written a biography on him. Kennedy, a former student of

Bellow, was the recipient of the 1984 Pulitzer Prize for Fiction for his recent work *Ironweed*.

Indicating that America is still a melting pot of different cultures, Bellow told the audience that there are "Americans that are aliens and at the same time aliens that are Americans."

"Nationalistic ideas of pure culture are historically untrue," said Bellow. He pointed out that there is no such thing as a typical American, rather, this is "a hybrid world" and everyone's culture makes them slightly different.

Responding to a question from Kennedy about the "noise" or distractions of the modern world, Bellow said that people should try "to see through the noise" in order to get a better grip on reality.

"We give our souls to the outside world," said Bellow. But he also warned that unless one is careful, one can be manipulated and "the world can do what it wants with our souls."

Bellow suggested that reading is a way of spending time with yourself, and a way to evade the "noise." People must all try to fight "the increasing dehumanization of our world" and develop their inner selves more, he added.

Saul Bellow was born in Quebec and later moved to Chicago. He received his bachelor's degree in sociology and anthropology from Northwestern University. He has published many books; his most recent work is the Pulitzer Prize winning *Humboldt's Gift*.

Auletta wins vice presidency; Schaffer faces Hallock in runoff

By Heidi Gralla
NEWS EDITOR

Student Association presidential candidates Rich Schaffer and Tim Hallock will fight it out in a runoff election this Monday and Tuesday after a tight race on April 16 and 17 in which neither candidate drew the required majority of more than 50 percent of the voters.

Schaffer, the incumbent, garnered 856 votes, or 46 percent, narrowly edging Hallock, who received 800 votes, or 43 percent. Bill McCann got 139 votes while Willie Jones trailed with 79.

In the runoff, the candidate who receives a majority of the votes wins the election.

Suzi Auletta won the SA Vice Presidential race with 1,057 votes, easily defeating Dwayne Sampson, who received 417 votes and Bill King, who finished with 223 votes.

The referendums to fund United States Student Association and approve SA's new constitution both passed. Students also voted to continue the mandatory student activity fee.

The total voter turnout was 1879 out of about 12,000 undergraduates, according to SA elections commissioner Tom Busby.

Central Council elections for students living on Colonial Quad and off-campus were invalidated. Both elections will be rerun this Monday and Tuesday. Regarding the Colonial Quad election, Busby explained he accidentally left Felicia Stanley's name off the ballot. In the off-campus election, Busby said he inadvertently included Jackie Swingle's name for Central Council although she was not running for that office.

Busby said that no one has contested any of the other races. There have, however, been several complaints about the way elections were run. "Like any other election in the past," Busby said, "we had our share of problems, mental errors on my part, and, as always, on the part of the candidates."

Some candidates complained that the Indian Quad polling area opened 45 minutes late on the Tuesday night of elections. Busby said this occurred because there was only one set of keys to open the voting booths so he "had to be at all four quads at once."

Several Hallock supporters were reported to have violated SA's elections policy by campaigning on the Colonial Quad dinner line on an election night. "What they (the campaigners) did, Hallock said, "was totally independent of anything I said and I had no knowledge of what went on until well after it happened." He declined to comment any further.



Suzi Auletta

"Very easy transition"

20

BOB BOUCY UPS

SUNYA professor wins Pulitzer

(story, page 3)

Improvisational Me

Oh my cold and sweaty palms! I'm sitting in the waiting room and just managed to splatter ketchup all over my leg instead of my hamburger, and there is no place to wash it off. I hate ketchup. It is nearly time for me to audition.

C. M. Kaplan

"Face the back wall and describe yourself," he said.

At this very moment I am standing in a long empty room about to begin the audition. There is a patch of green calling out to me through the windows I'm facing and I think instantly of summer. Goosebumps are on my bare arms, my bare feet. I notice a callous on my ankle.

"What would you like to know?" I stand facing the white wall. If I could only see their faces.

"Tell us what you look like. Please be creative."

I have rehearsed for this audition for three weeks. I read the play and reread the play. In fact I've been playing the main character for three weeks of my life. I brush my teeth the way Ben Dawson would. I walk the way Ben Dawson would. I try to screw up my mouth the way he would when having a long conversation. I want this part.

I had tried to answer any question they would ask me -- things like:

"Why do you want to be an actor?"

"What is your goal as an actor?"

"Recount the happiest moment of your life."

Yet I didn't think of this one. And such a simple question. Stupid fool! Describe yourself they said. Describe yourself!

"I have elish features: upturned nose, twinkie eyes, high cheek bones, freckles. Think of Pan running through forests. I'm nimble athletic and young. I'm 23 years old but there are few lines on my face to show it. I could be 14...16...18...I am a boy-man

caught in transition."

There is no response. I'm listening for the rustling of papers, for the sound of pencils scratching on clipboards. I want to hear some noise. Ask me another question. Nothing.

I hear the orchestra playing I can see the middle aged woman in the peacock blue velvet gown sawing away at the violin that looks as if it is attached to her chin. She always plays first violin in these high school shows. It is somewhat of warped tradition. The conductor counts out the time with his baton: 1 2 3 4 2 2 3 4...the ladies waiting look awkward moving about out there on the stage. They remember each blocked move: pointed toes, forced smiles, stiffness. The girls carry plastic flowers in their hands. They are waiting for the boy-knights in their Levi jeans and tinfoil armour. The cardboard castle and plywood white horses stand downstage. One of the damsels is wearing her Timex. They don't really believe in this; they're just playing. They know that at this point in the show they are on page 43, line 36. I look for the spark, for fire, for life on stage. Not parts, or lines, entrances, and exits: I strive for genuine feeling.

I want to be an actor.

"and sometimes I look like a huge dinosaur. No, no I mean this. Ten feet tall and one inch thick made of heavy black cardboard. A cookie cutter mouth and a blank hole of an eye. I have mechanical arms that are raised slowly up and slowly down: up and down, up and down in the same routinized manner all day long. I raise my arms as a lumber jack does when chopping wood...and then bring them slowly slowly down. People stare at me, perplexed."

I'm still facing the wall. I wait for a reaction. Any sort of feedback. I want to go on with the audition. Let me read Ben Dawson, damnit!

"Thank you."

"Thank you? What? Turning and staring at those three cold faces I want to scream. I want

to open up my mouth as wide as it opens and SCREAM! I worked three weeks on this. I drove six hours to get here to do this. I deserve this. I am so damn good and you gave me three minutes to describe myself. Ha. You don't know me at all.

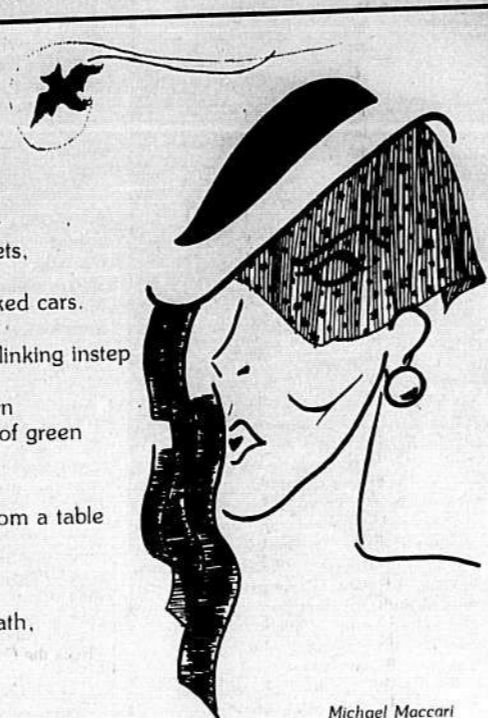
"When will you be letting me know?" I ask them politely. The fat woman in the third chair over grunts "in about a week." I smile at them all. I am walking tall and carefully towards the door, still smiling.

"Thank you." I turn and pleasantly nod to them. I am an actor.

Nosferatess

through my window
leaves of newspaper
tumble through streets,
stray dogs
weave between parked cars.
beneath the ledge
i hear her rising in slinking instep
calling
as glowing coals burn
amid blazing circles of green
slipping
innocently
as a kitchen knife from a table
i know
she
has the taste
of blood on her breath,
i feel her claws
in my pulse . . .

by Michelle J. Krell



Michael Maccari

Joe Strummer Looks Towards The Future

Joe Strummer, the Clash's lead singer and guitarist, and Cosmo Vinyl, the Clash's manager, came out of the door in the lobby of the Albany Hilton wearing black leather jackets; Joe's mohawked orange.

David Singer

We walked up State street to my car. I got to stare at Joe too much, and I began to realize that this was all part of a Clash. I was excited when Joe asked if he would play with the little toy airplane on the windshield that everyone who sits in the seat of my car plays with. For the duration of the ride, he remained very quiet and calm as he stared at out the window at the city. He occasionally responded to my comments or commented on the city but otherwise drab scenery. He was wearing Casey's, the orange, white and blue luncheonette with the "White Castle" architecture, which is located on Central Avenue, just past where Central and Union meet.

You don't see something like that much more," Joe blurted. "Yeh, everything's a one hour photo," answered Cosmo as we passed the nearby One Hour Photo. When we arrived at WCDB, where the interview was going to take place, Joe looked at me and walked in on the DJ, who was playing at the time. "Right on!", Joe yelled the blaring music, and said to me, "I'm sure having fun."

Nothing fun is what Joe Strummer is all about, and the lack of it is what he cites as the reason for the recent split up of the Clash: Strummer kicked out original band member Mick Jones last September. "It's gotta be fun this kind of thing," Strummer said. "No one forcing you to do it. If it isn't fun then it's a real sag on the spirit, and it ceased to be fun when Mick began to get very awkward about everything and lost his enthusiasm for tasks such as touring."

Strummer and Jones had been members of the original Clash, a band whose passionate political message caused considerable critical acclaim, and culminated in a great deal of popular excitement. Their first LP, *The Clash*, bassist Paul Simonon, and drummers Les Gray, Chimes and Topper Headon, who produced Chimes, was released in England in 1977 and made it to the States in 1978. By 1979, the Clash had three albums out, and critics were calling their first album the best record of the decade. As Joe Strummer describes the albums, "The Clash was rough and raw. *Give 'em Enough Rope* was very metal up, thousands of guitars. It was in the album *London Calling* that the band ceased to be savage, and became interesting." The sound was interesting enough that the Clash a moderate amount of airplay, and they continued to develop a following, which was now coming out of the underground.

The Clash's fourth album was a three-record set called *Sandinista*. At the time of its 1980 release, the popular rumor was that the Clash had made *Sandinista* three records long because they thought that it could get them out of their record contract, which they were supposedly unhappy with, and which called for three more albums. According to Strummer, "We were playing mind games with the record company. We put out *London Calling* two for one (a two-record set). Bruce Springsteen called up Epic and said, 'How come those damn limeys can get it? Well, I demand the same.' So they said all right to Bruce, so he came out with *The River*, two for one. So we said, all right, here's three for one. Get a load of that, Bruce."

With *Sandinista*, the Clash's sound had become much more soulful, even funky, and had gotten them considerable airplay in dance clubs, if not on the radio. While touring for *Sandinista*, the Clash reinforced their new soulful image, playing with opening acts such as Rappers, Kurtis Blow, and Grandmaster Flash and the Furious Five. The crowds didn't take very well to the opening acts; they were still used to a Clash that was rough, raw, and violent. But the Clash's popularity grew steadily.

In 1982, the Clash's popularity peaked with the release of *Combat Rock*, their fifth album. The Clash used the hot new video market as effectively as anyone, and soon had their first million-selling album. *Combat Rock* contains the hits "Should I Stay or Should I Go," and "Rock the Casbah," and according to Strummer, "50 percent of it was a lot more rocky than *Sandinista* or even some of *London Call-*



ERICA SPIEGEL UPS

were used to playing in small places, this was a radical change. "My first gig was in a broom closet," quipped Strummer. He feels that the best place for a show is an arena that seats about 3000 (like Albany's Palace Theater), but

Playing with the Who also enabled Strummer to check up on a band that had been through the mill, which he says encouraged him to sack Mick Jones. "They couldn't stand the sight of each other. They'd go on stage and do the old pals act in front of the 90,000 people, but they weren't buddies, and I didn't wanna get like that with Mick, and I thought to hell with it. I didn't care which way it went, but I couldn't go on like this. I didn't care if we had to take a big dive. It would be much more fun than going on like that," he explained.

So in September of 1983, Strummer, with Paul Simonon backing him up, kicked Mick Jones out of the Clash. Drummer Topper Headon had left the band voluntarily about a year earlier, and was replaced by Peter Howard. Guitarists Vince White and Nick Shephard also joined the band. "It just takes the whole weight off," contends Strummer. "Now we've got a team."

Shortly after the split up, controversy arose regarding the band's name, as both the Jones and Strummer factions claimed to be the Clash. Strummer feels that, "What Mick wants is all the money, but he's given up on the name, because he realizes that you can't just have the Clash as a free thing, because you're open to all the things you started out against. We didn't see the necessity to become an ego-tripping God, surrounded by an entourage of yes-men."

Jones and Strummer were the songwriting core of the Clash, which leaves speculation as to the direction that the Clash's music will take. "We've got this feeling that we want to strip it back down. All we take on the road are guitars, drums, and shouting," Strummer asserted, "and if that isn't good enough, they why are we only just bringing that. So I wanna record with that and see if it's still something

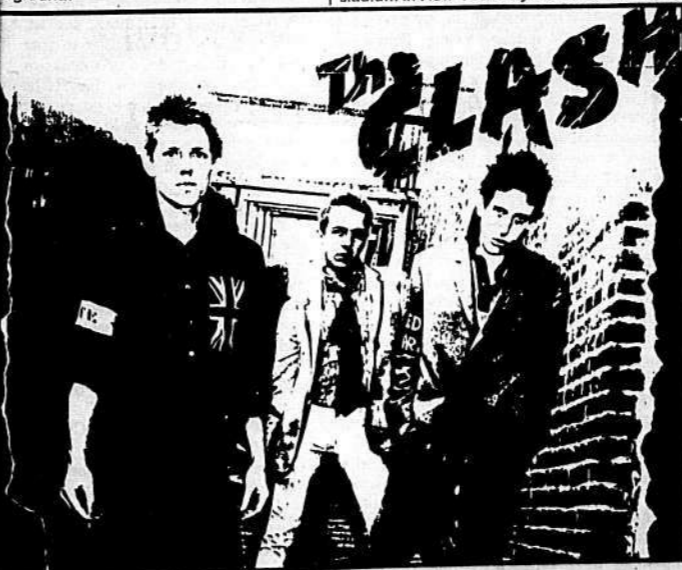
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The Clash in 1978

ing, like "Know Your Rights," or "Should I Stay," but balancing that is the Salgon God-knows-what-ably of "Sean Flynn" and the 1925 luncheonette number "Death is a Star." The Clash's success climaxed in October of 1982, when they opened for the Who at Shea stadium in New York City. For the Clash, who

explained why they opened for the Who at Shea: "You can't go on about it if you haven't done it. You can't complain about a restaurant if you haven't tried the food. Also, we figured we would like some of their audience if they were gonna retire, and they invited us. The Stones once invited us to play a show in New Orleans, and we said okay, but we wanted the poster billed like a boxing fight. 'The champions of the world, The Rolling Stones, vs. The Contenders, The Clash.' Get a bit of fun into it. And they just put the phone down."



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Featuring from NYC:
The BAD STREET BOYS & LA/SENSUAL

SATURDAY, APRIL 28, 1984
CC BALLROOM
9PM-2AM (Free BEER 9PM-10PM)

TICKETS:
\$6 single \$11 couples (w/tax)
\$9 single \$16 couples (w/o/tax)

DISCO MUSIC BY D.J. GORDON
SALSA DANCE CONTEST:

PRIZE: DINNER FOR TWO
AT GARCIA'S MEXICAN RESTAURANT
1673 Central Avenue, Colonie

OTHER PRIZES:

- 1) 2 coupons at the GROUND ROUND on Central Avenue, Albany
- 2) One record from STRAWBERRIES
- 3) Bottle of LIQUOR from Madison Avenue Liquor store
- 4) Bottle of LIQUOR from SABATINO'S on 210 Quail Street
- 5) "The Perfect Cut" 452 Madison Avenue 434-3277 Free Haircut and Blowdry
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May 1st (Tuesday)

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Retrospect

Spectrum

MUSIC

New York City Cafe II

Yesterday's (489-8066) April 27 & 28 Inner Space

Bogie's (482-9797)

Lark Tavern (463-9779) April 27 & 28 John Folby and Rob Matthews

Eighth Step Coffee House (434-1703) every Tues nite—Open stage for anyone for 15 minutes; every Wed nite—game night; May 4 Michael Catalano; May 5 Lorelei

Skinflints (436-8301) April 27 & 28 Fabulous Newportis, Jeannie Smith and the Hurricanes

Palace Theatre

288 Lark (462-9148)

Halfmoon Cafe (436-0329)

Skyway (399-4922)

Christopher's Pub (459-7757)

RPI Field House (783-1333)

Pauley's Hotel (463-9082) April 28 The Jets 10:30

ART

New York State Museum (474-5842) The New York Landscape. Poems and visual responses by writers and artists of the State University. Until May 20

SUNYA Art Gallery (457-8390) Master of Fine Arts Thesis Exhibition. Opens May 3rd.

The Albany Gallery (482-5374) 19th and 20th Century American Marine Painters. Buttersworth, Jacobsen, Moran, Lever, and others.

Albany Institute of History and Art (463-4478) Seventeenth Century Dutch Majolica.

Hudson River School Landscape Painters. Paintings from the Institute's Collection, People of the Great Peace.

The Hyde Collection (792-1761) Steiglitz: The Lake George Years, photography exhibition. Glen Falls.

Schick Art Gallery (584-5000) David Smith/Dorothy Dehner: Their Decades of Struggle and fulfillment. April 19-May 13.

Half Moon Cafe (436-0329) Guatemalan Clothing and Gabrics. Grand Finale: Sculpture, prints photography. Works by Larry Kwolci

Hamm/Brickman Gallery (463-8322) Original works in varied media by area artists. Also fine art jewelry by Lorelei Hamm. Lori Lawrence: Recent paintings incorporating collage and scratch-through drawing elements. April 13-May 26. Kenro 120: Black and White Landscapes. April 13-May 26.

Dietel Gallery (274-4440) Len Becker. Paintings

RPI Gallery (266-6640)

Hamilton Hills Art Center (346-1262)

Picotte Gallery, College of Saint Rose (454-5185) Senior Art Show. April 25-May 3.

Posters Plus Galleries (434-4280)

THEATRE AND DANCE

SUNYA PAC (457-8606) Footworks. Student performed, choreographed and directed. April 27-28, 8 p.m. \$4.50 with tax card; John Brown's Body. By Stephen Vincent Benet. Dramatization with choral music sung by University Chamber Singers. April 26-28, 8 p.m.; Bent and the Son of the Commandments. The Arena Theatre. April 30 & May 1, 8 p.m.; Emmanuel Borok, violinist, Findlay Cockrell, pianist. Mozart, Frank, Debussy, Dvorak, Ravel. April 30, 8 p.m.

Proctor's Theatre (382-1083) Patricia McBride with the Berkshire Ballet. April 27 8 p.m.; Hello Dolly. Schenectady Light Opera Company, May 3-5, 8 p.m. & May 6, 2 p.m.

Capital Rep (462-4534)

Skidmore College (584-5000, ext. 344) As You Like It. Shakespeare comedy. April 26-28, May 2-5.

ESIPA (473-3750) Bob McGrath with the Empire State Youth Orchestra. April 28 at 2 and 8 p.m.

Albany Civic Theater (462-1297)

Russell Sage College Theater (465-9916) Pal Joey. Rogers & Hart musical. April 26-28, May 3-5, 8 p.m.; Troy Music Arts Spring Concert. Works by Mozart, Kodaly & others. April 28, 8 p.m. Bush Memorial Center

Schenectady Civic Playhouse (382-9051)

Siena College—Foy Campus Center Theater (783-2527) One-Act Festival. Student Directed. April 29-30 & May 1, 8 p.m.

Troy Savings Bank Music Hall (465-4755) Anthony & Joseph Paratore. Duo-pianists. April 28, 8 p.m.

Cohoes Music Hall (235-7669)

RPI Playhouse. (266-6503) Camelot. April 26-28, 8 p.m. \$2.50

Albany Institute of History and Art. (463-4478)

Footworks presented by Dance Council. PAC. April 27-28, 8 pm \$4.50 w/tax. \$5.50 w/out. More info—457-4523

Evelyn Champagne King—In Concert Page Hall. May 4 at 8 pm Tickets in CC Lobby. \$5 w/tax, \$6 w/out

Salsa Extravaganza presented by Fuerza Latina. April 28. CC Ballroom 9-2 am For info—457-8651

Dilemmas of Masculinity: Gender Roles in Transition. May 1, 2 p.m. PAC Recital Hall

Dorm Party Night Indian Quad. 6 parties for the price of 1. April 27, 9-2 am. \$1.50 w/tax, \$2.25 w/out.

Springfest April 28. \$3 w/tax, \$5.50 w/out. Squareone and Downtime.

Party in the Park presented by OCA. In Washington Park. April 28. Tickets in CC Lobby. \$3.50 w/tax, \$4.50 w/out.

FILMS

Cine 1-6 (459-8300) 1. Terms of Endearment 1:20, 3:50, 6:35, 9:30; 2. Friday the 13th Part IV 1:40, 4:00, 7:00, 9:45, 10:00; 3. Foolhouse 1:45, 4:20, 7:05, 9:50; 4. Moscow on the Hudson 1:50, 4:30, 6:45, 9:15 5. Racing With the Moon 2:15, 4:35, 7:15, 9:30; 6. Up the Creek 5:30, 7:45, 10:00

RKO Fox Colonie 1 & 2 (459-1020) 1. Ruben Ruben 7:30, 9:30; 2. Risky Business 7:40, Vacation 9:35

Spectrum Theatre (449-8995) Heat and Dust, El Norte, La Balance

UA Center 1 & 2 (459-2170) 1. Swingshift 2:00, 3:55, 5:45, 7:45, 9:40; 2. Splash 2:00, 7:20, 9:30

UA Hellman 1 & 2 (459-5322) Police Academy 2, 4, 6, 8, 10

Third Street Theatre (436-4428) April 27-29 Danton at 7 & 9:40

Madison Theatre (489-5431) Silkwood 7:00 and 9:30

University Cinemas (457-8390) The Big Chill, LC 7; Stripes, LC 18

International Film Group (457-8390) The Age of Robin Hood. CC Assembly Hall. May 2, 8 p.m.

The Continuing Adventures Of Joe Strummer

continued from 7a you can be creative with. To be honest, I'm frightened of machines. If Strummer feels this way about machines, one has to wonder why the Clash's music had gone the other way, but Strummer explains, "We got bedazzled by the studio, and the 24 tracks all saying, 'feed me, record on me, what about me?'" By replacing Jones with two guitarists, it was thought that Strummer would be concentrating on his singing, but Strummer joked that, "I play as well, I'm afraid. It's very loud, extremely annoying." He says that instead of arranging a brass section or violins, they will be arranging guitars, and trying to use some sounds from the guitars like more of a percussive instrument. "I'm very good at that bit," claimed Strummer. As to what the band will play in concert, the Clash is working on 7 or 8 new songs interspersed with what Strummer calls, "all of the best moments of the Clash. The times that we really hit well, like 'London Calling' or 'Armageddon Time.' Strummer said that his favorite moments with the Clash tend to be obscure, such as, "If Music Could Talk," from Sandinista, and "Straight to Hell," from Combat Rock, but observed that, "on stage you're in a different frame of mind. I get very

violent and very aggressive and I want to get my teeth into something. I want to bang a song around like "Brand New Cadillac" (London Calling) or "Career Opportunities" (The Clash). When asked about the violence that occurs at a Clash concert, Strummer responded, "At the front of one of our shows, it is a physical contact sport, but very rarely do any bones get broken. I've always felt that it was a release, and that people were less inclined to do something violently evil after one of our concerts, than immediately before." Strummer doesn't hesitate to do any of the Strummer-Jones compositions, declaring, "The more the merrier. I'm sure if he Jones ever gets going, he'll do the same." Jones is reportedly working with drummer Topper Headon with a new group called Top Risk Action Company in London. The Strummer-Jones combination was another thing that was causing a falling out between the two men. "I don't believe in a Jagger-Richards ghetto," claimed Strummer, "where they keep the writing to themselves, they keep all the dough to themselves, and they sort of pay off the other guys like the three stooges. I'd rather have an open team where there's no one sulking because he feels left out." On the Clash's first two albums, the songs are credited to Strummer-Jones, but

starting with London Calling, the third album, the songs are credited to the Clash, which Strummer forced through in an attempt to create more of a team feeling. Jones was always against the idea, Strummer contends. Playing by the rules, The Clash should have rushed out and recorded an album back in September, and be touring behind it now, but Strummer contends, "We're interested in getting to know each other, getting to know an audience with a new group, and getting some common experience." When asked about the Clash's plans to record, Strummer joked, "We're gonna attempt to record naked to see if it brings the primeaval spirit back to things," and added, "I'd like to record livish in the studio, because I think there's something to be said between human's playing together." Presently when an album is recorded it is done one instrument at a time - first the drums, then the guitars, etc. "I'm very bored with this laboratory approach," said Strummer, who is not sure when the band will make it into the studio. The Clash has always been known to be politically outspoken and socially conscious, and this is one aspect of the band that will not change. "The Thatcher situation is much the same as the Reagan one; tremendously popular guy, very right wing, beating the patriotic drum, gonna get in for another four

years, no real opposition, opposition divided amongst itself. Thatchers's in ill 1988 now, so it's heads down over there, and we have to urge people to even register to vote. It's the global youth attitude, a 60's cynicism. I'm not into that anymore. It hasn't gotten us anywhere. We're trying to get people to vote, and we're encouraging them to vote Labor, which is the direct Socialist alternative to Thatcher, even though when they get into power they'll probably become indistinguishable from the others and we'll go roundabout again." Because of the popularity of Combat Rock the Clash just might be able to pass on their message. "We know it's a gamble. We are trying to be incredibly successful and incredibly radical," contends Strummer. "To be brutal about it, to make Michael Jackson, they gave him a white manager. Is he a man or is he a woman? Is he a black man or is he a white man? Nobody quite knows." One final change for the Clash is their attitude towards drugs. "Nobody in the group goes near drugs. We're trying to encourage people that there is a life after drugs and it's not some kind of downer, in fact it's the opposite, it's an upper," Strummer said, "And I feel my memory is coming back, which could be a great help."

LETTERS

Never forget

The Editor: Monday, April 30th at 12 p.m. the bell tower will not music after the chimes ring. This silence commemorates memory of six million Jewish martyrs, victims of Hitler's campaign against world Jewry. I strongly urge the entire campus community to honor the silent of silence and to listen. Listen to the shrieks and of the six million as they went to their pitiful deaths; the words will echo in the winds. We must always remember Hitler did to the Jewish people of Europe, not for his and not even for the sake of the martyrs but for our own. If the day should ever come that we fail to remember we too, will be victims of the Holocaust. NEVER FORGET!

— Melinda Miller

Smiling faces

The Editor: This letter is being written to remind those of you who do and to inform those of you who don't know about the sky trips to the Daughters of Sarah Nursing Home. These are sponsored by the Social Action Committee of JSC. We visit Daughters of Sarah almost every Tuesday night. Transportation is provided. Cars leave the circle at 10 p.m. and return at approximately 8:00 p.m. Speaking from experience, I can tell all of you that nothing makes those elderly people at the nursing home smile more in seeing some young faces, who are not there because they're getting paid to be there or have to be there, but rather because they want to be there. These people begin to feel they are cared about. Even those who are sick and/or senile can be the caring and love of those who visit them. At times, the nursing home can be depressing, especially when seeing an older person who can no longer fend for themselves, the gratification one derives from helping these people is overwhelming and certainly outweighs any depression felt beforehand. There is great response from the residents to the

thoughtful attention shown to them. On Sunday, April 8, there was a Talent Show scheduled at Daughters of Sarah. Due to the unfortunate circumstance of last minute cancellations, the Talent Show had to be cancelled. These last minute cancellations wouldn't have made much of a difference if the original response from students willing to perform had been greater. I must say that my co-chair, Jane Stein and I worked very hard on this Talent Show and were both very disappointed to see the low turnout. To compensate for not having a talent show, a friend of mine and I danced for the residents and Passover songs were sung with them. Afterwards, the few of us that showed up Sunday spoke with and visited these residents. As has always been my experience with visiting the Daughters of Sarah Nursing Home, the response was very positive from these residents and very beneficial to those of us who were there. For the remainder of this year and through next year as well, I would like to see a greater turnout of people who will go to the Nursing Home and attend and participate in events, such as a Talent Show. If anyone would like more information, you may call the Hill Office at 457-7508 or visit the Hill Office in CC 320. If you would like to speak to Jane or I personally, our telephone numbers are available in the JSC-Hill Office. Think twice about saying no to those "smiling faces." All it takes is giving a little care and warmth to those who appreciate it immensely.

— Melissa Sterman Social Action Chairperson JSC-Hill

Good Friday

The Editor: People often overlook the fact that college is not just a place to grow academically, but that college is a stepping stone to acting responsibly in an adult community. This responsibility requires an awareness and a sensitivity toward the beliefs of others. In a diverse environment such as SUNYA, one would expect this to be the case. Apparently, it is not. We are addressing the "Have a Good Friday" at the Red Parrot Night planned by Delta Sigma Pi. We are appalled that this organization would make a mockery of the most solemn day of the Christian year. What is most upsetting is the play on the words "Good Friday." By doing this, they are making a sham of Christian religious convictions.

A SUNY Night should be an event in which all students can participate. This celebration is insensitive to the beliefs of a large segment of the student population who are Christian. In order to understand our outrage one must grasp the significance of this day. According to St. Danielle Bonetti, Catholic campus minister: "Good Friday is the most solemn day of our Christian Church calendar. It is the day set aside to commemorate the passion and death of Jesus Christ. It is marked by fasting and prayer. It is a day which should be centered on a consciousness of God's overwhelming goodness to us." We are equally shocked at the lack of sensitivity which allowed the saying "Have a Good Friday" at the Red Parrot" to be approved for podium posing and a Campus Center sheet sign. We are assuming that this incident was unintentional but the fact that it was ignored by the authorities who should be representing everyone, is to put it simply, wrong.

We believe it is in very poor taste to plan a university-wide event, with this slogan, on Good Friday, the most solemn Holy Day in the Christian calendar. — Laura Brezorky — Gary Calderone

Irresponsible actions

The Editor: This letter is addressed to the editor, however it should be addressed to the entire university community. As any intelligent student should be made aware of the irresponsible actions taken by the Albany Student Press (ASP) editorial staff in their rationale for their endorsement for S.A. president. Throughout my enrollment at the State University at Albany, I have been made aware, and am increasingly reminded of the ASP's racist, sexist, and biased history, past and present. It is ever so apparent in their endorsement supplement.

The editorial staff gave its highest praise and endorsement to one candidate who lacked not only a commitment, but also lacked concern for, or even the slightest awareness of, minority or women's issues. At the same time the ASP, within the same issue, it (the ASP) cites lack of awareness for these same issues, as a major weakness in the platform of another candidate.

Are we, the students of the SUNYA campus, to believe and accept the written word of a newspaper which defies the laws of reason, common sense, and journalistic efficiency or coherency? Since this is the farthest reaching newspaper on this campus, almost a monopoly informationwise, is it not its duty or obligation to at least attempt to uphold some level of journalistic aptitude? Amateur writers you may be, but standards for journalism have been built over the course of its history, and are established. Do you not feel it necessary to abide by them?

The students on this campus are deserved of an objective, informative newspaper. As long as the ASP is to remain on

campus, occupy space in the campus center, disperse newspapers and function for the best interest of the students of the State University at Albany, it should do just that, be objective and informative. This has not been the protocol exemplified by the ASP, in the past or present. Let us hope and pray that it can be achieved in the future, near our future (now).

— E. Paul Stewart Central Council Indian Quad

Successful event

To the Editor: We would like to take this opportunity to thank everyone for their crucial support during Telethon '84. First of all, we would like to thank you, the university community for your moral and financial support. It is you who make Telethon the fun, monumental and successful event that it is each year.

A special thanks must go to all of those talented students who offered their time and services to make Telethon as entertaining as it was. With our thanks to all of the acts, there are a few acts whose spirit, cooperation and tremendous support made Telethon the success it was. Many thanks to Barry Manilow and the Manilets, Ladies & Gentlemen, Buzz and the Buttercups, Andy "Rodney" Goldberg, The Show, Reynold "Michael Jackson" Camejo, Bill Krauss, Carolyn Cervello, Mike Fedele, David Schoen, and the Kazoo Brothers for all their continual enthusiasm and performances throughout the show.

In addition, we would like to thank "The Brink," a local professional band for donating their time and services at 6 a.m.

As successful and entertaining as the show was, it would have been impossible without the support and services of Bob Shea and the Education Communications Center staff, the S.A. audio-visual team, especially Woody, Gary and Chris, and the 24 hour fire/ride and stage managers.

A special thanks to WCDB for their coverage and spirit. Thanks to anyone else we may have forgotten.

— Judy Turner — Allison Grant Co-Chairs, Talent — Telethon '84

Non-discrimination

To the Editor: This letter concerns Central Council's decision to pass retroactive pay raises for three members of the executive branch. It was the primary initiator of the Student Association's present Non-Discrimination Policy and a vocal advocate for the rights of minorities and women.

This orientation has allowed me to study the subject of discrimination and comparable pay for comparable work. It is my understanding that four members of the executive board were stipended at \$2250 and three were stipended at \$1375. The former being white males, the latter females and minority. My question: SO WHAT? Those facts do not, in and of themselves, constitute a Title VII suit... (contrary to opinion).

This is probably news to the members of Central Council. The subsequent information may also be surprising:

- 1. A stipend is not a salary; it is not taxable.
2. All stipends are \$250 for each semester, regardless of the position held.
3. All stipends were calculated on the same pro-rata sum of \$4.37 per hour for the summer.
4. The former executives are required to put in twice as many hours as the latter.
5. The media director issued two Student Voice during the summer and was not required to stay in Albany during August.
6. The Off-Campus Coordinator and the Minority Affairs Coordinator were in the office 20 hours a week and could hold additional jobs during the summer. This was the first year for that present organization of each office.
7. Last year the Programming Director and the Council Chair had similar hours and similar stipends — they did not receive retroactive pay — they were white males. The media director was also stipended at a similar rate — the position was held by a white female.
8. Past presidents and vice-presidents have been female or minorities and received a stipend for their positions. Stipends are based on time requirements, not sex or race.
9. SA has not (in at least the past five years) approved any retroactive bill.
10. The above information can be found in past Central Council minutes and would be admissible in a Title VII law suit.

The present Council is not responsible for the existing stipends but will be for those included in the 84-85 budget. I sincerely hope that they make a responsible decision based on the facts and refuse to react to threats and subtle insinuations of racism and sexism. A review of the history of Student Association will indicate that it has made substantial progress regarding the placement of women and minorities in this year's agenda. Consequently I urge the Council members to consider each stipend and the responsibility and time requirements of the office holder, not the possibility of the individual's sex or race. Only then will Student Association actively be conforming with the concept of NON-DISCRIMINATION.

— April A. Gray

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