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## Wandering Weekends

A look at why  
Stony Brook students  
abandon the University  
on weekends..

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## Bottle Law

A Suffolk County bill  
requiring a 5¢ deposit  
on beverage containers  
may become law.

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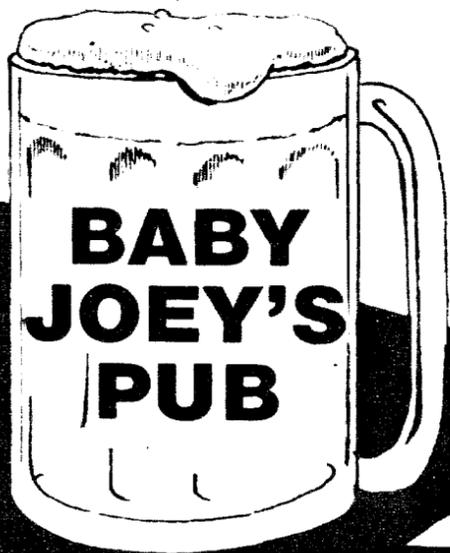
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# Stony Brook Students Escape

by Joseph Bollhofer

The train rolls up to the station. Riders crowd on in ritual fashion. A commuter train out of Penn Station? Hardly. It's the 4:18 p.m. out of Stony Brook. Yes, it's Friday afternoon and the weekend exodus is well underway.

This train is one of 10, excluding the morning commuter trains, that deliver resident students from the Brook to their points of weekend escape. According to one conductor on this train, between 100 and 200 students board each of the three Friday afternoon trains and substantial numbers ride the earlier and later trains westbound. Conservative estimates for the average weekend student ridership out of Stony Brook have been placed at 700 to 1,000 by two conductors.

Considering the additional students who flee Stony Brook by car, it is safe to say that the amount of residents who regularly leave Stony Brook on weekends is substantial. If the reasons for this exodus are not obvious, they are at least understandable when facts and figures are confronted.

First, the figures. According to the University's Board of Long-Range Planners, of 5,723 undergraduate residents, a full 4,950, or 86 percent list a home address within the New York Metropolitan area. Half of these residents (2,393 or 42 percent of all resident undergraduates) come from Nassau and Suffolk Counties. A trip home for these students means a ride of less than two hours. When seen in this light, it's not hard to understand why proportionately more students leave Stony Brook on weekends than other state schools—home is much closer.

If it's to be argued that weekend life at Stony Brook is less interesting than that of comparable schools, the Catch-22 dilemma under which weekend recreation planners labor must be recognized. Many residents leave Stony Brook on the weekends because weekend life is boring. Weekend life is boring because many residents leave. It's like a cat chasing its tail.

In a typical upstate school, the majority of residents live hundreds of

miles away. Regular weekend trips home are not economically feasible even for the homesick. Residents must adjust to the fact that the campus, for all practical purposes, is home.

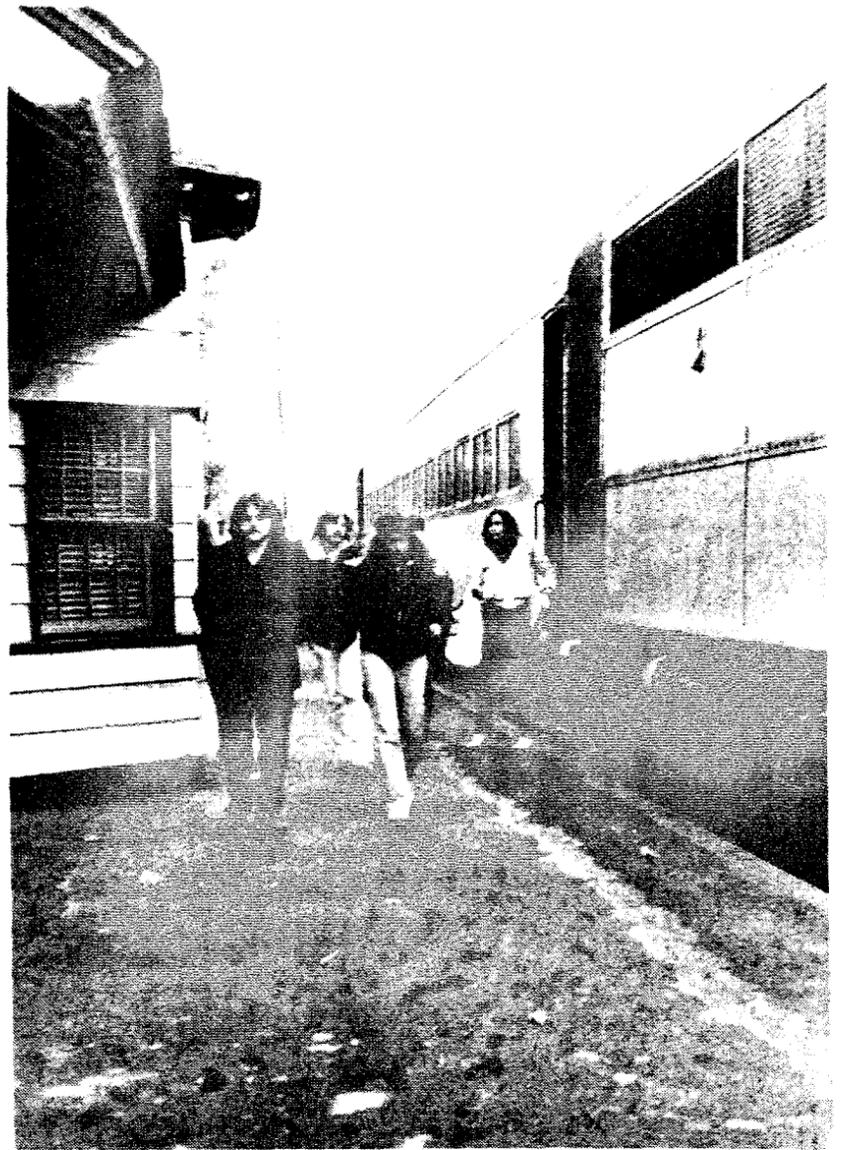
When a Stony Brook freshman becomes homesick, chances are 86 in 100 that he or she can travel home, either by rail or car, with reasonable ease. The appeals of home, friends, steady job or family are just not as accessible to the SUNY Albany resident from Bellmore as they are to the Stony Brook resident from Baldwin. The former must learn to occupy his or her time on campus while the latter can say, "The hell with trying to find something to do this weekend—I'm going home."

Now the facts. Students' reactions to life at Stony Brook, mostly negative, offer a diverse look at the problem.

"The focus of this University is technically-oriented," stated a junior resident of Sanger College. "The fine arts atmosphere here needs improvement... we need more emphasis on socially-oriented activities in the fine arts, not just occasional high-brow entertainment."

Other students see Stony Brook's suitcase reputation as the biggest obstacle to positive changes. "Freshmen come here with a number of stories in their heads about the evils here. They often don't form true opinions for themselves, but take what older students say as a given. It's 'in' to put Stony Brook down. That's why people do it," expressed a senior resident of Kelly B.

Another senior explained how his older brother, a recent Stony Brook graduate now at Indiana University, is much more positive about his present school than he was about the Brook. "Indiana University is a 'rah-rah' school and now he's into his school. He wears a T-shirt with the school name on it, which makes me laugh because he's definitely not a conformist. People around here wear 'STONY BROOK SUCKS.' I can't see how a person can go here and do that. My brother says that the people there like their school. People here degrade Stony Brook. The spirit isn't even at a medium level."



Press/Mechel Bertinotti

Stony Brook students head for more exciting times at home.

"The parties here are carbon-copies and boring," stated a sophomore resident of Cardozo College. "You go, get drunk, and you stand there and watch everybody. It's always the same. People are on campus too much as it is," she went on. "There should be more activities off campus and easy ways to get there."

An Irving resident explained his view, "On weekends you just want to let out all of your shit from the week... you're not really meeting people."

Stony Brook's location is seen by some residents as a large factor in explaining the lack of school spirit and off-campus alternatives. "Look where this school is," said a junior from Manhattan. "It's in the middle of nowhere. There's no place to go off-campus."

Another senior from Langmuir College reflected on his freshman year. "I was really turned off," he said. "This place was a mud-hole. So many things were incomplete and done wrong that it was frustrating. Incoming students can't appreciate the positive changes that have taken place just as I can't appreciate the state this school was in when I first arrived. Look, the University is still adjusting and trying to find its identity. I believe that many problems that exist now won't be here in 10 or 20 years. I've got to admit, I'm not always satisfied with this place, but it's come a long way in the time I've been here."

A senior from Sanger College spoke for many when he said, "I think the fact that more than half of the undergraduates commute here is a big factor. Also, many residents' homes are so relatively close to campus that they are not forced to

socialize 100 percent here."

The reasons why residents leave on the weekends are of crucial importance in understanding what to do about the weekend exodus. If, for example, a resident has a job at home on weekends, almost nothing can be done to keep him or her here. But the residents who leave for no special reason are the ones who must be appealed to.

A random sample was recently taken by The Press of 57 residents waiting for the 4:18 p.m. train westbound from Stony Brook on a Friday. Of these, 32 stated that they were leaving for no special reason, five were leaving to see their girlfriend or boyfriend and 11 were leaving to go to work. Forty four of these residents said that they go home regularly at least once every two weeks. These students represent a cross-section of a least once every two weeks. These students represent a cross-section of a least 10 for each of the four undergraduate years. Their destination: were: Suffolk, 8; Nassau, 17; New York City, 21; Westchester, 5; New Jersey, 4; points Upstate, 2.

The fact that more than half of these students went home for no special reason indicates that they find Stony Brook unappealing on weekends. Whether they make conscious efforts to find interesting activities on weekends or whether they have stopped looking, the fact remains that they don't like it here. Stony Brook's relative proximity to most residents' homes is an unfortunate barrier that social planners must overcome if they ever hope to make this a school of which its students are proud.

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Critical Essays. . .

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# Bucks for Bottles

by Scott Higham

Disposable lighters, disposable razors, disposable clothing, disposable America. But Suffolk County legislators are desperately trying to reverse this throwaway mentality.

For the past five years, our County has been attempting unsuccessfully to get a bottle bill passed in the State Legislature. But, with public support, the concept of re-cycling may once again become a reality—at least in Suffolk.

Drafted by Leave Space, Patrick Halpin (D-Lindenhurst), the proposed bill would require a minimum five cent deposit on all beverage containers since, according to Halpin, cast-off bottles and cans represent an unjustifiable waste of natural resources and in particular, our energy resources." But lobbying interests in Albany—in other words, large beverage distributors—have been consistently instrumental in defeating the bottle bill.

Ken Meyer, spokesperson for Clare Rose, distributor of Budweiser, Heinekens, Molson and Michelob, stated, "We'll fight against any deposit legislation. The cost of picking up bottles, will be passed on to the consumer. It will add a lot of inconvenience."

Not only is the consumer's "inconvenience" limited to bringing beverage containers to local redemption centers for refunds, the law will actually decrease soda and beer costs according to numerous studies, and as proven in the six states which have already passed similar legislation.

A recent study by the Environmental Protection Agency on soft drink bottles alone revealed that soft drinks in non-refillables cost the consumer 1½ times more than in refillable containers. And the New York Public Interest Group (NYPIRG) estimates that nearly 73 cents can be saved on purchasing a case of returnable bottles, resulting in a savings to New York consumers of \$230,000 annually. But these are only estimates.

In Oregon, the first state to pass a bottle law in 1972, the average price paid per case for soft drinks has decreased five percent while in surrounding states, prices have increased 10 percent during the same time period. Even here on Long Island an observant shopper will notice the cost relationship between existing returnable beverages and throwaways. A recent advertisement in Newsday read, "You can pay more than

\$7 a case for Pepsi, Coke and 7-Up... or you can save \$3 every time you buy a case of Hammer or Kirsh... in 'money-back' bottles."

So, why are most of the large bottling firms in New York opposed to the bottle bill? Frank Castellano, sales representative for Coca Cola's Long Island branch, explained, "We'll need more equipment, larger warehouses and more manpower. The whole facility would have to be changed." He

maintained, "prices would go up to the consumer." But J. Lucian Smith, the President of Coca Cola stated, "Coke sold in... non-returnable packages is priced, on the average, 30 to 40 percent higher than Coca Cola in returnable bottles."

In addition to consumer's saving on beverages, a bottle bill would alleviate litter. Brookhaven Sanitation Commissioner Arthur Muccio, recently said that during a two-day clean-up in the

township, 130 tons of garbage was collected, most of it consisting of bottles, cans and beverage containers. "Litter is the biggest problem we have in Brookhaven," he said.

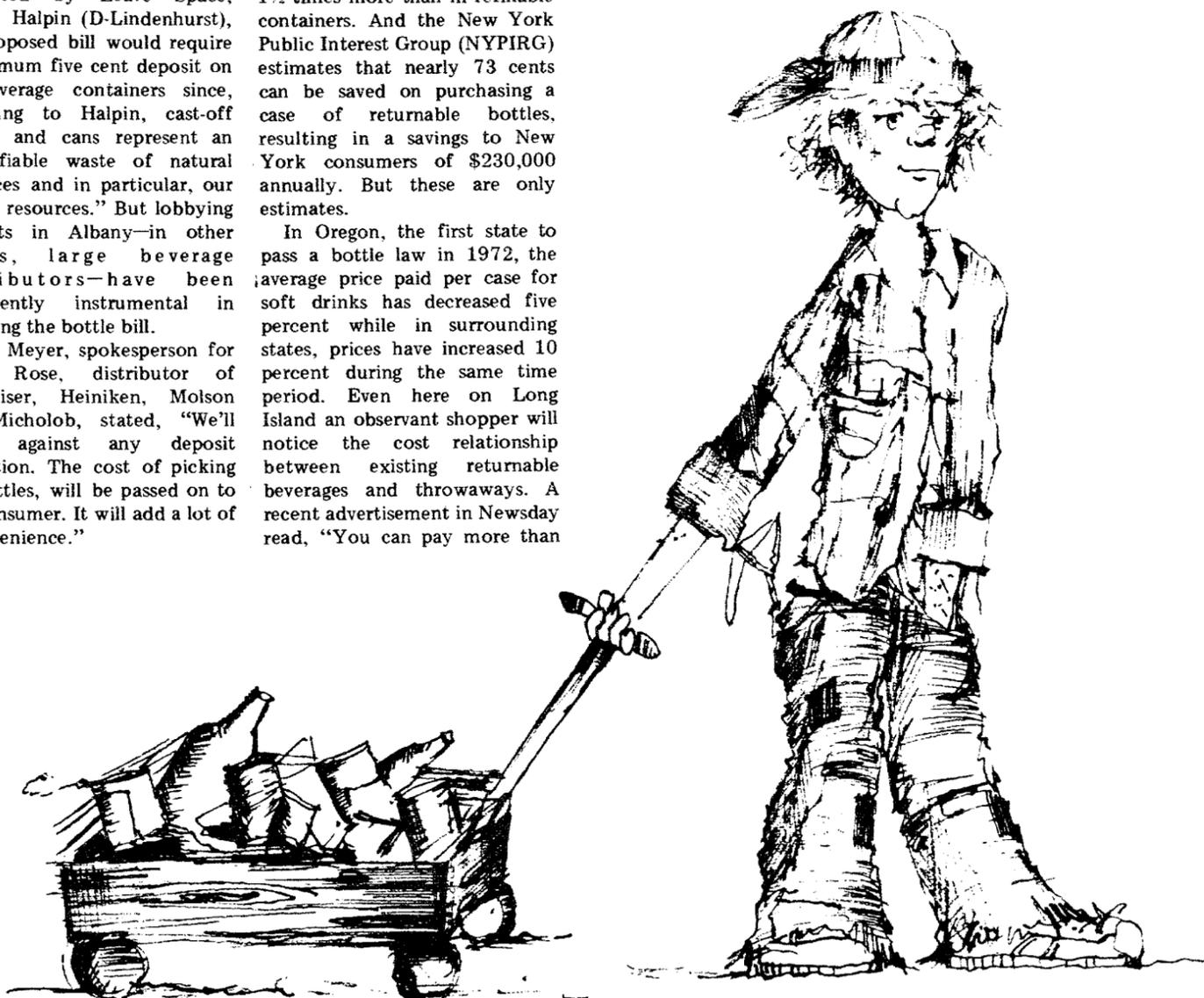
But because of a bottle bill passed in Michigan last year, taxpayers there are saving \$15 million annually in reduced litter clean-up and garbage disposal charges. Also, a reduction in air, water and solid waste pollution of up to 86 percent can be achieved from a ban on non-returnables, according to a study by the Resource Conservation Committee.

Arthur Arundel, Chairman of the Board of Pepsi Cola explained, "I realize that our company is not in our industry's majority, in support of this legislation, but we believe it is in the best interest of the American consumer and in the long run, will be in the best interest of our industry." Nevertheless, many bottling companies in New York State have been vehemently opposed to state-wide legislation of a bottle bill, resulting in Suffolk's attempt to obtain a county law instead.

Originally, a November public meeting was slated to discuss the bill but Tom Mathews, spokesperson for Patrick Halpin explained, "We feel we have a positive vote coming out of the community. We want to get more information and support from the public," stated Mathews.

Tentative public hearings on the bill are scheduled for December 4, 7:30 at Walt Whitman High School in Huntington and on December 17, 7:30 at the Riverhead County Center. "We feel it's necessary for the county to move ahead. The state has failed so miserably and I think our county can provide impetus to begin a state-wide movement," said Mathews.

Press/Clare Dee



## TAX & FINANCE

### FICA (Social Security) TAX — "A WHOPPER!"

by George R. Rehn, CPA

The 1981 earnings subject to FICA (Social Security) taxes will increase to \$29,700 compared with \$25,900 for 1980. In addition to the increase in wage base, the percentage of FICA withholding for the employee has increased from 6.13 to 6.65.

An employee earning the maximum for 1980 paid \$1587.67. That will increase to \$1975.05 in 1981; an increase of \$387.38. The employer, of course, must match the employee's contribution.

A self-employed individual has the same \$29,700 maximum for contributions, but he will pay 9.3% in 1981 compared with 8.1% for 1980.

The self-employed person will pay a maximum in 1981 of \$2762.10 compared with \$2097.90 for 1980, an increase of \$664.20.

The only real planning opportunity in relation to these contributions is for the self-employed individual or a working partner, you will pay 9.3% for 1981. If you choose to incorporate your business you will be an employee of that business, and will be treated as your own employer as well. You would be subject to 6.65 as an employee and a matching 6.65 as an employer, for a total of 13.3%. Compared to the 9.3% self-employment rate for 1981, this gives you a 4%

excess. The FICA "penalty", therefore, is \$1188 for each "working shareholder" earning the maximum amount.

Remember that your benefits under the Social Security laws are determined by the wage base on which you make your contribution and not by the total dollars you contribute.

All other things equal, the proprietor who chooses to incorporate could contribute \$1188 more per year for no additional added benefits. This is one of the tax consequences that must be reviewed in determining whether you should operate your business as a corporation.

These informative columns, paid for by George R. Rehn, C.P.A., 286 Main St., E. Setauket, N.Y. 11733 (516) 751-3886, will be appearing regularly in this space. Readers' questions and comments are invited.

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# L.I. Shores Studied

by Christine Schneider

Scientists from the Marine Sciences Research Center at Stony Brook, have recently completed the first study documenting seasonal changes at East Hampton beaches. The primary purpose of the study was to measure how much sand was gained and lost during different seasons throughout the year.

The study covered a three-mile stretch of beach, including East Hampton Village Beach and Georgian Beach. The basis of the study was surveys taken along the beach for 11 months at 20 different locations.

The study began in the summer of 1979, when residents had reported the beach to be the widest they could recall. As winter approached, the researchers found that the shoreline was receding sharply. Some stretches of the beach lost as much as 100 feet in a single month, reaching a minimum width in January. Concern grew as to whether these changes are normal and were happening naturally, or that they might be caused by some sort of irregular activity, such as dune buggies riding along the beach.

However, as the spring and summer drew near, the researchers noticed the less severe wave action deposited more sand. By June of this year the

beach had recovered its 1979 width almost everywhere.

The degree of changes were basically the same along the entire stretch of beach. The only difference recorded was that the stretches of beach backed by bulkheads or stone embankments lost slightly less sand in the winter and gained slightly less as the summer approached and the beach was rebuilt. Because the recovery of the beach, or net volume change, remained basically the same along the three-mile stretch during the study period, the cause for the recession appeared to be unrelated to any irregular activity on the beach.

The chief scientist for the study, Professor Henry J. Bokuniewicz stated, "I felt that the most interesting information gained by the study, was that the amount of sand gained was equal to the amount of sand lost; that there was no evidence of a loss or gain of sand." Professor Bokuniewicz also said that the study at the East Hampton beaches will continue.

There were also certain wave observations made during the study which showed that wave conditions causing an eastward drift occurred more frequently than conditions causing a westward drift. Calculations with this data, however, proved that the amount of the

westward drift was larger, thus, over the entire year there is a net longshore drift to the west.

The research team was led by Professor Bokuniewicz, and included Blair Kinsman, Donald W. Pritchard, and Jerry R. Schudel. Others involved were Mindy Zimmerman and Margaret Keyes, students at the Marine Sciences Research Center. They and Ms. Barbara McCabe worked with Marine Sciences Research Center scientists in the analyses of the data and preparation of the report.

The scientists are now considering a similar, but not identical, study on the North Shore. At this section of shoreline they would most likely analyze the characteristics of the waves and how they change throughout the year.

Property owners on Long Island's North Shore have been recently invited to attend a seminar, concentrating on the causes of beach erosion and possible solutions. The course, sponsored by Stony Brook's Marine Sciences Research Center and the New York Sea Grant Extension Program will be held on December 6th, 10 a.m. to 1 p.m. at SUNY Stony Brook's South Campus, building F, room 165.



Press/Scott Highnam



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# Community Calendar

## Dec. 4th - 10th

### Thursday, Dec. 4

CHAMBER MUSIC, 8 p.m. Recital Hall, Fine Arts Center.  
READING and MEMORY, Prof. Murray Glazer (N.Y. Univ.), 3 p.m., 231 Stony Brook Union.  
Dr. David Bernstein (Brookhaven National Lab.), "Deposition and Translocation of Sized Glass Fiber Following Exposure by Ultracheal Installation in Rats," 4 p.m., T-9 Basic Health Sciences, Health Sciences Center.  
Prof. G. V. Gibbs, "Chemical Bonding in Minerals," 4 p.m., 450 Earth and Space Sciences Bldg.  
Ulysses, 7:30 p.m., 102 Lecture Center.  
HOLIDAY FESTIVAL '80: Handmade crafts, entertainment, bake sales, 10 a.m.-6 p.m., Stony Brook Union lobby.  
Business and Management Seminar: Manufacturing Cost Estimating, \$440 includes luncheons, course materials. Metropolitan Concerts Martha and the Muffins, My Father's Place; Joe Cocker, The Ritz; Zoot Sims Quartet, Fat Tuesday's.

### Friday, Dec. 5

Ferenc Molnar's Liliom, 8 p.m., Theatre 1, Fine Arts Center.  
Tower Music, a benefit for the Student Loan Fund, supper 6:30 p.m., concert 8:30 p.m. Health Sciences Center Gallery.  
Stony Brook Chamber Singers and University Chorale, Marguerite Brooks, Conductor, 8 p.m., Recital Hall, Fine Arts Center.  
Pharmacological Sciences Prof. Cheng-Wen Wu, topic to be announced, 4 p.m., Chemistry Seminar Room, second floor Grad Chem. Bldg.  
An Open Night in Astronomy, Earth and Space Sciences Bldg., 7:30 p.m., 001.  
Workshop "Sleep Disorders," Health Sciences Center. For physicians.  
Radio Program, Interview with Ellen Mandell and Michael Lydon, 6 p.m., WUSB, 90.1 FM.  
Last Day of Classes, last day to withdraw from the University.  
Metro Concerts: Cissy Houston, The Other End; Michael DeBarre, Malibu; Guess Who, My Father's Place.

### Saturday, Dec. 6

Nikolais Dance Theatre, 8 p.m. Main Auditorium, Fine Arts Center.  
Pianist, Seung-Hee Kim Haw, 3 p.m., Recital Hall, Fine Arts Center.  
Printmakers, students of Art Prof. Dan Welden, through Dec. 29th, Administration Gallery, first floor Admin. Bldg., 8:30 a.m.-6 p.m., 7 days.  
Mixed Media by faculty members, through Jan. 16, Art Gallery, Fine Arts.  
Metro Concerts: Cissy Houston, The Other End; Iggy Pop, Malibu.

### Sunday, Dec. 7

FINAL EXAMS BEGIN  
Graduate Orchestra, David Lawton, conductor, 3 p.m., Recital Hall, Fine Arts Center.  
The Waldorf Singers, 5 p.m., Sunwood Estate, Mt. Grey Rd., Old Field.  
Percussionist Gregory Charnon, 8 p.m., Recital Hall, Fine Arts Center.  
Sixth Annual Campus/Community Holiday Season Opening Party, 4 p.m. Stony Brook Village Green.  
Metro Concerts: Keith Jarrett, Avery Fisher Music Hall; Dr. Demento, The Bottom Line; Etta James, The Lone Star Cafe; Iggy Pop, Malibu; The Basics/The Touchtones, My Father's Place.

### Monday, Dec. 8

Chamber Music, 8 p.m., Recital Hall, Fine Arts Center.  
Technical Specialist James Beatman (Art), "Snapshots: A Smorgasbord from the Basement," 12:15 p.m., Art Gallery, Fine Arts Center.  
Prof. John Michael Montias (Yale Univ.), "Products and Hierarchies in Partially Decentralized Soviet-Type Economics," 3:30 p.m., N-603 Social and Behavioral Sciences.  
Dr. James Garels (Cold Spring Harbor Lab.), "Mapping the Proteins of Differentiated Cells by Computerizing Two-Dimensional Gel Electrophoresis, 4 p.m., 038 Graduate Biology.

Women's Swimming: Stony Brook vs. Barnard, 5 p.m., Gymnasium.  
Basketball: Stony Brook vs. Franklin Pierce, 8 p.m., Gymnasium.  
International Folk Dancing: 8 p.m., Tabler Cafeteria.  
Radio Program: "Mary Astell: England's First Feminist (Part I)," an interview with Prof. Ruth Perry (MIT), on "Tribute," 1 p.m., WUSB, 90.1 FM.  
Metro Concerts: Etta James, The Lone Star Cafe; The Cramps, The Ritz.

### Tuesday, Dec. 9

Graduate String Quartet: Davis Brooks, Emily Sommermann, violin; Katherine Reynolds, viola; David Rezzits, cello, 4 p.m., Recital Hall, Fine Arts Center.  
Pianist Betty Miller, 8 p.m., Recital Hall, Fine Arts Center.  
Business and Management Seminar: "Engineering Project Management, 246-5938.  
Metro Concerts: The Bus Boys/Blotto, The Bottora Line; Bassar Clements, The Lone Star Cafe; Guitar Avenger, My Father's Place.

### Wednesday, Dec. 10

Pianist Steven Rosenfeld, 4 p.m., Recital Hall, Fine Arts Center.  
Percussionist Steven Paysen, 8 p.m., Recital Hall, Fine Arts Center.  
Metro Concerts: Hall and Oates, Ritz; Vassar Clements, The Lone Star Cafe.

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Press/Eric A. Wessman

# Winter: The Jolliest Season



by Scott Higham

Quiet streets, silent woodlands, frozen ponds and muffled footsteps in the virgin snow; once again that joyous winter spirit is approaching.

If you become tired of hurried mall shopping, obnoxious Christmas advertisements and confused holiday planning, there's a place where you can sense the historic solitude of holiday seasons gone by.

An exhibit which considers the simpler aspects of life during the 1800s opened at Stony Brook's Museum last Friday, providing visitors with an interesting glimpse of wintertime existence and its charm. Among the exhibit's attractions are manikins in Victorian garb, shawls, scarves and a variety of children's clothing from the period. Curious winter necessities, simple yet ingeniously effective, take one back to a hard but romantic transitional period in our history.

Perhaps the most inviting, and certainly the largest item on display is a horsedrawn Albany sleigh, circa 1834. Along with scenic paintings, children's toys and holiday greeting cards from the century, "Winter is the Jolliest Season" conveys just that.

The exhibit is housed in the Main Gallery of the History Museum, Route 25A and Main Street, Stony Brook, and is open Wednesday through Sunday, 10 a.m.-5 p.m. The museum complex also includes a Carriage House, and Art Museum, a one-room school house, a blacksmith shop and other early American buildings. Admission to the entire complex is \$2.50; \$2 for senior citizens, \$1 for children. Under six years old admission is free. For more information call 751-0066.

Press/Claire Day

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# A Holiday Thought

The impending Christmas season, with its jaded jingles of brotherhood and charity, presents a handy opportunity to explore discrimination and disunity. Though great advances have been made in desegregation and equal opportunity in this country, the true nut of racism has yet to be cracked.

A century ago, an official proclamation abolished slavery. A decade or so ago, an amendment outlawing racial discrimination was added to the constitution. Just a few years ago, the Supreme Court upheld the application of affirmative action acknowledging Equal Opportunity as the treadmill it is. Obviously, there has been great need for this legislation. And it is obvious it has brought the condition of certain groups up to a more tolerable level.

But though the state may legislate actions, it cannot legislate thoughts. Racism is pervasive; its manifestations evident everywhere. But a mere discussion of this delicate and powerful subject is fraught with the potential for misunderstanding, or proselytizing, or compounding of the problem. It is with the understanding that this space, by its nature, must be tinged with the iniquity it discusses, that it continues.

Certain people have raised complaints concerning the clannishness of ethnic groups on campus. This is the widely practiced phenomenon of members of specific groups working,

socializing and living together. A table of Chinese students in the Reference Room, a row of black students at the COCA film, a cluster of orthodox Jewish students in the cafeteria.

The complaints generally run along the lines of, It's bad for people to sit together like that. What about desegregation — what was the point? This will just breed ignorance and prejudice. And so on.

A strong argument might be made for this line of reasoning. By each group clustering together, avoiding contact with other groups, it can only remain ignorant of the rest of the community, and the community of it. By maintaining a polarization in the community, ignorance, then prejudice, will be founded, take hold, proliferate.

But social issues are not calculus puzzles, and resist syllogistic examination. Reason emotion and impulse become entangled and the examination itself is often wrapped up with the subject. If we return to the original complaints, the above argument begins to seem specious and dangerous; those complaints came from one group: white middle-class students. And what lingered in the backs of their minds or was muttered under the breath was: Those little fuckers with their calculators, acing my physics test; Look at those clothes, man — what's wrong with them?; AIM's a free meal, you can see that; etc.

There was a time when the tables in the Library occupied by Puerto Rican students, or Chinese students, or Orthodox Jewish students, would have been labelled Puerto Rican or Chinese or Jew. There was a time when minorities were legally barred from attending school. There are no such bars now — legal, at least. There are no labels now — not officially. That is a major step, a great feat for a nation rift with ill will toward the minority.

Now, when groups of similar background and interest sit together, live together, socialize together, it is out of choice, and not direction. Few can deny that a great deal of comfort is derived from being with one's own family, friends, community. The discrimination is not practiced by the students who sit together, but by the students who disapprove. The act is not racist, but the perception of that act is. It is the attitudes reflected by those perceptions that are the problem, the ingrained, automatic responses that are supported by hatred, fear and ignorance.

The sectionalization will loosen only after each individual can derive comfort from the community in addition to his companions. Segregation may be outlawed, but integration will come only with much patience, and understanding, and no small amount of effort.

**The Stony Brook Press  
wishes its readers  
a joyous  
intersession.  
Our next issue  
will appear  
January 29th, 1981**

## Correction

*The November 20 issue of the Press carried a story entitled "IRA Patriot visits Stony Brook." However, Frann McCann is not, nor ever was, a member of the IRA. The Press apologizes for its mistake.*

## The Stony Brook Press

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# West Coast Perspective on S.B.

by R. Kaufman

As a newcomer to SUNY at Stony Brook, I've come to observe certain facets of this university; this, not as part of the Administration or from the standpoint of a cynic, but as a simple graduate student from the West Coast.

The first thing I noticed when I arrived at Stony Brook was the odd structure of the buildings. Was this Rikers Island or Long Island? These buildings are depressing, non-aesthetic, and an eye-sore. It was incredible that the builders of the university could find a way to completely botch up the delicate balance of nature and structure. Have you been to the Health Sciences Center lately? It looks like a pregnant robot with a case of gout at the base. How about the inside of the structure? It looks like a mediocre art museum with its paintings and sculptures ripped off (a study in lousy planning as well).

Oh well, how about the people connected to this "island of academia" located in the "outer reaches of suburban boredom?" I really can't complain... the impersonal treatment, long lines, bureaucracy, and general confusion are expected. I mean, a smoothly run facility might be too much to expect. Kind of reminds me of the poorly run state government of Ronald Reagan when he was (I'm embarrassed to say) the governor of California.

What about the inner workings of the

University? Well, besides the usual debates on money apportionment, elections, and whether to serve french fries or baked potatoes in the cafeteria, I was just devastated by "Debbie Does the Dorms," or was it "Debbie Does Houston," or "Debbie Does Naughty?" (I'm just kidding, I know the name, "Debbie Does Dallas," right?) Anyway, I'm sorry to hear that some coeds in the dorm were offended by the planned showing of this "lusty" film. Now, I suppose you'll be destroying your television sets, seeing how this form of media physically and mentally massacres women nightly on brainless shows like "LaVerne and Shitty" (I mean "LaVerne and Shirley"), "Charlie's Angels," certain news coverages, etc. . . . What about your radio? They make nice "chopped liver" out of women, not to mention love, sex, and caring every minute. I mean, if you think "Debbie Does Dallas" is bad, how about the utterly perverse act of inviting a criminal like Gordon Liddy to your campus? How anybody let that jerk come here is as thoughtless as most TV and radio commercials. (I'd rather be forced to eat at Arbys . . . or enlist in the armed forces.) I thought this was a university, not a mindless sitcom!

Now that I've probably awakened somebody on this generally, "identityless & amorphous" campus, let me tell you what positive things I do see about it.

First, I think if somebody wants

something done on this campus, he/she can get it with the right organization, planning, and persistence. It was nice to see the Volunteer Ambulance Corps back in operation. They had organization and persistence. (Good for them!)

There are some good creative people and things going on that I was happy to see. WUSB is a great radio station. I believe these guys have put together a positive program; diversity of music, DJs that know what the hell they're talking about, good news coverage, and a good rapport with their audience. Whoever runs this setup should be the President of the United States. (Strike that, you're better off at the station!)

There's a lot going on at the Fine Arts Center. Anybody concerned with artistic quality will find something appealing there. They have ballet companies, orchestras, mime groups, poetry, jazz, etc. (One suggestion; how about more comedy acts?)

The Tuesday Nite Foreign Films at the Union are really good. They show great films (only 25 cents for students). Good to see some individuals understand we students aren't millionaires.

The minority organizations on campus are a good start to raise the social consciousness of the University, and SUNY at Stony Brook could really use it.

When I first arrived here, I was disappointed that I didn't see more student life; more tables around the

campus with information on organizations (political and non-political), jugglers, magicians, street musicians, etc. (I can see why students run back to the city on weekends!) For those of us stuck in "doldrums of Suffolk County," a revitalization of cultural life on campus is desperately needed. (The administration won't do anything about it unless it sees "student need.")

I really believe there's potential at this university to be a viable cultural and political center. Sometimes I wish I was back in the 60s, when things were exciting and dynamic on campuses around the country. Wouldn't it be great to recapture that time again, but in new and even more creative ways? "Debbie Does Dallas" may honestly be offensive to some, but open up your eyes to the real threat. The 60s had "Tricky Dicky," we have "Ronnie Regan." If you don't want to be drafted, have important minority and poverty programs cut, reactionary anti-abortion laws, threats to real free speech, money taken away from universities, then spend your time and brains on facing the real threats to our lives. If you really want to get screwed, keep protesting two bit porno movies like "Debbie Does Dallas" and just watch your kids blow up in a nuclear holocaust brought on by "Ronnie Does the World." SUNY at STONY BROOK, WAKE UP!

To the Editor:

I greatly enjoyed your interview with Carol Marburger, who seems extremely sensitive and honest. She speaks about being the university's "First Lady," and entertaining, and so on. This is all very nice, but I have one question: Will the Marburgers ever really meet people younger than themselves, or even their own age? I'll bet that all of the people who are entertained are the Deans and the senior faculty and local bigwigs. The Marburgers should know that there are junior faculty also, and staff members who never meet presidents, and, heaven help us, graduate students, foreign students, and even undergraduates! Surely they can't invite everyone to their home—but Stony Brook is such a cold place except for the naturally gregarious, Mrs. Marburger might like to know how some of us feel anyway. It'll take more than a new paint scheme for the Union to make Stony Brook feel like a "real" and "vibrant" university.

—A.R.

To the Editor:

As the chairman for the Super Dance '80, it has come to my attention that there are some misconceptions about the 24 hour Dance Marathon. It is my intention at this time to clear them up:

1. The dance itself is NOT a test of endurance.
2. No one will dance 24 hours continuously.
3. The prizes will NOT be awarded to the couple or person who is left standing at the end on Saturday night, December 6 at 10 PM.

Here are the facts:

1. Prizes will be awarded to the couple or person who contributes the most amount of money through donations and pledges by or on December 5th.
2. In the actual dance schedules there are breaks and rest periods for snacks, sleeping, breakfast, lunch and dinner.

—Barrington Johnson

Viewpoints and letters do not necessarily reflect the editorial policy of this paper.



Press/Media/Editorial

# The Boss Is Back in Town

by Jeff Zoldan

The Ayatollah of Rockarollah has returned. Whether or not Bruce Springsteen is the Imam of rock and roll is a subject highly debatable, but it would have been hard to convince the capacity crowd at Madison Square Garden on Thanksgiving night otherwise. Nevertheless, Springsteen has graced the music listening public with a new compilation of mostly enjoyable songs in a package called *The River*. And the Thanksgiving night concert was, more than anything else, a showcase of this album, dashing the hopes of those who were more interested in hearing the music he sang before he became the celebrated rock personality he is today.

While Springsteen embodies all of rock music's basic tenets—rapid chord progression, lush keyboard overlays, strong saxophone breaks, and pounding percussion—he adds an extra energy that comes out particularly in his live performances, a kinetic energy which makes him a superior entertainer. However, as great a performer he might be, Springsteen still has a limited range of songwriting topics and musical ideas.

With Springsteen's third album, *Born to Run*, he turned to the sound that he carries to this day. Hard rocking tunes that surround lyrics about running off with neighborhood girls, racing cars in the street, and going to work each day to a job that pays you diddley-squat (a near perfect example of capitalist exploitation of workers that Marx wrote about). This new Springsteen sound finally caught on in places other than D. Jai's and the Stone Pony on the Jersey shore, much to the credit of producer Jon Landau, who saw him as the future of rock'n roll. *Darkness on the Edge of Town*, his next release, followed up on the song style of its predecessor, even adding to it more personal lyrical themes, like those on "Badlands" and "Factory." Topics that indulged ideas like driving cars and dissatisfaction with the normal work routine still pervaded the LP. And now, *The River* combines all of this with some of the soul searching, hard luck, down and out Springsteen thoughts of *Greetings from Asbury Park* and *The Wild, the Innocent, and the E Street Shuffle* era. The product is a fine double album filled with the most gratifying and joyful rock songs to come our way in a long time.

Springsteen's strongest asset is the E Street Band, a group of musicians whose level of excellence is surpassed by few, and on *The River* and at the Garden, their talents were the most conspicuous aspect of a hard driven, rocking and rolling musical sound. Roy Bittan's rich piano provides much of the soul and piercing edge to many of Springsteen's poignant ballads and is also most instrumental in carrying through the rhythmic effect of his heavy-duty rockers. However, on *The River*, there is less of a reliance on the piano flourishes than

ever before. The saxophone trills of Clarence Clemons takes more of a focus than on the earlier albums, yet it is still Bruce Springsteen, with his rough edged, gritty vocals and choppy guitar, that holds the spotlight. Because he has finally achieved the national acclaim that has alluded him for so long, Springsteen now toys with the innocent aspect of rock and roll. Songs like "Cadillac Ranch," "You Can Look (But You Better Not Touch)" and "Crush on You," all of which are extremely catchy, exciting, and harmless rockers, bring out the lighter side of the Boss and the art in which he has immersed



Springsteen back in the promised land.

himself.

The Thanksgiving night performance highlighted songs from his last three albums and the great affirmativeness that influences all his work—both in concert and on record. Opening the first of two 80 minute sets with "Born to Run," the frenzied fans knew why they waited so patiently for two years since his last appearance in this area. Also included in the set were "Tenth Avenue Freeze Out," during which he launched himself into the audience ten rows deep, and a trilogy of "Darkness on the Edge of Town," "Factory" (accompanied with a

short soliloquy at the start), and "Independence Day." Closing out the set with "Thunderroad," Springsteen left the crowd yearning for more, itching with the desire to hear anything else from the Boss.

However, everything about Springsteen in concert is not all as fine and dandy as his ecstatic and devoted fans constantly boast of. Aside from the charisma, energy and positiveness that he projects onstage, his songs are all straightforward renditions from his studio albums. Unlike most bands, Springsteen's live versions of songs contain virtually no improvisation. Except for "Because the Night" in the second of the two set concert, none of the songs came across with any extra luster or vigor than what can be heard on his studio albums. Also heard during this set was a song about "violent sex and unrequited love," "Fire," written by Springsteen but popularized by the Pointer Sisters and Robert Gordon. The only two representative songs from his two first albums were also included in this most energetic half: "Growin' Up," from *Greetings From...*, gave Springsteen the opportunity to relate a very amusing anecdote of getting a flat tire on the road with Clarence and guitarist Steve Van Zandt. His charm came to a head at this point and it was most welcome to hear Springsteen play a song from the days of anonymity. "Rosalita," the final number of the set, was delivered with the high intensity that can only be emulated by a saxophonist with the hefty lungs of Clemons and the tightness of an ensemble like the E Street Band.

Of the 31 songs performed throughout the evening, more than half (16 to be exact) were from *The River*, an exceptional effort that was too over represented. Some of Springsteen's finest songs, "Point Blank," "The River," and "Independence Day," come from this LP, yet their impact was dulled by the excessiveness of play of the other tunes that accompany them.

With the encores of "I'm a Rocker," "Jungleland," and a Mitch Ryder medley, one of the concert events of the year came to a sad close, especially for those who wanted more of the old Bruce, the Bruce that played an acoustic guitar and sang about his friends, himself and their times on the Jersey shore. Hopefully he hasn't totally divested himself of the serious, Dylan-like quality that made him so endearing prior to his big breaks of being on the covers of "Time" and "Newsweek."

Overall, Bruce Springsteen has worked very hard to become what he is today, and unlike most of the disinterested and boorish acts that usually inhabit the stage at the Garden, it was a great pleasure seeing a truly excellent rock and roll performer giving the better part of himself to the people that put him where he was on Thanksgiving Day.

## Montrose Sails in With New Gamma

by Bill Senikowich

We have seen disco sailing smoothly along only to have some wind taken out of its sail after being hit by new wave, a wave that has slowly begun to move out with the tide. Heavy metal rock'n roll, fortunately, has always been able to hold its head above water. Ronnie Montrose and his band, Gamma, are still afloat, and with their second album, *Gamma 2*, are swimming strongly toward shore.

From the very first note, Montrose takes full command, demonstrating overpowering yet rich guitar work. The combination of leadership and talent send the band off in a direction surely to set a pace for other heavy metal rockers.

Although Montrose's original band, Montrose, did not receive much critical acclaim, Gamma demonstrates prowess and diversity throughout the album. Montrose, with the assistance of Jim Alcivar and Jerry Stahl, has composed seven songs along with a cover of Thunderclap

Newman's, "Something in the Air." Each song seems to show a tremendous amount of inspiration from every member of the band. Gamma unfolds sound on the cut, "Four Horsemen," paralleling that of U.K. On other cuts such as "Cat on a Leash," Gamma provides rock a la Pat Travers. Montrose has not forgotten his early blues background and demonstrates

guitar work reminiscent of Robin Trower on "Voyager." An experienced musician, having played with Van Morrison and artists like Johnny and Edgar Winter, Montrose pulls Gamma together for one exciting album.

With heavy metal on the up-swing, we are now seeing many early rock bands being revived in and around England. Many rock bands had either

given up altogether, or taken the commercial route. A few artists stayed the distance and swam against the current. The current is beginning to change; those

who had originally been swimming against the current now have a head start. Gamma should be able to lead a number of groups home and back into the ears of millions.

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## Chorus/Chamber: Flawed Yet Powerful

by Mellisa Spielman

The University Chorus/Chamber Singers performance of November 23, though flawed by a certain lack of subtlety, was often powerful and never uninteresting.

The program opened with Darius Milhaud's "La Mort D'Un Tyran" ("Death of a Tyrant"), sung by the Chamber Singers, accompanied by the Stony Brook Percussion Ensemble, David Wechsler on piccolo, Cheryl Hill on clarinet and Douglas Troise on tube, with Marguerite Brooks conducting. This piece is a melange of violent chanting and percussion (its style is well matched with the lyrics, which tend towards such dictates as "Out of the Senate you informers! Cut them to pieces, beat them") and rich polyphony, punctuated by startling soprano shrieks and fragments of fragile melody. Occasionally the difficult rhythms would slip, but overall the performers maintained a fine tension.

The second and major work, Carl Orff's *Carmina Burana*, was the combined effort of Ms. Brooks, the Chamber Singers, Unive4siy Chorus, Percussion Ensemble, pianists Nancy Barrer and John Cheek, and a trio of soloists. Orff's setting of 12th and 13th century secular songs is generally performed with a full orchestra; the lack here was noticeable but not seriously detrimental.

Most of the choruses' major strengths and weaknesses were evident in the opening hymn "O Fortuna." This impassioned song of fate begins with a flourish of cymbals and grandiose harmony, then drops to soft but tense repeating figures which rise in volume, excitement and pitch to a magnificent crescendo. The choruses began well, displaying here as they did throughout the afternoon fine tone and power when allowed to sing at full steam. But the building figures were frustratingly lackluster—the

crispness of consonants, almost breathy brevity of vowels necessary for the conveyance of controlled excitement were not achieved.

The remainder of the performance was quite successful, at times excellent. The Chamber chorus sang sweetly on the love song "Chume, Chum Geselle Min"; the men turned in a spirited performance of "In Taberna Quando Sumusx" ("When we are in the tavern we don't care what land we are in"); tenor soloist Edward Randall sang "Olim Lacus Colueram" ("The Roasted Cygnet") with a richness and a suitable measure of distress, wrenching his lament of the swan's burnt carcass and imminent consumption from a soaring falsetto.

The last songs, including the submission of a girl to her lover, were especially well done. Baritone soloist Nicholas Greenko sounded more sure and comfortable than he had earlier in the performance; in "Circa Mea Pectora" ("Around My Heart") his voice swelled nicely above the men's chorus, and in "Tempus est Iocundum" ("The Time is Pleasant"), he and the choruses sang with joy and vitality.

The penultimate "Ave Formosissima" ("Hail, Fairest of Women") was an opportunity for the choruses to let loose in harmonies solid, high and loud—the way large choruses like them—and then crash into a reprise of "O Fortuna." Again, the passage calling for subtlety and restraint was too relaxed and soggy, but the power of the final crescendo obliterated the flaws.

Although the larger chorus would benefit from more attentiveness when the volume drops, the University Chorus showed that it is capable of turning in a good performance, and the Chamber Singers that they too can give a fine one.

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# Viking Culture in Manhattan

by Robin Schreier

"The Vikings," an exhibit at the Metropolitan Museum of Art, provides a unique opportunity to explore the mysterious and misunderstood Viking civilization. The Vikings were barbaric in an age of barbarians, but their culture was highly developed. To go a-Viking meant to explore the seas looking for wealth and fame—both of which involved invasion and piracy.

An extensive mass of looted silver from Lancashire is currently on display. It is an awesome sight: bracelets, necklaces, trinkets all piled together form a silver treasure chest fit for a king.

The artifacts are not simply displayed; they are highly organized and characterized. Historical explanation of the remains of these once great people lend a deep understanding and appreciation of the Viking culture. If most people enter the exhibit with a preconceived notion of the Vikings as primitive savages who only raped and pillaged, they leave with a better sense of who and what the Vikings really were, and how they conducted their daily lives.

Excellent metalwork is one of the most fascinating attributes of the Vikings. The Vikings, primarily mountain dwellers, had access to large quantities of surface bog-iron and copper ores to fill their tremendous need for tools of all kinds: hunting tools, farming tools, weaponry and riding gear. The most intriguing display is the group of tools and wooden box found in the grave of a 10th century Norwegian weapon-smith. These tools include remarkably modern hammers, swords, spears, axes, arrows, knives and a range of riding-gear, all highly crafted and made to withstand heavy battle. The sword was crucial to a Viking—elaborately decorated and carved out of antler or ivory. A Norwegian helmet destroys the romantic vision of horns and wings; it is actually a rounded cap with a nose and eye-guard.

The Vikings were also fine craftsmen of gaudy jewelry. A huge braided gold neck-ring, weighing a out four pounds and measuring 14 inches in diameter, is proof enough. Most of the jewelry is large and heavy, but there are some extant examples of fine filigree wire and small became more complete, the Vikings were absorbed into the native cultures of England, Ireland and Russia. Gradually, the Viking era came to an end.

This exhibit is the result of intense research and effort by the Metropolitan Museum of Art in conjunction with the British Museum, and several Scandinavian museums. Most of the artifacts are extremely fragile; Scandinavian museum officials took a risk in allowing them to leave their native countries where these artifacts are passionate reminders of that country's rich heritage—allowing them to leave has been compared to the United States loaning the Liberty Bell. The more

glass beads used for necklaces. Several beautiful delicate bracelets, pendants and brooches show Viking craftsmanship at its finest. Mostly made of gold or silver, they reflect different regional tastes; thus, it is possible to date an object and place where it was crafted by its decoration and shape. The earrings and necklaces are usually large, though delicate and finely formed. The shape and form reflect the dichotomy of the Vikings; on one hand a highly civilized domesticated people who appreciated luxury, on the other, gaudy, barbaric people who thought nothing of stealing materials from their neighbors to make these beautiful ornaments.

Most of the jewelry is actually intricate and complex ornamentation of common objects. The highly stylized crowded surfaces with detailed decorations may be to our present tastes, garish and overdone. The fiercest looking object is the Mammen horse-collar. At both ends of the collar there are serpent-like animals with large, open eyes, gaping mouth and a row of small, closely-positioned teeth. Made of intricately worked gilt-bronze, its appearance is both frightening and intriguing.

It may be difficult to believe that these marauding warriors also had a native home-life, and that their settlements were both useful and comfortable. There are several showcases devoted to home instruments, such as an iron cauldron from Sweden, clay pots and wooden utensils from Lund, and leather shoes and scraps of the cloth woven by the family.

The earliest Vikings were pagan who acknowledged Christ as one god among many. Like other pagans, the Vikings worshipped a god of fertility, Freyr. One rendition of Freyr shows him with a long virile beard, pointed cap and an erect phallus. Freyr is again depicted in sheet-gold, plaques probably used as charms to insure happy and fertile marriages. The infusion of gods with human temperaments and afflictions is clear in the artistic renderings.

There is a showcase devoted entirely to the conversion of the Vikings to Christianity. Christ was first considered to have a moustache, wear pants and be bound to the cross instead of crucified on it. The conversion was gradual but as it than 550 pieces are a vital link to the life of an enigmatic and wondrous race. Certain Viking remnants were too valuable to be in the exhibit—a Viking ship was too delicate to travel. Sadly, many artifacts are already heavily decayed and they may not last much longer, even in the temperature and humidity controlled museum showcases. It is well worth a trip into the city to witness the remains of farmers and warriors who are unsurpassed in boldness, daring and ruthlessness.

The exhibit will run through January 4, 1981.



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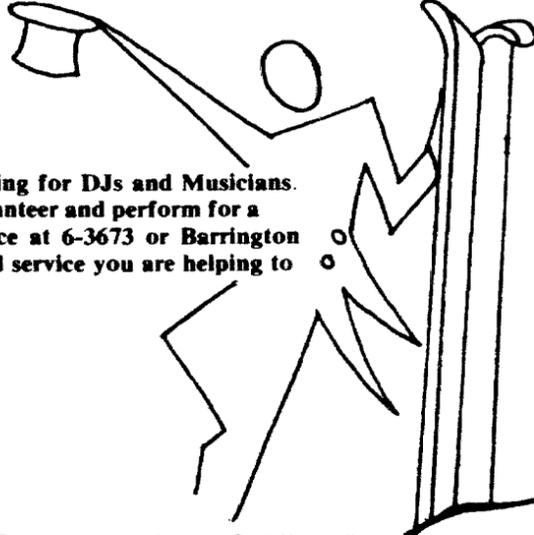
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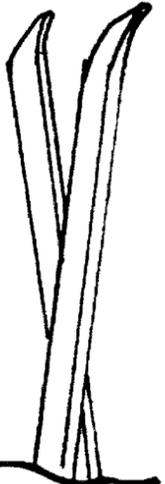
**WANTED: ENTERTAINERS**

The Super Dance '80 committee is still looking for DJs and Musicians. If you are interested and would like to volunteer and perform for a worthy cause please contact the Polity office at 6-3673 or Barrington Jolson at 6-3863. By donating your time and service you are helping to make "The cure a step away!!"



**SKI FREAKS  
of  
Stony Brook**

General Meeting: Wed. 26, 1980 3:00 pm  
Place: Dreiser College  
TOPICS: 1. SKI-DAY TRIPS  
2. COLLEGE SKI WEEK JAN. 19-23, 1981  
MT. SNOW, VERMONT  
\$159 includes: 1. 5 Days/4 night Lodging  
2. 5 Full Breakfasts/4 Dinners  
3. UNLIMITED SKIING!!!  
for 5 days  
\$20 Lessons (5 days)  
\$24 Rentals (5 days)  
Deposits and Balance due Dec. 16th, 1980  
More details and trips - Come to meetings!



**ATTENTION ALL CLUBS**

Specula is taking club photos for the yearbook. Please call 6-3673 (Polity) and leave your name and phone so we can set up an appointment to have your club photo taken.

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-STAGE XII C BASEMENT-

**Chinese Association of Stony Brook**

Elections and Nominations for Cabinet and Committee positions for China Weekend will be held in Rm. 216 Union at 9:00 p.m. Thurs. 12/4.  
Traditionally, China weekend has made successful contributions and presentations to the campus community, but continued success will depend on your support and participation.  
Be there!  
Work with us...we'll work with you.

Info So 6-4712  
Kenny 6-7341



**HYPNOTIST!**

Sponsored by the Undergraduate Psychology Organization.  
Joseph Aquilone M.S. will speak at 7:00 pm Thursday December 4, in Rm 116 Old Chemistry, on the Therapeutic uses of hypnosis as well as the use of hypnosis for age regression and to contact past lives.

The Science Fiction Library (located in the basement of Hendrix College) will be CLOSED for the remainder of the semester while we move into larger quarters. Please return all books to Perrienne Lurie, Hendrix B32A, or to Lisa Seltzer, Hendrix B12, as soon as possible.  
The Science Fiction Forum will hold its next regular meeting Monday at 10 p.m. in the basement lounge in Hendrix College.



**ENACT** Environmental Action  
SUNY at Stony Brook  
Union Room 079, Stony Brook, NY 11794  
(516) 246-7088

These are the results of the 4th week of the ENACT Recycling contest

College	inches newspaper x1	inches comp. paper x4	cans	boxes	total points
Irving	304	144	1012	3	1928
Serling	272	13	944	2	1292
James	253	-	808	-	1061
Kelly D	120	-	830	-	950
Ammann	302	-	573	-	875
Sanger	239	-	628	-	867
Toscanni	184	-	330	-	514
Kelly E.	51	-	423	-	474
Kelly C	283	-	55	-	338
Gray	127	6	179	-	330
StAGE XII B	91	1	1	-	104
Kelly A	47	2	35	-	90
Dreiser	24	-	-	-	24

Top five colleges win: Evergreen for holidays, two kegs beer, ping pong table, one keg beer, volleyball net. Last pick up is Dec. 6 and prizes will be delivered same day.

# Metheny Shines In Concert . . .

By Ray Katz

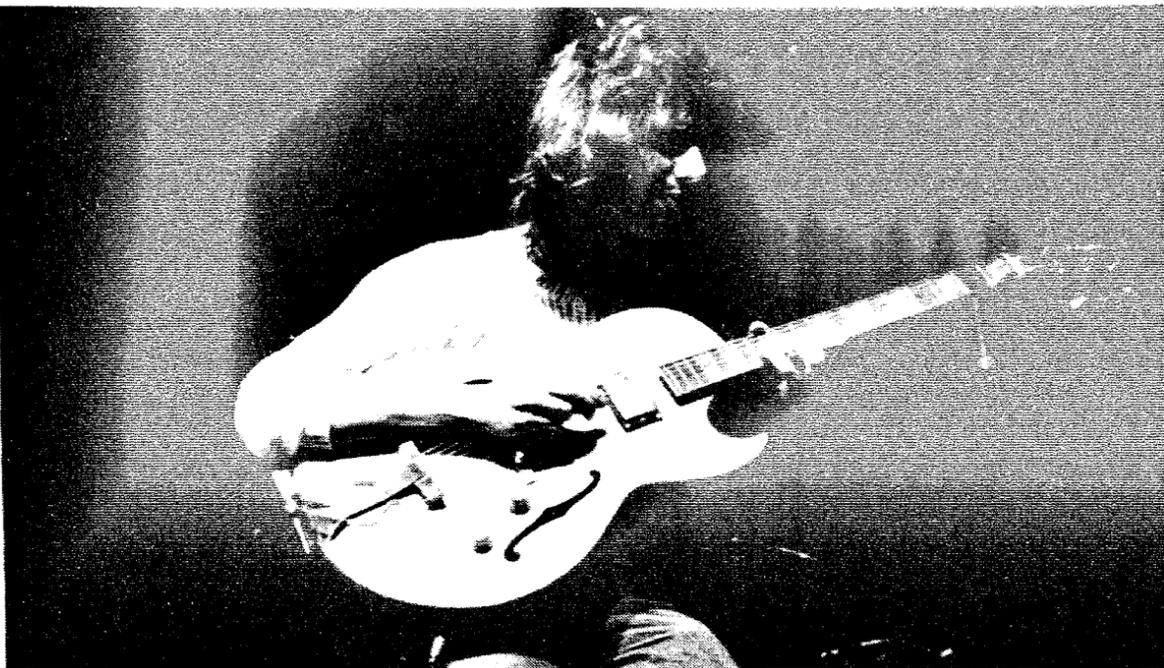
He gives the appearance of a '60s rock star, with long frizzy hair and faded jeans. He looks strangely out of place along side three great veteran jazz musicians. But Pat Metheny is himself a jazz star, skilled in both old and new styles of jazz. He displayed his considerable talent on November 20 at the Fine Arts Center here at Stony Brook.

The concert was filled with improvisation; saxophone trills, sliding bass notes, and complicated drumming. Saxophonist Dewey Redman, bass player Charlie Haden, and drummer Paul Motian brought with them a pure old style jazz, distinctly different from the Earl Klugh smoothness of Pat Metheny's familiar sounds. There was some standard melodic Metheny, but traditional jazz ruled the night.

Paul Motian, who has played with everyone from Carla Bley to Arlo Guthrie, sounded like a child prodigy having a very imaginative tantrum at the drum set. His percussion also had variation from song to song. Once, he gave a surprisingly entertaining rendition of what could be called "cleaning out the garage." Motian's drumming shined for its complexity, not for mere speed or volume.

Bass player Haden was the unfortunate victim of a bad mix. He was difficult to hear even during his solo. Perhaps that is just as well, because the solo ran too long to maintain interest. Redman's solos were fine, but so smooth that they did not stand apart from the back-up, thus failing to hold the spotlight.

Metheny's guitar sang out in its familiar and pleasurable ringing tones. He gave light accompaniment to the other musicians, almost a respectful silence. Still,



Metheny: becoming one with his guitar.

his solos were outstanding, fast and precise, and he won the crowd with the mysterious daydream music of his *New Chautauqua* album. Watching him—hunched over his guitar, becoming one with his instrument—one had the feeling of being in the presence of great talent.

The talent was great, but the concert did not thrill.

The traditional jazz was excellent. What was disappointing was that Metheny did not play much of his best music, the music that has been the source of his popularity. The keyboards of Lyle Mays was sorely missed. In sum, the concert showcased talent and dashed expectations.

## And Speaks About His Music

by Jeff Zoldan

*In the field of jazz music, one can easily note many outstanding artists. One fine talent that has emerged from today's modern jazz scene is guitarist Pat Metheny. Metheny's career at the ripe young age of 26 is only beginning to blossom. His credentials to date are most impressive: at the age of 18, he was the youngest music teacher at the University of Miami; his first albums boast such names as Jaco Pastorius and Eberhard Weber, two of the finest bass players in all of music; and presently, his own Pat Metheny Group contains the ever impressive and colorful Lyle Mays on keyboards.*

*Metheny's guitar playing abilities are almost beyond reproach. Aside from his extremely fast and adept chord changes and picking abilities, his ear for music is extremely sharp. All of these gifts can be easily appreciated by listening to any Pat Metheny LP. Yet his albums fail, to some degree, in exhibiting his exceptional improvisational talents that break through in every one of his live performances.*

*Presently, Metheny has returned to a more roots-oriented jazz, playing with such jazz notables as Dewey Redman on saxophone, Paul Motian on drums, and Charlie Haden on bass. The combinations of these four adroit musicians make for one thoroughly enjoyable display of improvised progressive jazz at its finest.*

*Because Metheny utilizes no vocals and his stage presence is limited to performing only his music, it's not possible to see the soft spoken and affable character that lies inside this gifted and soulful musician. However, before his show here at the Fine Arts Center, Metheny sat down and talked with the Press about his music, his life, and some of his plans for the future. Following are excerpts from our interview with him:*

Press: You once explained that one of the reasons why the Pat Metheny Group is popular on college campuses, despite the fact that jazz still loses out in popularity to groups like Led Zeppelin and the Who, is that your group has the same instrumentation of rock bands. Now, considering your latest endeavor, playing with

jazz greats like Redman, Motian and Haden, how do you explain your present appeal?

Metheny: First of all let me clarify one thing, which is this isn't my band. This is something that came up at sort of the last minute where we all had time off and felt like playing some music together. So, we're out here doing it. My group is still happening and that's still by far the main thing. Lyle (Mays) and I just completed a new record and the group is going to start another two year long tour, probably in April.

Press: Do you ever rest?

Metheny: Not really, no. But you know, I started out playing in groups that had instrumentations more like jazz groups, like guitar and saxophone I mean. I started out primarily playing jazz music and that's primarily what I've always done, even in the (Pat Metheny) group, which I consider a jazz group more than anything else. So the instrumentation to me is not really that significant. And I mean I think I sort of remember saying something along those lines about people relating to the concept of the group because it is the same instrumentation that they're used to hearing from most of the pop music or whatever. But I would never expect the kind of music that we're going to play tonight to have very much of a large appeal at all. It's totally improvised music, more from a jazz prospective.

Press: Does this tour take you to a lot of colleges?

Metheny: It's a very short tour. It's only about three weeks long. We picked a few places that already knew the group, knew that I wasn't firing my band to do this, places that might be interested in hearing me playing in a different situation, and a chance to hear Charlie, Paul and Dewey too. That's more or less what the situation is.

Press: What's Lyle doing now? I hear he has his own group now?

Metheny: Lyle's also doing a little short tour of his own.

Press: Someone told me that they wanted

to have him open up for you tonight?

Metheny: There was some talk of that and we both decided that wasn't a good idea because it would just confuse people more than anything else.

Press: Is there going to be another Pat Metheny Group album coming out soon?

Metheny: Not exactly a group album, but it's a duet album with me and Lyle and with a guest percussionist. That'll be out in April and that's when the group will start touring again. The group has changed a little bit. Dan Gottlieb is still the drummer. I just hired a new bass player who's fantastic, from Chicago, a young guy named Steve Rodbey. And, also the percussionist will tour with us, so there will be five of us. But we've already started, Lyle and I, have started writing all new music.

Press: How long did it take you to record that album?

Metheny: I don't know. Four days, three days.

Press: When you go into the studio, do you have any idea of what you're looking for, and then just sit down and play it?

Metheny: Oh yeah. A very clear idea, a very strong idea of what it is.

Press: And yet everything is improvised on the album?

Metheny: Well, no. I mean obviously you couldn't listen to *American Garage* and then tell me that that's all improvised. Each record is very different from the other. But I mean the thing we don't do that most people do is that they go in and they do each part separately.

Press: You don't lay down separate tracks?

Metheny: It's recorded on separate tracks but we don't overdub.

Press: You played with Joni Mitchell on her recent *Shadows and Light* tour. That was a big thing. How did that ever come about?

Metheny: She heard *New Chautauqua* and called me up to do it. And she knew

Jaco (Pastorius) and knew Jaco knew me and we've played alot together. So I happened to be sort of taking a little time off right about that time, so it worked out okay. I wouldn't have done it had it conflicted with the group at that point. But the group was going to take a little two month break right then anyway.

Press: How long was the *Shadows and Light* tour?

Metheny: Two months.

Press: So you don't vacation?

Metheny: I haven't had a vacation since I was 18. I've been on the road non-stop now almost seven years.

Press: Where's home?

Metheny: Well, it's sort of in Boston. That's where I keep my mailing address. I have an apartment there.

Press: You don't see it too often?

Metheny: No.

Press: You don't have any animals, any dogs or cats?

Metheny: They'd be dead by now.

Press: You have *80/81* out now, your sixth album. Are you happy with everything you've done? Say from *Bright Size Life* on, are you happy with your progression as a musician?

Metheny: Yes.

Press: What would you say your progression has been?

Metheny: I think that it's totally documented on the records. So however you want to look at it, each record is different and each record will continue to be different. The one Lyle and I just did is drastically different from anything either one of us have ever done before. On one entire side, it's totally composed, no improvising at all. I hardly play the guitar. It's 22 minutes long and I only play the guitar for four minutes of it.

Press: And Lyle is going away at the keyboards?

Metheny: Yeah, it's mainly a synthesizer record.

Press: I think of Keith Jarrett when I hear Lyle Mays play.

Metheny: Well, he's a big favorite of both me and Lyle. He's been a very big influence and we like him a lot.

Press/Kathy Rones



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