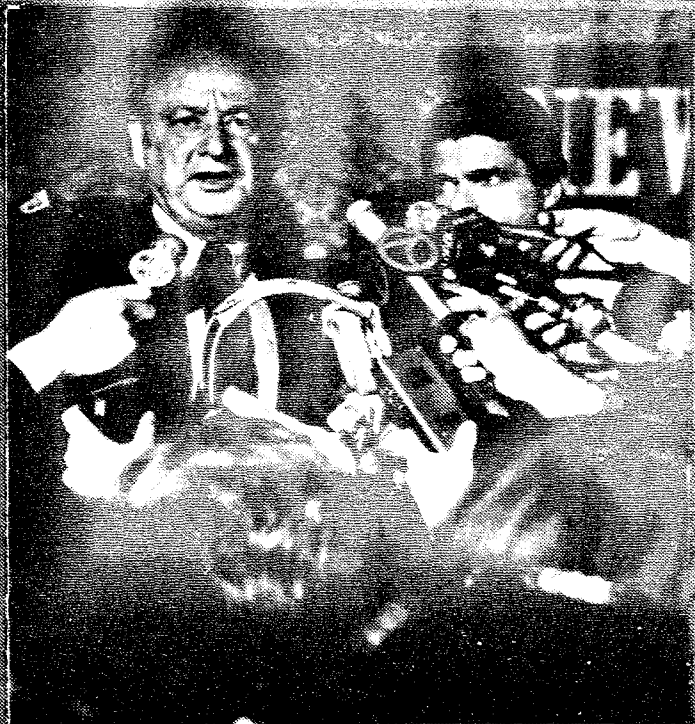


The
**Stony
Brook**

PRESS

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Fighting For Freedom

"I believe there are more instances of the abridgement of the freedom of the people by gradual and silent encroachment of those in power than by violent and sudden usurpations"—James Madison, 1788

Responsiveness in government is on the verge of extinction.

You may have thought responsiveness had already fossilized but one of the most essential citizen checks on an increasingly unresponsive government may soon be denied. But, it is not yet dead.

The Freedom of Information Act has provided newspapers, journals and concerned people with a revealing and insightful education about their elected and appointed representatives in Washington. CIA monitored human experimentation, Department of Defence research on college campuses and covert actions in revolutionary countries are among the few activities which, in the past, would have been withheld from the public.

The Act was established in 1965 under the U.S. Code Title Five and covers government organizations and employees, public information, rules and proceedings. The Act authorizes "anyone to examine most of the records of the agencies of the Executive Branch of the U.S. government..." except National Security, Personnel Files, records of criminal investigations and business patents."

Only a "written request for specific documents..." is required. Recently author John Powell made such a request. Last week he published the information.

According to a wire service story in Newday, "An undertermined number of American prisoners were among 3,000 human guinea pigs killed during germ warfare experiments by the Japanese during World War II, and the U.S. military establishment later arranged with the Japanese to hide records of the experiment." The papers, obtained from the Department of Defense, and originally published in the Bulletin of the Atomic Scientists stated that the prisoners were killed through the employment of plaque, anthrax, small pox and radiation poisoning. In three northern Chinese camps prisoners were killed by being pumped with horse blood or cut up while alive.

The article also documents the cover up which began with a cable from Tokyo to Washington on May 6, 1947. Lt. General Ishii Shiro relayed an offer to supply the United States with full information about the experiments in return for guaranteed immunity for war crimes. Cecil F. Hubbert, a member of wartime State, War, and Navy Coordinating Committee, agreed with granting the immunity. And, in December of that year, Edwin V. Hill, chief of basic sciences at Camp Detrick, Md. explained in a memo, "It is

hoped that individuals who voluntarily contributed this information will be spared embarrassment because of it and that every effort will be taken to prevent this information from falling into other hands."

Into other hands it fell and, although the information is dated by 34 years, its relevance must be stressed.

Although the Constitution ambiguously provided for checks and balances between governmental branches, no such monitoring provision exists in any real terms for citizens; votes only apply to those elected, not appointed. If information such as the germ warfare travesty are permitted to go unreported, what is to prevent the current government from instituting similar practices? The Freedom of Information Act is the only effective mean by which responsiveness in government can be ensured. Without it, the public's voice will represent at best, tokenism.

By supporting an amendment which would restrict severely the availability of information under the Act, the Reagan Administration is abridging and encroaching upon the freedom of a fundamental right. Government is answerable to the people. In Nazi Germany, people were answerable to the government. Before the CIA begins knocking on our doors, we must retain the right to knock on theirs.

Foreign Policy Muck-Up

Now that President Reagan's \$8.5 billion arms sale to Saudi Arabia has managed to slither through the halls of the Senate, what does the Administration have in mind next to add further "stability" to the conflict-torn Middle East? Does the Administration have any future plans for the sale of sophisticated weapons to other "moderate" countries in the region? With the Administration's erratic and incoherent foreign policy—one that relies on military arms sales rather than diplomacy—these off-hand thoughts could easily become reality as the President and all his men sit down and take stock of the events of the past week.

The close-sightedness and impudence of the Administration in their support of the sale of five Airborne Warning and Control Systems (AWACS) planes and AIM 9-L Sidewinder missiles and conformal fuel tanks for 62 previously ordered F-15 jets to Saudi Arabia was and still remains fantastic. In order for the President not to lose face abroad, and especially in the Arab world, he needed to fulfill his commitment to the Saudi monarchy. And, according to Defense and State Department sources, the seven minute warning that the five AWACS stationed around the perimeter of their oilfields would afford the

Saudis is sufficient and needed to deter any attacks by any of the region's hostile states.

If such great concern is placed on the President's word of honor abroad, why is such thought not given to a President's signed word of honor to the U.S. Senate? In 1978, when President Carter proposed selling F-15's to Saudi Arabia, his Secretary of Defense promised *in writing* that the U.S. would *never* sell offensive equipment for those jet fighters. The additional F-15 fuel tanks that are part of the current arms sales package would extend the range of the fighters by about 70%. According to Defense Department specialists, F-15's with the new tanks could take off from central Saudi Arabia, reach the Mediterranean Sea, and attack Israeli targets from the West. Informal Saudi agreements not to deploy the AWACS and the other F-15 enhancement equipment are specious, for as one retired general once said, "In war, these informal agreements are forgotten." As it appears, signed formal agreements, too, are quickly forgotten.

But the Administration, so concerned in checking the godless advances of the Communist machine, does not consider the greater and more likely danger of a "war of national liberation" in Saudi Arabia. The Saudi monarchy, contrary to statements made by President Reagan and Vice President Bush in recent weeks, is not a wholly stable one. Incidents such as the takeover of a mosque in Mecca in 1979 outline the instability and divisiveness of a feudal society suddenly inundated with Western dollars and ideas. Pouring the most advanced, sophisticated, and highly classified weapons of the American arsenal into such a country only bodes a recurrence of the events that led to the fall of the once pro-American government of the Shah.

Yet, President Reagan persisted in his argument that the sale of the AWACS would encourage the "moderate" Saudi government that finances the coffers and terrorist activities of the P.L.O., denounces the Camp David peace accords—the basis for U.S. Middle East policy—broke diplomatic relations with Egypt and denounced President Sadat for signing a peace treaty with "hated" Israel.

The Reagan Administration's lack of direction in coordinating a cohesive foreign policy does not warrant faith that correct judgement and the long-term interests of the U.S. have been considered. The deployment of the neutron bomb without consultation of the NATO allies, and the zany insinuation that greatest threat to world freedom lies in El Salvador, are all reminders of foreign policy misdirection.

Photo of Ruth Cowan by Eric W. Wessman; Koch by Eric Brand and Masuo by Wessman

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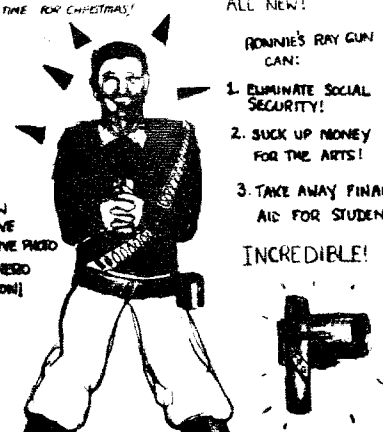
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Plaintiff's Pitch

Women discuss sex discrimination suit as court date nears

By S.J. Higham

For nearly a decade, twenty-eight women have been pursuing a class action suit against Stony Brook University for alleged sex discrimination practices. After numerous delays and countless expenditures, the law suit known as *Coser v. Moore* will be decided next month.

The teaching and non-teaching professionals are suing the SUNY Board of Trustees who determine policies regarding hiring, compensation and all other terms and conditions of employment; the Chancellor and the chief executive officer of the SUNY system; and John Toll, who was President of the University when the class action was filed. Discrimination in hiring practices, promotion, salaries and tenure on the basis of sex are violations of Title VII of the Federal Civil Rights Act of 1964.

Judith Wishnia, Associate Professor of Women's Studies and a named plaintiff in the suit, explained that a class action was necessary, "to gain recognition on the part of the judicial system that the whole class (of women) has been discriminated against." According to the Class Action Complaint, individual law suits were not attempted because, "The prosecution of separate actions by individual members of this class would create a risk of inconsistent or varying adjudications with respect to individual members of the class."

To date, Professor Wishnia, along with her 27 co-complainants, have paid tens-of-thousands of dollars to statistical experts whose job it is to compile and interpret a barrage of figures during the so-called "discovery phase" of class action suits. During the discovery phase, both the defendants and the plaintiffs gather evidence — in this case statistical — either proving or disproving the discrimination. History Professor Ruth Cowan explained, "Each of us has contributed to the Stony Brook Women's Legal Defense



Judith Wishnia

interviewed for a full time position as Supervisor of Student Teaching in or about January 1973. During the interview, she was asked questions regarding children, marital status and spouse's profession which were not reasonably related to the qualifications required for the position. Schulkind's attorneys argue that such questions are not asked of male applicants, and as a result of the interview she was offered only a part time position, even though she had sought full time employment. After Schulkind was appointed as a part-time lecturer in the English Department, similarly qualified males were appointed to full-time positions with academic rank. The complaint additionally asserts that although Schulkind had the same number of students and the same workload as males hired to perform the same work, she was paid half the salary of such males and given only temporary status.

When Schulkind discovered later that year that her rank and salary were substantially below that of males doing the same work, she protested and as a result, the complaint alleges, she was not rehired for the 1973-74 academic year.

Professor Cowan, also named in the complaint, was hired as an Instructor at Stony Brook in 1967 at a salary lower than that paid to similarly qualified males according to her attorneys. She did not receive promotional raises which similarly qualified males received and she was also denied merit increases while males with lesser achievements and service to Stony Brook receive such merit increases. Cowan stated that "there were no standard hiring practices until women and minorities insisted on it. In the past," she explained, "you made phone calls to friends in the field and sometimes you were interviewed by the chairman and he recommended you."

The increased federal intervention which requires that hiring practices be documented and available positions publicly announced, has, said Cowan, "been a boom to *The New York Times* classified ads." However, she said, "The end result has not been a monumental advantage for women and minorities."

Professor Wishnia couldn't agree more.

Wishnia was originally hired in September 1974 as Assistant to the Director of International Studies. Her position carried temporary status, and she was paid the lowest possible hourly rate for a non-teaching professional at Stony Brook, according to the Complaint. At the time of her hire, Wishnia was not informed that her supervisor, the Director of International Studies, was scheduled to begin sabbatical leave in January of 1975. When he left, she assumed almost all of his responsibilities, as well as her own. No attempt was made to increase her salary in recognition of her increased responsibility. When Wishnia requested a wage increase, she was told that she should work fewer hours. After she was told that she could have an increase in the number of paid work-hours for the next academic year, but at the same hourly rate, Wishnia resigned from her position. Her attorneys assert that, "by undervaluing her position while assigning higher ranks and salaries to identical positions occupied by males and refusing to correct the undervaluations, defendants have committed and are committing

unlawful employment practices," in violation of the Civil Rights Act.

Eleven other accounts of core campus faculty and non-teaching professionals are similarly documented in the class action suit; and across Nicols Road in the Health Science Center, fourteen women from the Nursing School are also seeking to recover retroactive losses due to alleged sex discrimination at Stony Brook.

The complaint states that the plaintiffs have been discriminated against by being hired by the defendants at lower ranks and paying them lower starting salaries than similarly qualified personnel in other schools in the Health Science Center. The plaintiffs' attorneys also assert that employees of the Nursing School were granted fewer salary increases and promoted more slowly than similarly qualified personnel in other schools of the Health Science Center. As a result of the alleged inequities, the complaint states, "The plaintiffs have suffered and continue to suffer severe monetary and other damages."

Another area of discrimination allegedly takes place during the tenure procedure. Wishnia explained that after a faculty member's sixth year at Stony Brook, the University decides upon whether to retain certain individuals. Tenure is based on three categories: scholarship, or publishing; teaching; and serving on committees, while assisting in running the department. Wishnia stated, "Most times, tenure is denied at the department level. It's very hard to appeal."

Within the last year-and-a-half, three female professors were denied tenure and dismissed. Ruth Beizer, a professor in the Judaic Studies Department for nearly eight years, was denied tenure for failing to prove her publishing ability. As reported in *The Shining Star*, a campus publication, Beizer wrote to Academic Vice President Dr. Sidney Gelber last Spring claiming she had always carried a heavy student work-load and had not had an adequate opportunity to do scholarly research other than her thesis. In April of last year, Beizer was dismissed from the University and she is not a named plaintiff in the suit.

But according to the suit and attorney Joe Garcia, if the court decides next month a pattern of discrimination did exist at Stony Brook, not only will the twenty-eight named plaintiffs be entitled to recover damages, but "all non-teaching and teaching professionals who are presently employed, have been employed, or who have sought employment, or who may subsequently seek employment" at the State University of New York at Stony Brook will also be entitled to recover damages. Hinting at the ominous results this portends, Garcia stated, "If we win this one, I feel sorry for the SUNY system."

Next week: Defendants Defend

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Suing SUNY

Part I

Fund, set up specifically to collect funding for the suit." Professor Cowan added that their union has contributed \$25,000 and faculty members have also made substantial contributions.

Prior to publicly announced salaries "nobody knew of any discrepancies," explained Wishnia. But when they were published by the United University Professionals, "There were enormous discrepancies and we went to the administration in the late sixties." In December 1973, the Faculty Student Executive Committee urged the creation of a task force and after a year of internal debate University funding for the study was approved.

Released in 1974, the Salary Equity Task Force reported, "The study has clearly identified certain individuals whose salaries appear, on statistical grounds, to be inequitable. It is quite possible that our techniques failed to identify some existing inequities. It is crucial...that steps be taken by any means necessary to correct all inequities that exist." Joe Garcia, attorney for the plaintiffs, explained that the Task Force "used small samples and did statistical analysis on the basis of these samples; they were looking at a very low salary discrepancy."

But Ruth Cowan pointed out that since only 11 cases of discrimination were discerned, the University effectively stated that inequities were isolated and not an overall pattern endemic in the University. "We felt the figures were manipulated in that study, which is why we went to court," she said.

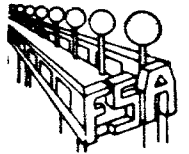
In May of 1976, the women filed suit in Federal court charging the University with sex discrimination in hiring, salary promotion and other terms of employment, and as part of the class action, documented each of their alleged instances of discrimination.

According to the Complaint, Carole Schulkind was

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Blacks Celebrate Solidarity Day

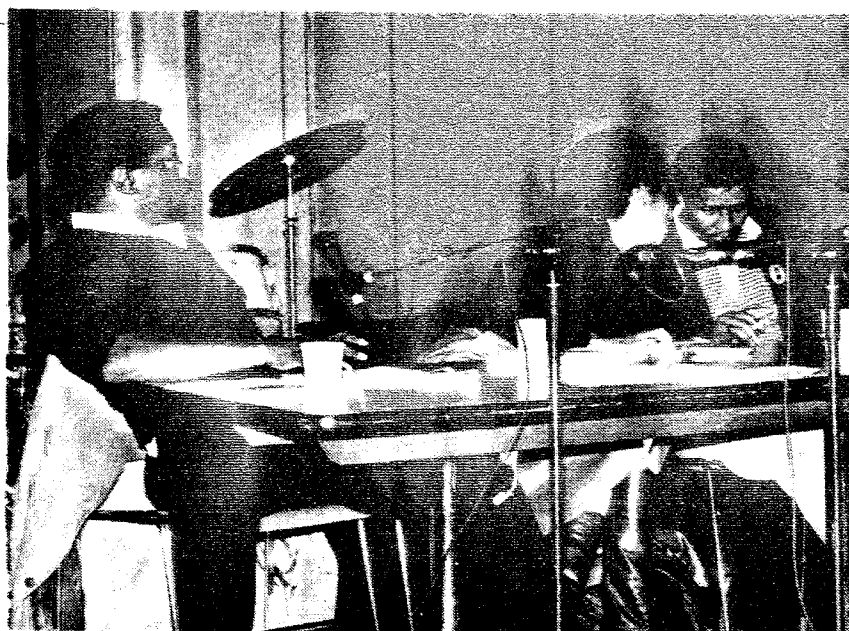
By P.C. DiLorenzo

"It signifies our unity as a people. It serves as a day of cultural awareness," said Patrick Hilton, an organizer of Black Solidarity Day.

Solidarity Day was sponsored by the Haitian Organization, the African Americans, the African Student Organization, the Caribbean Organization, SAINTS, the Black Theater Company, Zeta Phi Beta, Phi Beta Sigma and the Stony Brook Gospel Choir.

Black Solidarity Day originated during the 1960's civil rights movement and is annually held on the day before election day. Blacks all over the country would stop buying, working, and attending classes in an effort to raise black consciousness while stressing the importance of Blacks in the American economy and the historical importance of their labor. The new awareness would then prove its importance at the polls.

Today, Black Solidarity Day has gone further than its original political goals by incorporating education and reflection on Black culture both here and in Africa. The festivities began this past Sunday night with a pot-luck dinner comprised of various African foods and Solidarity Day climaxed Tuesday evening with a rally in the Union Ballroom attended by nearly 1000 people. The evening was highlighted with a powerful speech by Amiri Baraka, Assistant Professor of African Studies and a panel discussion with guest speakers, Les Payne, International Editor of Newsday, June Jordan, Associate Professor of English, and Themba Ntinga, African National Congress Representative.

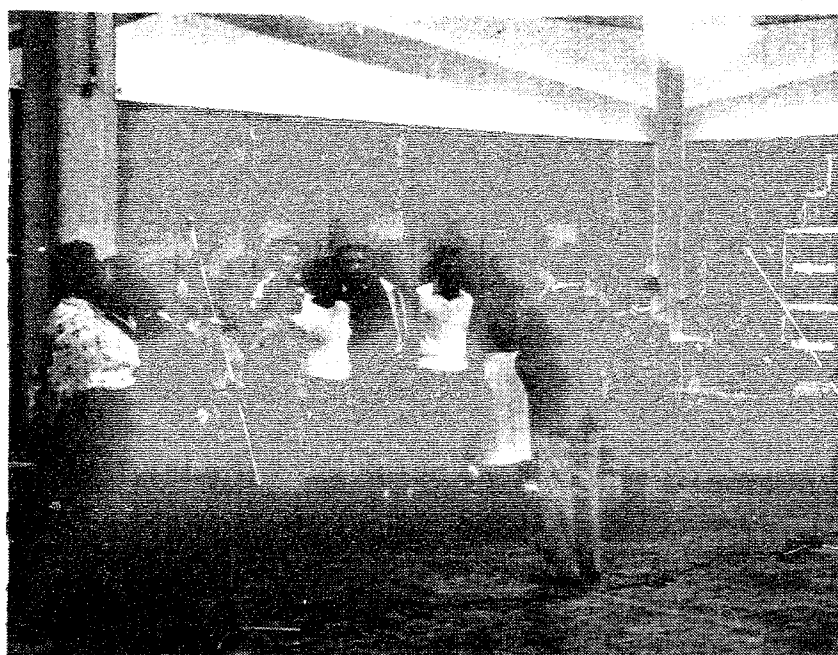


PRESS PHOTO BY LIBA SIMKIN

In the Union Ballroom, an intense feeling of oneness was generated by those gathered. The overwhelming sensation of unity prevailed during Amiri Baraka's speech entitled, "The Reaganauts and the Struggle". Baraka emphasized the importance of black labor. "Black solidarity is concerned, with making us aware of who we are. You can never judge what is important in the world," he continued, "if you don't understand who you are." After his speech, Baraka received a standing ovation and the floor was turned over to the Stony Brook Gospel Choir. After they sang the Black National Anthem to a standing crowd, the panel discussion began.

"The facts in the media are distorted or if not distorted not printed at all," stated June Jordan, and journalist Les Payne agreed. "There is not a single black reporter in South Africa," he began. "This is no accident. It is Newsweek's editorial policy not to use Black reporters in South Africa because it is felt that they would not be fair." He then began to describe how facts are gathered by the media in South Africa. "Writers had to go to the Administrator of Justice for their information because hot areas were off limits to foreign reporters." Payne stated, "The government lied about the numbers killed in the uprising and the media printed those numbers because they do no personal research."

All present listened in astonishment as Les Payne recounted his experiences of unreported events in South Africa. "You may speak a different language than the South Africans, but you are the same people," he reminded everyone. June Jordan added, "They are our people that are being killed in South Africa."



PRESS PHOTO BY ERIC A. WESSMAN

Music

Black Uhuru's Cutting Perspective

Black Uhuru: *Red*
Mango Records

by David Gresalfi

There is a cutting edge in reggae music today, a viewpoint in sound that depicts the ability to advance and present a new sense to the word 'roots'. Black Uhuru is this powerful tool.

As a Jamaican vocal trio backed and produced by the legendary figures of Robbie Shakespeare and Sly Dunbar, they lead the new wave of reggae music, offering a multi-layered social message that bounces on top of a pumping dance beat. Black Uhuru use a streetwise perspective in delivering their message, calling from personal experiences in dealing with reality.

With three LPs and a host of singles out, they have established themselves as the leaders of a musical wave that is only beginning to break into the mainstream of this country's sound charts, though in Europe they are on the top ten. Lead singer Michael Rose feels that Black Americans are slow to pick up on reggae because, "They're living in the lap of luxury over there...It's hard for them to understand what we're about because they've been brainwashed for so long...They forget where they come from. They don't care. All they want to know about is eating and living good."

Rose's attitude is understandable, and underneath the smiling dance beat of their music, Black Uhuru are throwing punches at societies' oppressors.

On their latest album *Red*, the force of these blows are clearly registered. In "Youth of Eglinton," Rose sings, "A very thin line to start the crime, who will be the first to volunteer/The youth of Eglinton won't put down their Remington, the youth of Kingston won't leave their Magnum pistol." The feeling of violence can also be heard in "Carbine" which warns, "Civilians warring among each other, only to achieve their coffins/It's gunshot season/It's mind blowing without direction and situation objection corruption."

Clearly then, the music is saying more than many would care to hear. Early punk rock dealt with a few of the same issues before it fizzled out in the vacuum of commercial success. Its abrasive qualities were viewed with scorn by the upper class because they found it to be entirely 'resentful' and 'disrespectful.' Punk rock and reggae are both derivatives from the same school of protest. The unemployed masses of Kingston are in the same situation and share the same feeling as those of England and the rest of Europe. The difference being that the youths of Kingston turn to spiritual comfort of Rastafari while those of England turn to violence and self-

destruction.

Red bubbles over with the tight, rhythmic percussion of Sly Dunbar and the explosive thunder of Robbie Shakespeare's unmistakable bass. As a team, these two are known as the rhythm twins, and have appeared on a great deal of the reggae music that has been generated in Jamaica over the past decade. They are now established producers, working not only for Black Uhuru, but also for artists outside of reggae, like Ian Dury, Joan Armatrading, Joe Cocker and Grace Jones. Robbie and Sly give *Red* a clean, powerful sound. Every instrument is clear and pronounced, with singers Puma Jones'

and Duckie Simpson's harmonies complementing Michael Rose especially well.

Black Uhuru represent the blossoms of over two decades of struggle for reggae music. The message is as strong as ever and the music demands body reaction, offering an alternative to the plastic disco scene. Black Uhuru is currently enjoying an increase of airplay in New York, where they have just completed a series of very successful concerts. They are touring more of America this fall and a live record is likely. As Michael Rose puts it, "We're ready now to get reggae music strong on the four corners of Earth."



No Upsets But Some Surprises

Holtzman Wins Brooklyn D.A.



PRESS PHOTO BY COLINNE SCHRUHL

by C.D. Schruhl and J.S. Caponi

What was former Congresswoman Elizabeth Holtzman, who last year was within a few thousand votes of the United States Senate, doing running for the office of Brooklyn District Attorney? From the appearance at her campaign victory party Tuesday night, it is because she genuinely wants to do the job. Step one towards that job has come with this victory.

Holtzman, defeated Norman Rosen in the Democratic primary and then faced him again in the general election as he had also managed to snag the Republican endorsement. Rosen was hand-picked as successor by retiring District Attorney Eugene Gold.

The atmosphere at Holtzman's party was one of assured confidence. Campaign workers congratulated each other on a job well done. They were obviously there to elect Elizabeth Holtzman, not just to elect another Democrat, or just to defeat Rosen.

"I think she'll do a dynamite job," said one campaigner.

Early in the evening word began spreading of Holtzman winning precincts by large margins. At about 9:30 P.M., state attorney general and longtime Holtzman supporter Robert Abrams came out to announce the impending arrival of the first Woman District Attorney in New York City history. When she finally worked her way through the heavily applauding crowd, Holtzman thanked campaign workers and claimed that her election was "mandate for change."

She promised to "raise conviction rates, eliminate long court delays, improve the office of the D.A. and bring the highest levels of professionalism to the office." Additionally she pledged to bring minorities into government and to reach out to the community.

Holtzman swore that the law would be "fairly and firmly enforced," wotjpit regard to race, sex, wealth, or politics. Joking that the traditional model of justice was not only blind, but female, Holtzman claimed that her election exploded the myth that a woman could not be elected to a high level crime fighting post, and that minorities would not significantly contribute in elections.

Excitement ran through the room over her short, positive statements of what to expect in the future, and instead of making a quick exit she mingled with supporters and sampled the "mouth-watering" liver and free beer served at the reception.

Like all the other elections in New York this year, the Brooklyn District Attorney's race was a foregone conclusion. Unlike the others, though, the hopes for change and improvement is greater in this victory. The vice of blindly re-electing the incumbent could not occur here, and Holtzman brings with her the wisdom and experience gained in the United States Congress. Further, as a woman she will bring new approaches to the new D.A.'s office.



PRESS PHOTO BY ERIC BRAND

by P.C. DiLorenzo and E.D. Brand

Ed Koch was running for Mayor; Frank Barbaro was running for principle. Koch won as Mayor; Barbaro won on principle.

The two were the main contestants in New York City's mayoral campaign on Tuesday. Although Koch, the incumbent, won on a landslide, Barbaro, a New York State Assemblyman, and his Unity Party, considered themselves victorious. The striking differences between the campaigns were perfectly illustrated by the scenes at the respective headquarters. The contrasts ran through everything from the types of workers involved to what they were working towards, from the news media coverage to the beverages consumed.

The personalities of the candidates were evident in their speeches. When Koch climbed the podium to declare his victory, he explained its importance to him: "I am very happy. There is no greater honor that any citizen can confer on any citizen." The crowd applauded politely.

Barbaro emphasized his feelings: "When I see whites, blacks, Latinos, Catholics, and Jews together, that makes me happy as hell. One does not look at a single victory or defeat. You look at where you're going—and we know where we're going." This was met with passionate cheers, followed by a chant of, "Barbaro, Barbaro!"

Koch's headquarters were at the plush Imperial Ballroom of the Manhattan Sheraton Center, underscoring the heavy backing of monied interests. Expensive liquor was sold in three corners of the room, and a Bar Mitzvah band played in the fourth. Tight-lipped security men in conservative suits overlooked the proceedings and checked credentials. One woman denied entry to the campaign headquarters was so upset she created the only excitement by making a scene outside the ballroom entrance.

The only thing blocking entrance to Bar-

baro supporters was the packed crowd already in attendance at the reception. Held at the headquarters of Local 1199, the Hospital Workers Union that has supported the Unity Party campaign from the beginning, the reception was noisy and cheerful. At the back of the small auditorium on the second floor, people were buying mostly cans of Budweiser from volunteers at the makeshift bar.

Lona Jackson, a union representative and a leader in the Barbaro campaign, told the Press: "This is a protest vote. We want Koch to realize that times have changed. There are no more minorities, just workers who are the majority." The diversified crowd in the auditorium seemed to epitomize this conviction.

Before Barbaro made his appearance, several union leaders led the crowd in boisterous acclamations of unity. Jim Butler, the heavy-set president of Local 420, another hospital's union, shouted the union slogan, "We're fired up!" He was answered by his people: "And we're not going to take it anymore!" To cheers, former Congresswoman Bella Abzug came on to introduce Barbaro. "We have not come out with a big election," she cried. "But we have come out with a loud voice." Barbaro then took the podium. After two minutes of applause, he spoke.

"The mayor has polarized this city and the press has been his prostitute," he claimed. "We have shown Mayor Koch that there are no easy victories." The cheering swelled as he continued. "People come before high rents, and people come before hospital closings." His speech was again met with the fervent chant, "Barbaro, Barbaro!" which did not cease until after he had left the stage to join with the crowd for twenty minutes.

There were no speakers preceding or following Ed Koch's acceptance of the position he was confident he would retain. Again, he repeated his conviction that his victory meant a show of unity to the federal government and support for his administration. But mostly, it was Ed Koch Day. Proud of the margin of

victory, he pointed out that "obviously, I set a record." When asked, though, what he really thought of this win, he answered, "the truth? The first one was the most satisfying."

With that, Koch and his entourage swept out of the room and actually ran down the Sheraton Center's hallways to waiting limousines.

On election night, as during the whole campaign, the news media was heavily slanted in favor of the mayor. In the Imperial Ballroom, one long table was equipped with 15 telephones for the major New York dailies and news radio stations, and the center of the room was occupied by a mass of television equipment manned by several score of technicians and reporters. Immediately adjacent were bored campaign workers playing cards.

At the 1199 auditorium, two radio reporters sat at a small table that supported a couple of tape recorders and a telephone. The only writer seen from a major news source was from the New York Times, who said she had been given explicit instructions to seek only quotes for the story on Koch's victory, rather than write a story on Barbaro.

To a veteran of election night celebrations, it might have been difficult to tell the winners from the losers. Knowing they wouldn't win the election didn't faze Barbaro's campaigners because they had won what they felt was something more important: the formation of a new party and its viability as a vehicle for alternative politics. The candidate himself stressed the fraternal theme of the campaign.

"We are going to win because people count," he said, "and they have a yearning to make a new world for all of us." Agreement came in the form of enthusiastic crowd response.

Paul Strauss, a Koch campaign coordinator, explained the impetus for his hard work: "The word came down from City Hall. Koch wanted to win—and big." He did, but the Unity Party supporters feel they took a principled bite out of Koch's big win.

Suffolk County Giesed Again

by D.L. Silver and N.C. Goldreyer

Patchogue—Save for the press, the crowd of five-hundred at Felice's reception hall were celebrating yet another, in the seemingly endless nationwide series of merry Republican victories. Ferdinand Giese, incumbent Suffolk County legislator from Brookhaven Township and his supporters were secure in their victory, projected to be a two-to-one landslide well before the final returns proved them somewhat optimistic. However, his conservative platform served him well among his predominantly Republican constituency.

Giese attributed his opponent Neil Capria's unpredicted garner of votes to an extremely well financed campaign and his reliance on direct-mail advertising. Giese claimed his own campaign was too underfinanced for such extravagances. "With all these factors taken into consideration, I still consider it a major victory." He also gave credit to Capria's "anti-Giese" propaganda, in which, among other claims, the incumbent was said to have had the third worst attendance record in the legislature, and accepted a total of 40% in pay raises.

Capria phoned Giese shortly after midnight from Suffolk County Democratic Headquarters, conceding the election and wishing his opponent a productive term in office.

The mood at Democratic Headquarters was understandably subdued, though spirits were somewhat heightened by the fact that Giese did not fulfill predictions of delivering a massive defeat. "We never really expected to take Brookhaven...and we were in fact rather pleased by the number of votes we received," stated one participant at the reception. "We did manage victories in districts 10 and 15 so we still maintained a foothold," added another Democrat.

In summary, the Republican party will maintain their dominance in Brookhaven Township and Suffolk County. As to the future of SUNY at Stony Brook, Giese stated in the Three Village Herald of October 29, 1981, "You don't need a big building [concerning construction of a new dental school building here] right now, when people are starving. If you want to put money into something, put it into a sewer plant."



PRESS PHOTO BY LEE EDELSTEIN



CELEBRATES **DIWALI**

Festival of Lights

On Sat. Nov. 7 At 5:00 PM.
In Union Auditorium

CULTURAL SHOW:- Includes Classical & Folk Dances, Songs etc.

DINNER cum SNACKS:- never like before

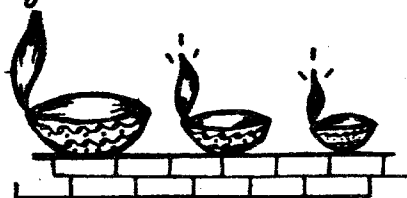
MOVIE:- **KHATTA MEETHA**
(WITH ENGLISH SUBTITLES)

Starring: Ashok Kumar, Bindija Goswami

FREE WITH SUSB ID

Information:

Ambarish - 246-8412
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Public Interest Radio

presents

Property Taxes, continued

Time: Nov. 9th, 6:00 PM on WUSB 90.1 FM

Hosts: Brian Hasbrook, Mike Markowitz

Hear more from NYPIRG tax reform director Frank Domurad about how property taxes are ripping you off! Tune in, find out what the lawmakers have to say about what is happening!!

MASADA

presents

JOHN ROTHMAN

foreign relations advisor

for Richard Nixon

speaking on

"Tragedies in the Mid-East: the deaths of Moshe Dayan & Anwar el-Sadat"

Nov. 5

Union 237

2 PM

Admission free

Tuath na hEireann (the Irish Club)

is throwing its

Fall Dance

at the End of the Bridge, Thursday, November 4 at 9:00. For the one dollar admission price you'll get 4 beers & music from two live bands.

Cead Mile Failte

(a hundred thousand welcomes)

Campus dining at

Harkness East

Serving vegetarian meals

for \$2.25 (non-members \$3.00)

Monday thru Thursday

All you can eat

All members cook or clean one night a week.

**Join Us. Support
Student Run Co-ops!**

(and munch great foods)

"All Who Wander Are Not Lost" -J.R. TOLKIEN THE BRIDGE TO SOMEWHERE

is a confidential, walk-in, peer counseling center located in Union room 061. Hours are posted on the door. We're there for you.

Masuo Fuses at Stony Brook

by Joseph Caponi

Sporting a Jimmy Carter smile and a potent electric guitar, Japanese guitarist Yoshiaki Masuo and his band lit up the Union auditorium last Friday night with their unique brand of fusion rock and roll.

The performance was a benefit concert to help SCOOP pay for the recently imposed student service tax. SCOOP has reciprocated by selling Masuo's records.

Starting his second show fashionably late, Masuo instantly won the audience over with his music, distinguished by heavy beat and crisp melodic lines. If you suspect Masuo's music is somewhere between Pat Metheny and Jeff Beck, you're not too far wrong.

The band consists of Masuo on guitar, T.M. Stephens on bass, Jerry Etkins on electric piano and synthesizer, and Robbie Gonzalez on drums. They wasted no time warming up and were hot from the first notes.

The third song, "Good Morning" was typical of what Masuo presented at the beginning of the show. He draws a clear and engaging melodic line and the band takes off with it, with Gonzalez putting down a driving beat on the drums, and Etkins and Stephens backing Masuo until their turns for solos. Etkins and Stephens in particular had lots of solos in nearly every song, confusing the spotlight man and spotlighting the fact that this good band could have been much better if they had concentrated on playing together more during the show.

The next song, "Blusion" (a name arrived at by combining the words "blues" and "fusion") had Stephens abandon his Fender bass for a fretless, where he played some of his most exciting music. Always very fast and funky, Stephens drew on the ability of the fretless to smoothly slide between notes



instead of jumping sharply from note to note as a fretted guitar would. The effect electrified the audience with sudden rhythm changes, quick stops and rapid-fire fingering.

"Changing the mood" is what Masuo

called it, moving into the more mellow song, "Blue Haven." While the song featured Masuo getting a nice wave-like sound from the guitar, it seemed to me the weakest song of the set, played with technical precision but lacking the

energy of many of the other songs.

The concert swung rapidly upward after this, though, evolving more and more into conventional, high level, instrumental rock and roll. In "I Will Find a Place," and the other songs of the second half of the show Masuo employed more distortion and wa-wa action in his guitar playing, as opposed to the very clean sound he had been getting earlier. Masuo played some of his most searing guitar, with tight blues-like leads and wide ranging solos that brought the audience to its feet.

Taking the transition to rock even further, Stephens went into an abstract version of "Purple Haze" in one of his solos, calling out "scuse me while I kiss the sky." At one point, Stephens leapt off the stage, bringing the audience to their feet for the solo and then rolled back on stage at its finish.

Etkins' synthesizer runs were always very good, fast and solid, although it was a bit disconcerting to see him apparently reading much of the music as he played it. Drummer Robbie Gonzalez played a good short solo, although he seemed more at home laying down the beat behind the band rather than as a solo performer.

Throughout the show, it was the pair of Masuo and Stephens dominating. Playing together smoothly, each with an obvious knowledge of and respect for the other's music, the two made an odd coupling. Stephens towered over Masuo in height, crouching over his funky bass, and Masuo leaning back from his guitar—both with big grins.

Masuo said good night, the audience brought the band out for an encore, and when Stephens said time was up, the show was over.

It was in some ways an ideal concert. A good band, close to home, at a not exorbitant price, and helping out SCOOP at the same time.

Art is Art

by Mary Thomey and Lucia Ferrante

Our show in the Union Gallery, which now runs through November 10th, contains works of many different forms. We've run into a lot of different reactions and we would like to clarify our ideas on them.

Our book is not a book of pictures, it's a book of people, and the people are the art. Everyone is art. It's absurd to think that art exists only within a limited range of media. Art is anything. Art can be everything if you can be open to it. If people want a theme or a message, that's just it. Art is just what you see and what you are willing to accept as art.

My garbage pieces aren't really tongue-in-cheek at all. I think that the things are really beautiful. A lot of people use things like the things I've found and put them through many processes trying to make them into a piece of art. If they weren't beautiful in the first place, people wouldn't want to use them. It's just as valid to look at it in the state and in the environment in which you find it.

Many artists are confined because they think that what's traditionally done is the way that they should go about making art. This is why Anthony (in our book) is so much more art than a lot of others. He's free of all that kind of limitation. That's what my cylinders are about—how stuck people are. The cylinders have different degrees of openness. If there had been more (my original intention) some would be more

closed, and others more open. I would have built the paint up more on some of the tubes to limit their transparency. I was also going to close off the tops and bottoms of some. The containers just represent different degrees of stuckness. People are stuck. A lot of artists are stuck. People put these restrictions upon themselves. I'm stuck to a certain extent because I have influences on me—everyone does. The people in our book are more free. That's why I think these, more than others, are art. They're not stuck.

That's why ideas are so important. I feel so much freer with ideas. In making the cylinder I had an idea of what I wanted it to look like and how I would have to do that. The process wasn't as important as the idea.

Everything that I did has to do with what art is. Art is garbage. I'm not talking about function or saying that art is a waste product. Art is not worth taking seriously, no more than garage is. Garbage is no less special and no more special than art. Art is put on a pedestal and it becomes sterile. Art is an elitist game.

That's why I like the bags on the wall—because everyone knows what they are. It doesn't have any meaning beyond what it says.

Art is garbage because of the way people overemphasize it. The whole thing is absurd. Why does art have to be put in a nice room with spotlights for it to be considered art? Why should art have more value than food? Why should art have more value than garbage?

Letters

To the Editor

In you October 15th issue of Stony Brook Press, you printed a picture of the University President John Marburger sitting next to a nude girl.

I was not only insulted but sorry to see that my student Activity Fee is going to waste.

As a student representative, I and my colleagues are trying to close the gap that presently exists between students and the Administration. By ridiculing the University President you

not only widen this gap for yourself but you influence the student body to do the same. This certainly is not why you were funded.

Ridiculing the University President in such obscene manner has no place in any paper. Yes, not even the Stony Brook Press.

I request that you apologize to him as well as the campus community. Let's have some respect for each other.

Sincerely, Bobak Movahedi
Babak Movahedi Commuter Senator

The Tubes Are Coming

J.B. Zoldan

The Tubes are, what Steve Martin would say, a bunch of wild and crazy guys. But that's not all. This seven man band is enhanced by nearly a dozen female singers and the combination of these musicians' warped musical imaginations and the dancers' agile body contortions make the Tubes the most profoundly visual art-rock sensation on the music scene today. Since seeing is the only way to believing, don't make any other plans this Sunday, November 8 at 9 P.M. when the Tubes mount the stage in the Stony Brook Gymnasium. Tickets are still on sale and they go for

\$7.50 for reserved seats and \$5.50 for general admission.

Looking ahead into the future: On Sunday, November 22 at 9 P.M., the Stony Brook Gymnasium will hold host to the Go-Go's, the hot new female quintet from LA whose debut album, *Beauty and the Beast*, scored big this summer in the city's dance clubs. Opening for the Go-Go's will be Joe "King" Carasco and the Crowns, one of the headliners on last year's "Get Stiff" tour. Tickets for this concert, which is guaranteed to get those hips gyrating to the beat, are on sale for \$5.00 (reserved) and \$3.00 (general admission).

Come check out the **Campus Crusade** for Christ. We're dedicated to demonstrating the reality and relevancy of a personal relationship with God, through Jesus. Come down for fun, fellowship and food for thought.

Are you wondering what all those green arrows are on campus? check it out!

SRI CHINMOY TWO MILE FUN RUNS

Awards for top seven women and top seven men. Everyone has a good chance to **WIN**.
Entry fee only one dollar.
Watch for more info or call 821-9195.

Attention All Polity Clubs

Pick up your application for a line budget immediately. Deadline for applications is Friday, November 16th. For information or assistance see Chris Fairhall, Polity Treasurer.

Flex Your Muscles

*at
an*

Arm Wrestling Contest

November 12

from

12 to 1 PM

in

**the Stony Brook Union
Fireside Lounge**

*There will be classes of competition
for both men and women.
Stop by the Women's Intramural Office
for registration or for more information.*

The Society of Physics Students

presents

Feynman Film #1

"Law of Gravitation"

on Friday, Nov. 6 at 1:00 PM

in room S-140 of grad physics.

ALL ARE WELCOME!

come eat popcorn

EROS

is a volunteer peer counseling organization serving the campus community with info on contraception, venereal disease, pregnancy, abortion & health care. It is ERO's goal to help people make decisions regarding their sexuality.

EROS is located in the Infirmary Room 119. Come in Mon-Fri from 10 AM to 5 PM or call 246-LOVE.

Are you bored?

Do you like to run things?

Do you want something interesting to put on your resume?

S.B. Blood Services is looking for a co-chairperson to help run this Spring's Student Blood Drive. Call Kurt at 6-3726 or Jay at 6-4441.

ALLIED HEALTH PROFESSIONS

There will be a meeting Tuesday, Nov. 12 at 8:00 PM in the Union room 236 for all students interested in the allied health professions. Dr. Rosenfeld from the SB school of allied health will be the speaker.

ALL ARE WELCOME

P.S. Pre-med society meeting Tuesday, Nov. 12 at 7 PM in Lecture Hall 110. Be there!

For Whos Eyes Only?

by P.F. Sullivan

(This is the second of a two-part article).

Like leaves on an October forest floor, newspapers, magazines, subways, and the airwaves are littered with the most ubiquitous trapping of capitalism: advertising. Movie ads felicitously invite the reader, viewer or passerby to spend money on an art form. Since they are functioning factors in capitalist culture, the pervasiveness of these single little pictures that stand for huge strings of pictures can be seen as a measure of their success. Almost everyone sees an ad for a successful movie, regardless of whether they actually see the movie. And successful movie advertisers have at least three strategies for devising pictorial hooks, for getting potential customers to stop and consider attending a particular movie. These are: the abstract, the logo, and the collage.

The abstract consists of an image created out of the elements of a film for the purpose of selling that film. *For Your Eyes Only*, *Tattoo*, *Alien*, *Stripes*, and *Southern Comfort* all sell this way. The ad for *Alien*, for example, consisted of the image of an egg, against a background of stars, cracking open to emit blinding light. The egg hung suspended over a dimly lit mesh of what might have been human bodies, all face down. The copy read: "In space no one can hear you scream." While no such egg occurred in the movie, and there was never any sort of human mesh, nor anything in the plot that had to do with the acoustics of vacuum, the ad was effective in evoking the horrifying situation of being in space and menaced by an unknown organism. Likewise, the ad for *Stripes*, which had a smirking Bill Murray inserted into an "I want you for US Army" poster instead of uncle Sam, made its point by depicting its star in an attitude of superciliousness towards a serious topic, which accounted for most of the humor in the film. The abstract formulates the content of the film it is selling.

The logo is similar to the abstract in its evocative qualities but differs simply in that it is an image lifted directly from the celluloid. *Blow Out*, *Stevie*, *Prince of the City*, *The French Lieutenant's Woman*, and *Only When I Laugh* are all examples of films sold by logo ads. In these ads the photographs reproduced from the films are used to represent the, in the marketers' eyes, chief attractions of the particular films at hand. *Blow Out*, *Stevie*, and *The French Lieutenant's Woman* feature strong central characters, hence their ads feature close-ups of them, along with the usual critical quotes. *Only When I Laugh* is about the relationship between the mother and daughter, hence the ad photo is of the two together.

The collage ad throw many different aspects of a film together. *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Gallipoli*, *Body Heat*, and *True Confessions* have ads composed of smaller photographs than those in the abstract or logo types, selected and arranged in a stylized fashion like bait for the person reading the ad. The ad for *True Confessions* has small close-ups of its stars, Robert deNiro and Robert Duvall in profile facing each other across a female leg in mesh stocking. Duvall wears a hat and suit, deNiro a priest's



collar. This combination hints at some sort of conflict between two persons of respectable position involving sex, represented by the large anonymous female thigh, which is indeed what the film is about.

Successful ad campaigns, whether abstract, logo, or collage, are to a large degree revealing of their market because the mechanics of advertising are so simple. As they do for any capitalist enterprise, ads for movies exist to sell movies. Advertisers must choose aspects of their products that will interest their audience in order to sell their pictures, and thus can be expected to be prudent and more or less correct in their presumption of the market's taste. Occasionally they make mistakes, as in the case of *Tattoo* which Joseph E. Levine tried to sell using a violently sexist abstract ad, and failed. But for the most part, business prudence can be trusted, and once having discerned what it is that comprises an ad and the strategies employed in its concoction, one can tentatively read, as if on a graph, the interests of a large portion of the motion picture audience. All the movies mentioned in this article are selling, or have sold, excluding *Tattoo*.

Print ads are only part of an ad campaign. TV and radio spots, posters, talk show appearances by stars, periodical interviews, toy manufacturing contracts and word of mouth all contribute to the success or failure of a movie on the market. But what the print ads have that the other facets of a campaign don't have, except, to a varying degree of posters, is ubiquity. If one reads the trade journals, one knows of any movie with a budget over thirty dollars at least six months before it comes out. If one goes to movies on dates every

Saturday night, one chooses from the same slowly changing group of movies for weeks on end, seeing the same ads over and over again. Even those who do not go to movies very often see the ads. This is true also for TV and radio spots, but print ads have longevity. One can pick up a paper at will and see an ad over and over. TV and radio spots are subject to the budget and negotiating skills of the advertising executive, and once the campaign is over, are gone forever, as far as the customer is concerned.

Given this ubiquity, one can argue that the tastes of the motion picture market are as much determined by advertisers as catered to by them. If one listens to an hour or two of AM radio, one will quickly realize that a very limited number of songs are repeated over and over again. The suggestive power of this constant repetition cannot be overlooked. If one hears something over and over again it becomes taken for granted, even expected. The records that sell most are the ones that are repeated most, and since most people don't have friends in the record business who can afford them insights into who is really good and who is really bad, it is safe to assume that to a certain extent it is this repetition that instigates the selling, not the other way around. If records weren't played on the air, the customers would not know what to buy. In motion pictures, advertising works on a similar low level of consciousness. If one does not know what's out there, one will be reluctant to spend one's money. Thus it is the advertiser's job to encourage the customer's spending as congenially and as compellingly as possible without alienating him/her.

Scholarship Date and Price Changed

By P.C. DiLorenzo

The annual Faculty Student Association dinner dance which was to be held on November 5 has been postponed to December 6 and the \$14 student, \$20 non student fee has been reduced to \$10 for all, in order to allow more students to attend, explained Rich Bentley, FSA President. As with the November dinner dance all proceeds from the evening will be going to the FSA Scholarship fund.

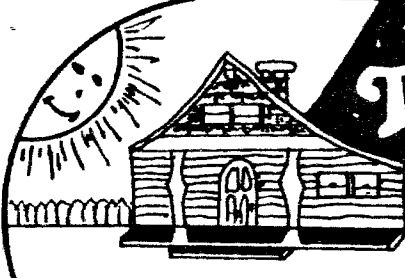
The award is granted to students who have made outstanding contributions to the improvement of student life on campus. "The idea is to encourage student involvement," said FSA President Rich Bentley. "And so reward students who sacrifice time that could be spent on personal and academic work." He said FSA concentrates on those students who establish new services and seek to make them.

This year's dinner dance honors last years winners of the award. They were Eric Brand, a fifth-year student, for his contribution to the establishment and development of the Stony Brook Press, and Richard Zuckerman, a graduate, for development of the Commuter Advocacy Referral Service.

"It was a real hum-dinger deciding on the winners," said Bentley, "but I think each is a fine choice." Since the award had not been given in two years of the FSA, they chose two recipients. Brand and Zuckerman will each receive \$250.

The dinner dance will be held at 5 PM at the End of the Bridge restaurant in the Stony Brook Union. All members of the campus community are urged to attend and enjoy. The evening's program includes a cocktail hour, dinner, presentation of the awards, dancing, and door prizes. For reservations and information call 246-7008.

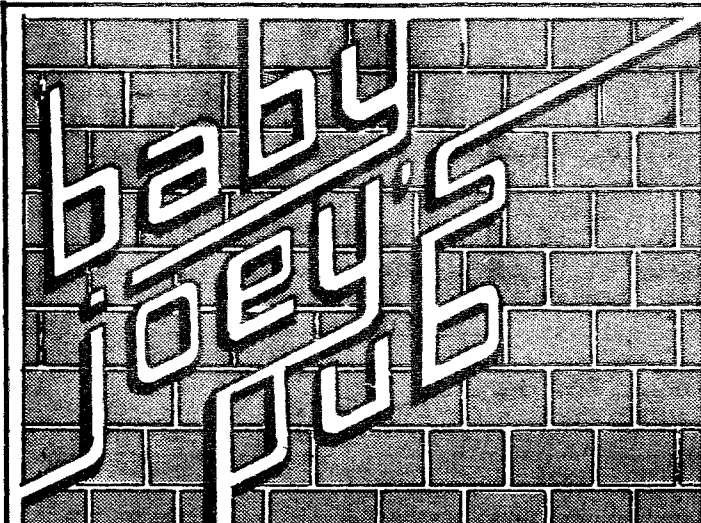




THE RAINY NIGHT HOUSE

Brunch Special - Sat. & Sun. - bagel with cream cheese & lox—\$2.00
Happy Hour - Mon. thru Sat., 5 PM to 7 PM. Buy two-get one free-selected beers.

Mon-Wed 9:30 - 12 mid. Thur-Fri 9:30 AM - 1 AM Sat. 11 AM - 1 AM Sun. 11 AM - 12 mid.



Opens Nightly at 10 PM

Tap Beer

- ★ \$2.25/pitcher
- ★ 50¢/glass
- ★ Wine
- ★ hot sandwiches

IRVING COLLEGE base-ment

health shop

All forms of birth control at unbeatable prices.

Ortho & Koromex jelly & creme - \$1.75

Union Basement Mon.-Fri. 11-5

HAIR POPS

ICE CREAM

HÄAGEN DAZS PINTS, all flavors!

YOUR CHOICE—WE SERVE FOOD TOO!

Basement of **KELLY-A-**

Seven days a week, 5 PM to 1 AM

Catering by SCOOP

For info call: _____


- ★ kegs for parties—6-5152
- bagel breakfast—6-DOPE



Basement of Toscanini

bagels-munchies beverages-pinball-video

Hours Sat. 10-2 AM, Sun. 8-1 AM
M-F 5 PM to 1 AM



New location in Union Basement
Across from Rainy Night House
(next to game area)
Hrs. 11-5, Mon. - Fri.

Stevie Nicks: Belladonna...\$5.99
Billy Joel - Songs in the Attic only \$5.99
Devo - New Traditionalists only \$5.99
Grateful Dead-Dead Set only \$9.49...
Pretenders II...\$5.99

& more unadvertised in store specials!

