

*The
Stony
Brook*

PRESS

Vol. IV No. 3 • University Community's Weekly Paper • Sept 30, 1982

Polity: The Saga Continues

page 3



Just Dancin'



With Johansen

page 15

"You Wouldn't Believe What's Going On Here"



The Press Interviews John Marburger

page 7

Circus Circus

Personality conflicts and factional skirmishes being fought between the Senate, the Council, and the Judiciary have taken precedent over the expression of student grievances against the Administration's new policies regarding the way we live in our dorms. This week Polity is staging a rally in response, they say, to student dissatisfactions, when in fact they are responding to another rally, identically motivated, that was organized without the aid or interference of Polity at all. They were pre-occupied at the time.

What is Polity for? If you tried to answer this by surveying the headlines of both campus newspapers, you would find that much of what goes on in Polity has virtually nothing to do with the majority of the student body, who are only marginally connected with Polity proper. We are aware that the President of Polity, Adina Finkelstein, was expelled from the University and then reinstated, and know too that this brought her continued service as President into question. We understand that elections are occasionally held to decide who will "serve" as our representatives in the Senate, on the Polity Council, and in the Judiciary. But what they do once we have voted them in tends to remain a bit obscure. Occasionally we hear of an infringement of the Equal Opportunity Act, or of impeachment proceedings being conducted against a Polity official, yet rarely if ever do we hear about what actually happens when Polity is at work. This is because Polity, in almost every sense of the term, is a circus. At Senate meetings the various entertainers perform their stunts simultaneously,

oblivious to the actions of those around them, and after the show is over everyone goes home full of the pride that accompanies having played a part in something big and loud and important. Senators leap on tables, scream a great deal, and form conspiracies to usurp each other's power. Parliamentary procedure, a system designed to expedite the swift and orderly conduct of large legislating bodies, is used by Polity primarily as a weapon to prevent one's enemies from speaking, and enemies abound among Polity members.

Currently, the Polity Council does not recognize the actions of the Judiciary as valid because of "procedural violations", while the Judiciary, out of courtesy or a desire to maintain universal harmony, does not recognize the authority of the Polity Senate, because they were elected "illegally". None of the three bodies are in agreement concerning the official status of Adina Finkelstein, while separate factions are instigating impeachment proceedings against Chief Justice Van Brown. Recently the campaign of Luis Ramos has come under scrutiny, as Ramos is the Polity Equal Opportunity Officer, a position that requires he observe elections with an impartial eye — not an easy task considering Ramos himself is running for Treasurer.

One of the greatest impediments Polity must surmount is its constitution: pages of ambiguities that can literally be interpreted in infinite variation. Flexibility can be crucial to any constitution's survival, but when elasticity becomes the document's predominant

characteristic, the words themselves lose their thrust. The constitution states that Polity must serve to coordinate the funding of campus clubs and activities, which, due primarily to the indefatigable Tracy Edwards, it has accomplished with relative success. It also states, however, that Polity is to serve as "the voice of the students", without specifying when or to whom this voice is to speak. We may assume it is to serve as a mediator between the students and the Administration, as they are the ones generally targeted with student disfavor. This cannot be done for two reasons: 1) the two most powerful branches of Polity — the Judiciary and the Council, do not recognize each other's right to legislate, which effectively emasculates Polity as anything but a debating society, and 2) students do not feel represented to the Administration by Polity, as in the case of Jim Quinn's independent wildcat rally. Polity's "open letter" to the campus was visible proof that they have shunted their primary duties to the level of afterthoughts. Unless the Council and the Judiciary can resign themselves to rapid reconciliation of their vast differences of opinion, unless impeachment proceedings are either swiftly executed or just as swiftly cancelled, and unless arrangements are made to provide fair elections whose results can produce officers deemed capable of serving out their terms, the continued need for a Polity that exists solely to contest its own internal battles is simply unnecessary.

Letters

To the Editor:

This letter is in response to the September 16, 1982, editorial entitled "Time and Again".

It was stated that a Polity historian was important and using information and experience gained in the past should be referred back to when a crisis or recurring threats (i.e., mandatory meal plan, closing dorm bars) crop up. The logic was very clear and the assessment of the value of recording the past for future reference was correct and showed insight which has been lacking in many Polity "Administrations."

Polity does have a reputation for "reinventing the wheel." Polity often in the past, has ignored the importance of looking back to memos, correspondence, articles, etc., for help in dealing with situations. Research is the foundation for confronting a problem or starting a project; a fact ignored in the past.

Unfortunately, before the article was written, the *present* Council, specifically the Sophomore Rep and Vice President, were not questioned on this subject. If given the chance we would have expressed our opinion on the importance of familiarizing oneself with Polity's history, and, specifically, the history of various problems before trying to solve them. Since many students in Polity have failed to recognize the importance of past struggles and victories stored in Polity's files, files which

do not contain recent material have been a shambles for many years. They have lacked any real organization. As a result, threats such as stopping dorm cooking, closing dorm bars, restrictive Res Life rules, etc., which recur annually, have been approached by each new Council with a clean slate. They failed to get the historical perspective on the situation which would enable them to formulate a viable plan of action.

We are trying to end this short-sightedness. A project of the summer (which is continuing) was the reorganization and refileing of much of Polity's documents. In this way, it's easy for a Polity official confronted with a problem or starting a project to build upon the trials and errors of others rather than repeating them.

We hope, by the end of the year, our vision of a workable, flowing, continually updated, filing system at the fingertips of anyone who needs it will be realized and continue into the future.

Council members, senators, and active students, you're not working or struggling alone. There are many who have been fighting and trying to benefit the students at large for years. Don't waste their work and enthusiasm. Just ask and they'll be glad to help. They can be found in the Polity office.

Belina Anderson David Gamberg
Sophomore Rep Vice President

Due to disagreements with our publishers, the Press was unable to appear last week. We would like to apologize to our readers and advertisers for whatever inconvenience this may have caused, and assure them that the Press will henceforth appear each week on Thursday morning.

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Constitutional Gray Areas Spur Conflict

by Paul DiLorenzo and Joe Caponi

The current dispute between the Polity Council and the Judiciary over the presidency of Adina Finkelstein is an outgrowth of an ambiguity in the Polity Constitution. While the Constitution states strongly that the office of the President must be held by a member of the junior or senior class, Polity defines class standing not by the number of credits one has but by the number of semesters in which one has paid an activity fee. The Constitution does not clarify what happens if the President is temporarily dematriculated, as was the case with Adina Finkelstein. The Constitution also states that to be a member of Polity, one must be a full time matriculated student.

Adina Finkelstein was a full time matriculated student when she was elected. After her academic dismissal, she ceased to be a student but was subsequently readmitted to the University this semester after the first week of classes. Miss Finkelstein claims that since she was a full time student in Spring 82, paid her activity fees for that semester, and is a full time student who has paid activity fees this semester, she is therefore Polity President.

The Judiciary centers its argument around the fact that she lost student status over the summer by virtue of her dismissal, thereby creating a vacancy in the office of President, a vacancy that, according to the Constitution, had to be filled through an election within 20 days of the vacancy occurring.

The Judiciary also asserts that Miss Finkelstein was acting illegally as Polity President during which time she collected funds for the Polity government and received a fifteen hundred dollar stipend

granted by the Polity Senate to the President. However, at present, no legal action is being taken on the above issue.

On Thursday, September 23, the Polity Judiciary voted, 4 for, 2 against, and 1 abstention, that a vacancy had occurred in the Presidency, and that next Tuesday's elections should include a vote for Polity President, in which Adina Finkelstein would be eligible to run.

The Polity Executive Committee claims that these proceedings were illegal.

According to Polity Vice President David Gamberg, the critical point is whether the Judiciary has the power to do what it is trying to do. Gamberg says, "What they are trying to do is impeach her, and the Judiciary cannot initiate those actions. In this case, they are questioning whether or not she is Polity President on the grounds of her student status, therefore are they trying to impeach her based on a legal ground? Yes. Is this in effect not an impeachment proceeding? If that's the case, it has not been brought up properly. A student must make a complaint to the Polity Senate or Council, if either of these duly elected bodies believe that there is just cause in the motion, they must impeach her by a 3/4 majority, and then the case goes to the Judiciary for final decision. Never did the Senate or Council impeach the President because they felt there was no merit to impeachment proceedings."

Barry Ritholtz, Polity Secretary, adds that impeachment can only occur if Judiciary or Polity laws are broken or if the person in question shows gross and incorrigible incompetence in their post. "There's no way they can say that any of these things have happened."

Van Brown, Chief Justice of the Polity Judiciary, explained in a press conference after the hearing that the Judiciary is not dealing with an impeachment, it is making a constitutional interpretation on the legal manner to fill an already vacant office. "A vacancy occurred in the office of the President when Adina was dismissed. The Council erred by not recognizing the fact that this vacancy had occurred and should have called for new elections."

During the conference, Judiciary members all seemed to be in agreement that since Adina is presently a student, she is eligible now to run again for the office of President. Van Brown went so far as to say that "if Adina ran now, I would be her campaign manager."

However, the next day, in a memo addressed to Dr. Fred Preston (Vice President for Student Affairs), Brown claims "there is no way that Adina Finkelstein shall remain in the office of President. The only issue now is would Miss Finkelstein be eligible to run again this fall considering her class standing."

This statement concerns Miss Finkelstein's admittance during the hearing that

she did not have the necessary number of credits to qualify her as a junior under University guidelines.

However in a memo addressed to Van Brown from Ellen Brounstein, Associate Justice of the Judiciary, in response to what she called "your ludicrous memo of Sept. 24, 1982" the following assertion is made: "The election board rules and regulations state that 'A Stony Brook student who has paid or been waived 4 1/2 to 6 activity fees is a junior' (Section T). Adina Finkelstein paid a student activity fee in the semester she was elected President (Spring 82) and an activity fee this semester. She has paid 7 total activity fees which qualifies her for senior standing in the eyes of Polity. She never ceased to pay activity fees, and therefore, never ceased to be a member of Polity."

While the ambiguity in the Polity Constitution has led to this current dichotomy of viewpoint, it is but one in a long series of political infights in the student government. In a memo dated Sept. 27, Jim Burton, Senior Representative, has called for the Summer Senate to institute impeachment hearings against Chief Justice Van Brown. On Sept. 28, by request of three justices, Brown called an emergency Judiciary meeting to discuss the legality of Tracy Edwards' (current Polity Council Treasurer) reelection bid. The hearing produced the determination that Tracy Edwards was not an eligible candidate in the upcoming elections on the grounds that she violated the Polity Constitution by acting as Treasurer during the summer after she also was academically dismissed and reinstated.

Immediately following the emergency Judiciary hearing, the election board met to discuss the verdict. They found nothing irregular about Miss Edwards' candidacy status and then unanimously ruled that she is a legal candidate. She will appear on the October 5 ballot.

Polity Secretary Barry Ritholtz has called Van Brown, "a ship out of control, and we're just waiting for it to run aground." Mr. Brown, responding to a Ritholtz press release which claims, "At 10:30am Sept. 28, the Polity Council, in an emergency meeting, voted to impeach Chief Justice Van Brown" when in fact the meeting didn't start until a half hour later and did not result in his impeachment, called Mr. Ritholtz simply, "unprofessional".



Press Photo by Dan Magnus

Photo Box



VOTE !

**Polity Elections
Tuesday October 5th
1982
Times 10am - 8pm**

**All residents vote in
dorms near their
college office**

**Commuters & Stage
16 vote in Lecture Hall
and Union**

Vote !

**Pollwatchers needed
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office in Union**

Prohibition Hits Stony Brook

Pubs Continue To Close On Schedule

by John Derevlany

With the arrival of President John Marburger III in 1980, the outlook for the future of our campus bars and the whole social cohesive force at Stony Brook looked very bleak. Since fraternities are forbidden and organized clubs are limited to certain specialized groups, the bars were depended upon for much of the social interaction and communal gathering by many students. Now in a school where, according to The New York Times' *Selective Guide to Colleges*, "parties still take priority over other free time pursuits", the main element of the party is being taken away.

When President Marburger first took office in the fall of 1980, he shocked everybody by banning liquor in all but one campus bar and announcing his plan to phase out all university distributed alcohol within three years, claiming that dorm drinking was "non-sense, a diversion of resources and adverse publicity." Not only did he hang this forbidding shadow of repression over the student body's head; he also proceeded to take more immediate action by closing the most popular bar on campus, the Benedict Saloon, and imposing certain restrictions on other campus pubs, such as the limit on the people in the bar at once, extensively shortened hours, and a halt on the sale of wine for any use other than consumption within the bar (formerly, one could purchase a bottle in the bar and bring it back to his/her room).

In the beginning there was much dissent and rebellious anger among the students, but nothing that ever amounted to anything constructive. Many students lay back, kept quiet for the moment by

Today, many of the various campus

pub managers, who refused to allow their names to be mentioned for fear of University retaliation, claim that the "bars are right where Marburger wants them, clinging to existence by an administrative thread." In the past three successive years, Baby Joey's has gone from not being able to serve liquor, to not being able to serve bottled beer, to being left with only tap beer and a food stand that has been opened in expectation of the complete loss of alcohol altogether. James Pub employees claim, although attendance has been strong in the first few weeks of school this year, that the Pub almost closed last year because of economic losses. But of course, there's always the End of the Bridge, the only bar left on campus that still serves liquor and seems relatively stable. In fact, many people suspect that the only reason the End of the Bridge was left untouched by the Marburger purge was because of its steady clientele of faculty and administration.

Although many are predicting that this third year of Marburger's Three Year Plan will be the hardest on the well loved activity of social drinking, the President's office continues to hold a very positive position concerning the campus bars. Paul Chase, a top assistant to Marburger, recently contended that "the administration is very optimistic about the future of dormitory bars." In reference to the wild speculation and despondent predictions involving closings are, to quote Chase, "the products of people who might just be a little paranoid." Other than the empty proposals of an alternative, nega-bar, similar to the Saloon, in the

Student Union building. While all these upperclassmen waited passively for the new facilities promised them, freshmen, unaware of the convivial spirits and administrative crackdown of the past, were coming in and being roomed in predominantly freshman halls, thereby eliminating any interaction with the upperclassmen and limiting the exchange of ideas and lavish, wishful stories of the good, old pre-Marburger years. that, he doesn't "anticipate any closings for any reasons other than those that are economic." Larry Rower, FSA Director of Operations, also shared a similar, positive outlook. He stated, "As far as FSA is concerned, the money for the pubs is already figured into the 1982-83 budget." But how assuring is this? Both officials admitted that the complaints, noise, vandalism, and general disturbance produced by the pubs had significantly decreased with the closing of the Benedict Saloon. These problems were the main reasons for the original restrictions and proposed, eventual phase out of the bars on campus. Now that they are under control, there seems to be no more need for the continuation of the original plans. But as we've seen, Marburger's initial war on alcohol and fun is far from over. As one manager put it, "People can control their drinking, and we can control the crowd. We've made strong efforts to stop the vandalism and keep outsiders from coming in, but they're still trying to close us down." And after these hypocrites shut down the bars, what are we left with? It looks like the modern Stony Brook student will be forced to satisfy all their socializing and entertaining needs in the farcical, incomparable recreational facilities that

are supposed to be constructed. As one student put it, "I'm not in eighth grade anymore and I don't want to smoke Marlboro's and hang out in an arcade. I've spent my life working towards getting the rights I deserve and now they're being taken away by some pro-conservative, narrow-minded administration officials."

What will be the effects of the dormitory bars closing? Many people will have to go into town in search of places to socialize and be subject to added dangers of traveling dark roads and unsafe walkways late at night. And how will the surrounding community feel about having a mass migration of loud college kids stepping over their front lawns and invading their traditional hangouts every night? The whole idea of forcing the student body into a situation where they have to frequent off campus bars is, to say the least, impractical and silly.

In the early twentieth century, a group of morally conscious arch-conservatives tried to make the world a better place by slipping a little amendment by a whole nation of people who either didn't really care, didn't think it was possible, or worst of all, were too lazy or apathetic to take the responsibility for doing something about it. Prohibition in the 1920's did little to strengthen the moral fiber. It caused many domestic problems, the worst being the start of organized crime. Although the amendment was eventually changed, it took a lot of hard work and different presidents to achieve any sort of effect. We've seen what prohibition did to a great country like America. Is there any doubt that prohibition at Stony Brook will be less disastrous?

Rally To Be Held On Res Life Policies

by Gregory Scandaglia

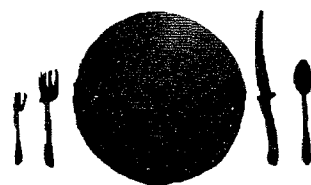
"— it is perhaps a sign of a more sober and career-oriented attitude on the campus these days that it has so far failed to produce any demonstrations in a student body once noted for its political activism" — *New York Times*

In the wake of the administration's attempt to reinforce certain sections of the Student Conduct Code, a demonstration has been scheduled for October 4th at 3:00pm inside the Administration Building. According to Ellen Brounstein, a member of the Polity Judiciary Committee and demonstration organizer, "it will be a demonstration against something that is universal to all residents on this campus. It will be against Residence Life's crackdown on students' right to control their own lives, against the poor living conditions for which we pay \$625.00 per semester, against the all talk no action atmosphere characterizing the administration's dealings with student complaints." Adina Finklestein, Polity President, also sees the need for the demonstration: "Residence Life is trying to make moral decisions for the students. They are creating loco-parentis status for 18-22 year olds. Instead of listening to the students they are increasing the communication gap. It's time we let them know how we feel."

About 1000 people are expected at the demonstration including all the members of the Polity Council. Once inside the Administration Building, Brounstein plans to have each member of the Council speak to the demonstrators.

Posters and banners are also expected to spread the message of the protest through the crowd. Through the Polity Hotline RA's and MA's have been notified and, according to Brounstein, "seem very anxious" to take part in the protest. Barry Ritholtz, Polity Secretary, said that the intention of the demonstration is to "confront Residence Life with a unified student body. It will be a show of force." Many feel that the student body is ready to speak out against what has been called a "crackdown on students' rights." Tracey Edwards, Polity Treasurer, stated that "RA's and MA's are almost unanimously against the idea of policing their halls. The students living on these halls realize this and will join in to put a stop to it."

Fred Preston, Vice President for Student Affairs, is skeptical about the effect the protest will have on Residence Life policy. "I can't depend on a rally to find out what students want. Significant improvements have been made since last year but they came about from students and administration working together. I go to the dorms directly and talk with the students. I sit in on Leg meetings where the students are included in the planning — that's the better model for improvement." Preston also questioned the reasons for the rally. "I don't really know where this 'crackdown' that has been spoken of really is. There has not been an increase in disciplinary action by our judiciary. I know we have a long way to go in improving residence life, but that we includes students and administration."



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will be awarded
for all events***

President Discusses Dorm Controversy

by Joe Caponi and Ned Goldreyer

In his two years as University President, John Marburger has witnessed the pool of student activism evaporate to the point where administrators can now walk across it with justly muted fear of concerted reprisals. While he openly regrets the absence of a responsive Polity, Marburger maintains we must stifle what little outcry we have managed to produce in reaction to the sudden policy changes on the part of Residence Life, regarding such changes more as "communication problems" than calculated restrictions.

As we sat waiting to speak with Dr. Marburger, reading copies of ARAMCO annual reports on his anteroom coffee table, he emerged from his office and ushered us in to sit around an oval conference table, topped by a small American Indian tapestry on which rested a Grumman ashtray.

Marburger spoke protectively over a broad list of topics, ranging across campus misapprehension concerning Dallas Bauman, the social and economic advantages of eating on the meal plan, blacktop and weed-boxes, dorm-bars, and Public Safety's ability to cope with the "horror stories" that are a part of daily life at Stony Brook.

His demeanor throughout the interview matched in scope the variety of subjects covered, one moment bouncing animatedly in his seat while at other points hardly speaking loudly enough to be heard.

Press: Did he (Dallas Bauman) initiate his approach of enforcing existing regulations on his own?

Marburger: Well, I didn't ask him to do it. And I don't know whether Dr. Preston didn't either. I haven't been involved with what the right strategy is with respect to Residence Life, except that in general I would support many aspects of that strategy as I understand it. After all, if you've got rules, if you don't like the rules, you ought to change the rules. I have requested that Dallas discuss all his ideas and his notion of using the residence hall people with the students dorm by dorm, quad by quad. Which rules make sense, which rules don't make sense and then you can consider making changes. If you have a sign on a super highway that says 25 MPH, you ought to take the sign down. . . on the other hand, if you know what the speed limit ought to be, you ought to post it and enforce it. I think that one of the motivating forces behind Bauman's general philosophy is that he felt that our rules were being enforced very inconsistently. There are some people really enforcing those rules and other people who are not. The ones who are enforcing get a lot of heat, and so what should you do, tell these people not to enforce the rules? I haven't been personally involved in working out some detailed approach to this, but in general I think he's (Bauman) getting more heat than he deserves for what he's done. There's been an overreaction to what he's proposed, and maybe a little willful misunderstanding on the part of the RA's.

Press: Well, some of the RA's feel they're being turned into police, and have been told that they will lose their positions unless they obey orders.

Marburger: I don't know precisely what they've been told. I'm not convinced that is an accurate reflection of the message. . . there's a whole contest here I think needs to be taken into account and that contest is very important, not just you do this or you lose your job, as if the *this* were a really heavy thing. I'd like to know exactly what they've been asked to do and whether it's really as onerous as they say it is. Knowing Bauman and what he wants to accomplish, I just can't imagine that some way of operating can't be worked out.

Press: Has anything been done to get to the bottom line of this?

Marburger: My understanding is that he has been spending a lot of time out there in the dorms within the last week ever since it's been clear to him there's been a reaction, and just talking with a lot of people, trying to figure out what the reaction is. I said, "Dallas, go out there and talk about it and find out what people are thinking and make sure they understand what we're thinking."

Press: He said during an interview that he has a "vision" for Stony Brook that includes stricter guidelines for behavior in the dorms.

Marburger: I am not familiar with what is going on out there in the dorms either. There are dorms where



"I want the rules enforced in a humane, wise, and tolerant fashion. Nobody's talking about going into dorms and stomping around in jack boots."

there've been no complaints by students, and there are other dorms where this is not the case, where there are tremendous complaints and behavior problems. Now if that is a result of inconsistent enforcement of existing rules, then I'm all in favor of being more consistent and, if necessary, that may lead to a stricter enforcement of rules. My thought is that you have to have some stricter enforcement just as a result of the change in drinking age. The governor's office is very interested in having it enforced. I know that if we don't take measures to do something about it ourselves then we're going to be in trouble; there are going to be external agencies that will put more heat on us to do something. So I don't particularly want to transfer heat but the operations that I now think are important to life in dormitories at this time which serve beer can lose their licenses just like that.

Press: Now that freshman dorms are no longer separate from juniors and seniors, how is it going to be possible to enact uniform enforcement?

Marburger: The living patterns are less relevant than you might think because it doesn't make any difference where the pubs are, people come to them. As far as consuming alcoholic beverages in your own room — that's no big deal.

Press: New York State law says you can drink in your room but not on hallways. And he (Bauman) seems to want it that way —

Marburger: Well dammit, we're obligated to enforce the law. See there's a danger in reacting too heavily to this too — on the one hand it's very difficult for us to say anything. Our job is to enforce the law. We sign a statement when we take these jobs that says we'll do that. On the other hand there's a lot of leeway on how you go about doing that, and I do believe that the rules we have on the books may have not been consistently enforced and we probably could have saved ourselves a lot of trouble if they were more consistently and indeed even more strictly enforced. Because where we had the problems is where they weren't enforced at all. So there's truth in the notion that a stricter enforcement of the regulations could solve some problems. Now I believe it's a mistake to react too strongly to a move of this kind on the students' part, because it tends to create a kind of polarization which leads to an "either or" enforcement of the rules, which I do not want. I want the rules enforced in a humane, wise, and tolerant fashion. Nobody's talking about going in there and stomping around in jackboots.

Press: Well, the students' reactions were precipitated by Mr. Bauman's comments, which were a bit black and white.

Marburger: Well OK, I think that Bauman's statements on this indicate that it's not that he wouldn't like to see the rules instituted in a wise way. Now I haven't talked with him about what he means by "enforcement". On the other hand I don't see the rules as being that restrictive and the kind of things the RA's are being asked to do aren't that big a deal, just to keep the RHD informed.

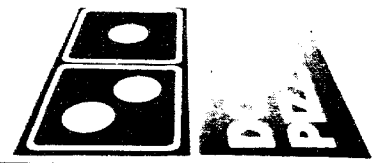
Press: Keep the RHD informed of what?

Marburger: Well, there are guidelines. In general the RA has a certain amount of discretion, too. I think this whole subject is one that merits a lot of clarification from Bauman. I would get at what he really intends to do. He (Bauman) tends to talk in a very theoretical way, the language he uses, the description of his conceptions are rather theoretical; I think he speaks abstractly and tends to speak in a way that doesn't make reference to the human side. On the other hand, when he acts his actions include the human side. And I think we've got a person who we have to learn how to communicate with and discover what he really means, and he's probably learning too, how to interact.

Press: He's a public official, therefore people are going to react to what he says publicly.

Marburger: Yeah, but not only that. In addition he's also a manager of a lot of people and he's learned how to deal with them too. I know he's learned something, and I expect the way he's going to translate his message is going to change, as a result of what he's learned. Maybe we should get back to the point — "is a more restrictive posture on the part of Res Life a good thing?" I would say that on the average we don't need it, but there are some instances, some cases where they need to be able to say that you've got this mechanism in place and bring it into bear, because there are some 6,500 people, 7,000 people living here on campus and they're not all well-behaved. There are some horror stories out there. There's exploitation, there's drugs, there's people making tremendous sums of money off

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President Speaks On Bauman, Bars,

of other people who can't afford it, there are people getting drunk, and being sexually exploited, all kinds of stories, there are people who kill themselves out there, and crazy people, you've got no idea! We've got people who just go nuts in this kind of life, there are terrible problems that just pop up statistically, that come up in connection with robberies, with people living in those kind of conditions.

Press: But Bauman looked at the situation and said "what can we do?" rather than seeing what's already being done. Marburger: I don't think it's too late for him to learn. His general philosophy is that we have some regulations that we're not enforcing consistently, let's be more consistent now. He hasn't said too much more than that — I don't think Dallas Bauman wants to march all the way to the dorms with oppressive measure.

In general, the written alcohol policy here is quite liberal; they're not really very heavy. Compared with other institutions, we're liberal and reflect the makeup of our student body and I'd like to continue to have that. I don't think we have to abandon that in order to have a more consistent enforcement of the rules. We'll wait a semester and if it looks like there's really injustices being done, then we'll worry about it but I don't think there's going to be injustices done.

Press: In a statement you made in October, 1980 you said you'd close the bars in dormitories and replace them with other facilities. Within three years, the bars have started disappearing but nothing's taken their place.

Marburger: What I said was that hard liquor would not be sold in the dormitories and that I wanted to phase out all bars in the dormitories while alternative bars were opened up. A bar in a dormitory creates a lot of noise and bother and there are people trying to study. I thought we could convert the unused cafeterias and other places and fix them up as bars. We haven't been able to do that because we just haven't got the money from Albany, and I think in that statement I coupled the closing of bars in dormitories with the opening of the other places and as long as the other facilities are not there, we are not going to close the bars. The bars are an important part of social life and you can't just turn them off and not have an alternative.

Press: Is an alternative being worked on now?

Marburger: Alternatives are being discussed but there are money problems.

Press: It seems that with all the people living and working here, one or two central bars would be extremely lucrative businesses. Would you consider a private company?

Marburger: Yes, but there's a lot of up front capital investment needed to make any place reasonable. The plans we have now were drawn up by FSA to develop the downstairs cafeteria in Roth into a rathskeller. There's another proposal to have a satellite union in another place, maybe Tabler. But these are not complete plans and there are hundreds of thousands of dollars needed to fix the places up. FSA could do it but right now they have to concentrate on the meal plan, and once they get larger numbers of people on the meal plan, then they can work on other things.

Press: What would happen if you received a lot of feedback from students in favor of keeping the pubs they have?

For instance, if the James College residents said they wanted their pub and that it wasn't creating too much noise where it was situated. . .

Marburger: But that's not true, I know it's not true. I've been there and it's not a good place to have a pub. In the first place it's not very big. I thought originally that it would be possible to make it (a central rathskeller) much more rapidly than has been possible. But the idea of having an outside company do it is interesting, and maybe FSA should be receptive to that.

Press: Where have the plans of Dr. Preston's committee on redesigning the Union gone? For instance, what has happened about turning the Bookstore into a rathskeller?

Marburger: That is very much under consideration. We have submitted in our budget for the last few years proposals to carry out those things, including moving the Bookstore to the library and opening up that space. But we don't have money to do that. Although the basement of the library was designed as a bookstore, it wasn't finished off. It still needs a floor and ceiling, lighting, and while that's not as expensive as, say, building a new building, it's still very expensive. I doubt that Barnes and Noble would be interested in doing that alone, but I would very much like to see them out of the Union, and have another alcohol-type operation.

"As long as the other facilities are not there, we're not going to close the pubs."

Press: Is Stony Brook being geared to act as the alternative to higher-priced private schools by increasing enrollment?

Marburger: Actually enrollment in the future is now projected to be much less than people thought it would be a few years ago, and we would prefer to have more graduate students and less undergraduates.

Press: Why is that desirable?

Marburger: First of all, because we are one of the four SUNY centers, and our mission is to provide opportunities to graduate students. The plan was for Westbury to be the major SUNY college on Long Island for undergraduates.

Also, in order to sustain the research faculty in the budgeting formulas, you need more graduate students because you get more credits for graduate students in the formula that tells you how many faculty you need than you get for undergraduates.

And you don't want too many undergraduates in an institution like this anyway, because you get big classes and you can't provide all the services, the advising, the recreation facilities, which are downgraded by too many undergrads. These are again quality-of-life considerations. So what we are doing is to continue recruiting and also to raise the admission standards for undergrads and to look at creating new strategies to get graduate students.

The objective is to project a high-quality image for Stony Brook and try to get more people interested in applying here.

Press: Are things like Residence Life, Public Safety, and the Alumni Asso-

ciation all part of that better quality image?

Marburger: Not necessarily. Those are three different things. The Residence Life thing is very complicated, as you know there's been tremendous focus on the quality of student life here, and while that may sound funny from the direction you are coming from, the Residence Life issue is definitely related to the quality of life in the residence halls.

Press: And part of Dallas Bauman's plan is to improve that —

Marburger: Definitely to improve the quality of residence life.

Press: Was he given carte blanche to decide what improving the quality involved?

Marburger: Well, that's right, well, not entirely. We did a lot of studies here which gave many ideas on how to improve the quality of students' life in the dorms, like detripling, which we've done, like improving the meal plan to lure people away from dorm cooking.

Press: Does Dallas Bauman have to report to you or Dr. Preston before he implements any plans?

Marburger: The responsible administrator for Residence Life is Dallas Bauman. He reports to Dr. Preston, who reports to me. Dallas Bauman has a good reputation and does have a lot of experience with large residence operations. And I do think that his picture of the kind of structure we need is a generally good one. So I'm still positive about what he wants to do and I listen very seriously to his recommendations.

Again, I'm willing to be more patient than you may be in relation to his initiatives and I think this will shake down into a very reasonable plan.

Press: Can we consider that a response to the Polity open letter that ran in the Press?

Marburger: That letter was a great overreaction. My response would be that that letter was an overreaction from a source that has many problems of its own. There are tremendous problems in Polity right now with which I have great sympathy. I don't think the reaction to those problems should be mixed up with the reaction to what I see as a relatively straightforward policy issue in Residence Life. My impression is that in that open letter many things were mixed up which shouldn't be, and I'd like to consider those problems separately and one at a time. Many things Adina says I totally agree with, there must be much more student involvement in Polity, that's one of the great weaknesses of Polity, that there aren't enough students involved in it and working on it. But we don't want to get involved in their internal affairs. I think Adina and some of her colleagues were disappointed that we did not get more involved. I don't want to get involved in distinguishing between the Judiciary and the Council, who we're going to recognize. There are a few well-defined issues in our relations with Polity and we are trying to take care of them as easily as possible. It would be a lot easier for everybody if Polity hired more professional people to do some of the jobs that you've now got volunteer student help doing. They've got a million dollar budget and they didn't spend it all last year, not by a long shot, and it's not because we froze their budget. When you've got that kind of budget, you're almost obligated to use some of it to hire people to manage the rest of it. Now Lew Levy

is fantastic; whenever he's been involved with getting the stuff we need together, things have gone smoothly, and Polity needs at least one more person like that just to handle the communications with administration and our bureaucracy. Anyway, I think they could save themselves a lot of trouble if they had more people to keep track of the money and take some pressure off of the student volunteers.

Press: You said before that getting people off dorm cooking and on the meal plan improves residence life but it seems many people think that dorm cooking is a great boon and that the cooking fee is arbitrarily high just to get people on the meal plan.

"I think that dorm cooking is one of the greatest inhibitors to an improved quality of student life at Stony Brook."

Marburger: I disagree strongly with that and I think you're definitely wrong on the price of the cooking fee, which does not yet completely cover all the costs of dorm cooking. I've looked at that myself and I can assure you that it would be much higher if the cooking fee covered the whole cost.

Press: That seems amazing.

Marburger: It seems amazing but it is very expensive. It doesn't cover the utilities cost for example, it doesn't cover the cost of repairs in the plumbing. The plumbing was never designed for the amount of grease that goes down.

It doesn't cover repairs to the electrical system. Figure out how many people you need to carry out the garbage, what, three times a week and to take the cans out to the dumpsters and carry them back and just that is a lot of money, and then you add the cleaning of hundreds of stations. This is very personalized garbage collection; there is no garbage collector in the world who would come into those lounges and pick up the garbage and take it to the dumpster. Let's get off of that because I think you're just wrong when you say that the cost was designed to make the meal plan attractive.

I think cooking is a bad deal and that everybody should definitely go on the meal plan.

We're not going to turn off dorm cooking. I believe in plurality, a lot of people like to cook, and we will probably always have cooking at Stony Brook but I strongly disagree that it's a good thing. First of all is the time. The time is enormous if you cook your own meals. You have to buy your food, put it away, cook. . .

Press: That's part of being in the real world.

Marburger: But not while you're in college. I feel that you're investing four years of your life here; you've decided that you're not going to live like everybody else lives. You've decided to commit yourself to a certain kind of life for four years and really soak it all in. You can learn in one week to cook for yourself. If you add up all the hours you spend preparing, cooking, and

and Bureaucrats

cleaning up, all things you don't have to do if you're on the meal plan, and basically those are hours you are paying for out of your college career in which you are not able to do things other people at other colleges are doing.

Press: Is this college offering those other things?

Marburger: First of all, there's just the straight-out things already available that people don't take too much advantage of, including studying and extracurricular activities. If you have your time split between (sic) studies, maybe athletics, maybe some student government or something like that and cooking, you can't do them all, so which one do you turn off? I think that dorm cooking is the grave contributing factor to the problems that people have in participating in student government and other extra-curricular activities, not the short semesters.

Press: However, the meal plan, which costs over \$600 a semester. . .

Marburger: I feel that the meal plan is a pretty good deal, and it is not expensive, the meal plan per meal is relatively cheap, and you are guaranteed. . .

Press: Per meal costs are deceptive.

Marburger: Yes, but you've got a meal plan now that gives you a kind of balance, and every semester the number of features that allow you to take full advantage of your money is increasing. You can eat where you want, at any time you want, you can use that card to pay for all the meals you eat. I agree that the meal plan could improve, but that's the objective.

Now I've just talked about one aspect, the time aspect which I consider to be extremely important and a big problem of student life at Stony Brook.

Press: We just mentioned the financial problem. . .

Marburger: Financial part, too. I think that the meal plan is reasonably priced. You can go to other universities and look at other meal plans. Or even if you cook yourself, you incur a lot of expense. I think that dorm cooking is one of the greatest inhibitors to an improved quality of student life at Stony Brook, to social life to extra-curricular activities, and to student government. It is a very serious problem. I don't want to force people off of it. I want to make an alternative that's good, and don't give me this stuff about using the cost of the dorm cooking plan to do it.

Press: Why do you think students go off the meal plan?

Marburger: I think one of the main reasons is the perception that it's cheaper to cook and that there's less out of pocket money if you do your own cooking.

Press: As one who did it, last year, I saved \$300 and . . .

Marburger: You saved \$300 and you lost 300 hours at least. . .

A second reason is that there is a certain kind of social maturing that takes place when you are with larger numbers of people, and have exposure to large numbers of people. Now, eating in a huge hall with tables lined up like a barn is not ideal for social interaction, but at least the people in that situation get out, have an opportunity to meet greater varieties of people. I would like to see a greater variety of eating situations here. Most colleges have fraternity houses, eating clubs. . .

Press: Do you want to see frats on campus?

Marburger: I'd love to see it, really.

Press: Are you doing anything to encourage frats and sororities?

Marburger: I can't say I'm doing anything to discourage them.

Press: A lot of people are upset over the renovation policy being carried out, by laying blacktop and concrete boxes of weeds around the campus.

Marburger: I know and I don't have any defense. Vice President (Robert) Francis (of Campus Operations) feels as badly as I do. The plan was turned down a number of times before it was finally sold to the planning community. I only wish there had been a greater involvement on the part of students, but there hasn't been that kind of community feeling here in a while.

Press: Do you think that's been the student body's fault?

Marburger: You obviously can't say "okay, it's their fault; it's their problem", because you can't and you don't want to create that kind of adversarial relationship. There are so many variables and contributing factors to each situation.

Press: There's supposedly construction plans for a 400 person apartment complex and a new field house.

Marburger: As far as the field house goes, the main thing that's held up construction has been interest rates. . . also a little politics. The same of course is true for the apartments.

Press: How did you feel last year when Public Safety held their impromptu press conference (with WABC-TV) to say they couldn't handle the violence on campus without guns?

Marburger: Public Safety misrepresented the crime problem on campus. There is no need for unrestricted gun carrying, but I would not be against arming in special cases, such as in the transference of payrolls, where outside the University it is standard practice. Public Safety has other internal struggles it has to work out first. College campuses attract aberrant individuals who might seek to satisfy their needs here, and we have to find some way to deal with that effectively. I never want a situation where you gave everybody a gun and, as I said, there may arise circumstances where officers feel their lives are in imminent danger. This is something the University community ought to debate so I really don't want to say either way. I'm open-minded.

Press: Has there ever been a clear definition of what Jim Black (Vice President for University Affairs) does for Stony Brook?

Marburger: Certainly. In private institutions he would be called something like Vice President for Development. Since he's been here the amount of money we received from private sources has doubled. He's in charge of general fund raising. . .

Press: What do you think he felt regarding the article in the Times that quoted the Press' statements on Bauman's new policies?

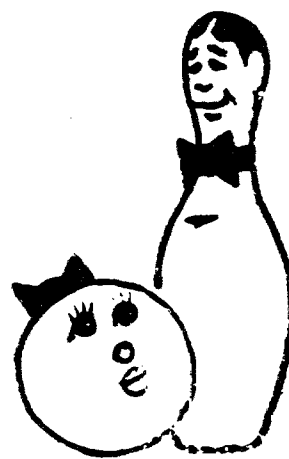
Marburger: Black would be happy because his constituency would see that as a positive advantage. Students have a lot more opportunity for that kind of influence than they take advantage of.

Press: How do you view compliance with Reagan's order to hand over the names of students receiving financial aid so those who didn't register for the draft can be screened out?

Marburger: Well, we have no choice but to comply and basically I see this as just another financial aid restriction.

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Open Bowl				12:00 6:00 PM		Bowling Lessons
				3:30 Commuter League		
7:00 Dorm League	5:30 Faculty League	7:00 League	RESERVATION	6:00-9:00 Candlelight Bowling	Open Bowl	Staff 7:00 Family League
ARC 9:30 Sanction League	9:30 League	9:30 League		Open Bowling		9:30 Open Bowl
					Closing	

LEAGUE APPLICATIONS

Name _____
Campus Address _____
Phone _____
Home Address _____
Phone _____

LEAGUE DESIRED

Number according to preference ☐ 1 ☐ 2 ☐ 3

TIME: 7:00 ☐ 9:30 ☐ 3:00 ☐ 5:30 ☐

DAY: MON. ☐ TUES. ☐ WED. ☐ THURS. ☐ SUN. ☐

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Teamates (if any)

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Campus Is Going to P.O.T.

by Ellen Brounstein

This is in response to the coverage of "Student Protest Dorm Conditions" on page one of Friday's *Statesman*. The article made it sound as though the students present were only interested in oven racks and bathroom doors, a situation that could not please the administration more, as these are issues they can do something about. But these issues, although they are major problems, are not the real root of the difficulties, or the protest. The real root of the problem is that students should be allowed to control their own lives, and the administration should concentrate on providing residents with a safe, decent place to live for our \$625.00 per semester housing fee, and our \$65.00 or \$100.00 per semester dorm cooking fee. Currently, students *aren't* allowed to control their own lives and administrators *aren't* concentrating on providing residents with a safe, decent place to live.

The history is very simple. Before 1976, there were no Residence Hall Directors (RHD's). There were Program Coordinators who helped coordinate activities. The RA's, MA's and college legislatures ran the dorms. In 1976 the RHD program was instituted, and this was the beginning of the erosion of students' rights to govern themselves. As early as 1980 there were "laws" on the books concerning curfews for parties, and RA/MA's enforcing rules and regulations concerning marijuana, but they were not strictly enforced. But since 1980, not only has there been a crackdown to enforce the rules and regulations, but something else has happened - the quality of our housing has deteriorated, and our

room rent has increased \$300.00 per year, to \$625.00 per semester.

For a 6 person suite, this amounts to \$974.50 per month rent for a three bedroom apartment with no kitchen facilities, for which they pay an additional \$97.50 per month. They have no tenant rights, can be relocated at any time by Residence Life, and often live in roach infested housing, with leaky plumbing, little or no heat, and broken or non-existent furniture. So if you were living under these conditions, what would you do? Complain?

So one goes through the myriad of channels which make up the bureaucracy called Residence Life, the "communication network" set up to listen to all the problems of the residents. Well, for at least three years now we have complained to any of 28 RHD's, 6 Quad Directors, 4 Assistant Directors, an Associate Director and a Director of Residence Life, all hired to make the residence halls run smoother. We have seen committees formed, read booklets printed, listened to speeches, and asked questions. We have been told of budget difficulties, yet have seen the University spend money on trees, bushes, and flower beds for the academic mall, spend money on gardeners who maintain the new foliage, and we continue to live with roaches. We have yelled and talked, and Residence Life and Student Affairs, the office in charge of Residence Life, have heard us. This is the problem - they've only *heard* us, they haven't really listened. Or maybe they have listened, and just don't care!

On Wednesday, September 22nd, 50 students got fed up with the talk, the excuses, and the promises, and in a small demonstration forced Dallas Bauman, the still new Director of Residence Life, and Robert Francis, the Vice-President for

Campus Operations, to hear their grievances and their concerns. But they couldn't force them to listen! Sure, in a month Benedict E-2, and the administration will be very satisfied that they heard complaints and were able to help students, hopefully quieting the students for a while. But why did it take 50 students protesting poor living conditions to make them notice the problems? And what happened to Student Affairs? Fred Preston, the Vice President for Student Affairs, didn't show up at this protest to hear the students complain about student life on this campus. *Statesman* didn't even mention that *no one* from Student Affairs showed up at the protest. What's wrong Fred, isn't your office concerned with the cries of 50 students? It didn't appear that they were. The protestors stood in the lobby underneath your door yelling and chanting - didn't anyone in Student Affairs hear them, or have they managed to block out the cries of students? Maybe 50 students wasn't a large enough number, maybe 100 students have to yell together to be heard. Maybe 1000!

Robert Francis is quoted in the article in Friday's *Statesman* as saying he's pleased that communications are open and that students will see results within a month. Sure, they'll see results in their specific maintenance problems, but these are campus-wide maintenance problems. Won't the entire campus see the results? They also had grievances that were not maintenance related. Dallas Bauman - what results are we going to see from your office? Students at the protest last Wednesday wanted the right to govern themselves, and the right to take part in the decisions and the policies of Residence Life. They wanted the college legislatures

of each building to decide curfews for their parties. Students are adults, and old enough and responsible enough to decide for themselves what time to turn off the music so as not to disturb those sleeping or studying. The protestors wanted Residence Life to stop asking RA's and MA's to act as policemen and narcotics officers, and let them go back to organizing counseling peers, and encouraging a community atmosphere in the dorms. What is your office going to do about these complaints? Are you going to show us results too?

The protestors were mad because students aren't a part of the decision-making process in Administration. They want to be part of the team, to be allowed to take an *active* role in determining policies that directly affect their lives. We as students, must *make* this happen. We must stand together to make the administration listen. We have listened to their talk and their promises, and are not satisfied that they understand that our priorities concerning money, budget, social rights and maintenance issues, should be *their* priorities. They are here for us.

As students, it is important for us to stand together. On Monday, October 4th at 3:00p.m., let's make the administration listen. They have forced us through their actions (or inaction) to band together and demonstrate. Maybe Fred Preston isn't impressed with 50 students, but can he turn his back on 1000? Come to the lobby of the Administration building at 3:00p.m. on Monday and make Fred Preston and Dallas Bauman listen to *our* priorities, and make them their priorities. If we band together and they don't listen, maybe then it will be time to replace them with people who will!

The Campus is going to P.O.T.

***Protest our Treatment
by Administration***

***Monday, October 4th 3:00pm
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at 7:00 PM

and

"The Conversation"

at 9:00 PM

Thursday, Sept. 30 in the Union
Auditorium

ADMISSION IS FREE

Feminist Professor Speaks on Military

by Ron Dionne

Sheila Tobias, co-founder of NOW, author of *Overcoming Math Anxiety*, and professor of political science at the University of Arizona kicked off last Wednesday night the fall series of talks sponsored by Stony Brook's Arms Control, Disarmament and Peace Studies Resource Center. Her topic was "Women and the Military", but her manner, preceded by an anecdotal introduction by Lester Paldy (co-founder of the Center and Dean of Continuing Education), defused for the most part the potential explosiveness one might anticipate in a talk by a feminist about the military. Emminently credentialed, but perhaps too "liberal" for some tastes, Prof. Tobias aptly filled the need for a woman speaker in a semester-old series so far populated only by men, and sponsored by such a non-doctrinaire, decidedly low-profile organization as the Center.

Prof. Tobias described to a group of thirty to forty people what she saw as a possible role in the arms debate which would be uniquely suited to women. Since the arms race is very much a man's game, with men designing the weapons as well as strategies detailing their use,

concerned women could turn to common advantage their unchosen role as outsider to this very masculine game of competition simply by asking questions men are "socialized" not to ask. The "woman as demystifier or discloser" could challenge assumptions and generally be more honest about the inability to understand the implications of comparative amounts of megatonnage, for instance, because we live in a culture that discourages the admitting of ignorance by a man. Tobias sees the inability or unwillingness of the Reagan administration to settle for nuclear parity with the Soviet Union as a logical outgrowth of the socialization of males in western society to win and be best at any cost.

The prerequisite to the assumption of this role is a lot of study and self-examination. Tobias realizes how difficult it can be for feminists to adapt their priorities in such a way that places the fight against sexism in everyday life second to a political struggle in a man's world. But she believes that she has come up with an acceptable synthesis, utilizing the balance of power created by sexism which casts women in the role of outsiders, which avoids some of the mistakes feminists made in the sixties. One of the most successful women's action groups, the Women's Strike for Peace, commenced in 1959 in reaction

to nuclear atmospheric testing and the fallout that came with it. In just four years the group succeeded in pressuring into existence a national above-ground testing ban. But then the Strike for Peace disbanded. Tobias attributed this to the fact that their effort was a traditionally motherly one, that they were concerned with the birth-defect-causing strontium-90 contained in the fallout from bomb tests. They made the mistake of perceiving their struggle as one over a pollution issue, failing to see that it was ultimately a disarmament issue.

On the other extreme, Tobias gently took to task radical feminists who in more pointedly anti-arms demonstrations, took part in such actions as sit-ins on the steps of the Pentagon, weaving huge strands of yarn like webs across entrance ways, forcing the police to actually cut their symbols with scissors. The fault there, as Tobias sees it, is in a kind of assumed moral superiority, which can only alienate the ignorant male and further isolate women from a struggle they can conceivably play an important role in.

So, Tobias admits, feminists are in a situation today similar to that of their sisters a little over a hundred years ago. When blacks were given the vote in this country, the right was extended to "the Negro male". While some feminists could

not bring themselves to protest this important step in black history, others were understandably galled to see that sexism cut across even racism, and that women were of course to be the last to get anything. Today, instead of being passed up in favor of another social group, women are confronted with a world run by men with the power to destroy it, and something has to be done. Sexism, if not demoted, by necessity must at least be combined with the nuclear arms race as forces to be fought against.

The ultimate role for feminists in this struggle, once sufficient knowledge about the politics and technology of the arms-race is acquired, is to be objective, to "tease out" from policy predicaments and technical difficulties those elements with which men cannot deal because they've been socialized not to admit weakness. Use of the traditionally female — in fact, intrusion of it — into the public debate, Tobias hopes, will mitigate a prevalent (or at least too powerful) world view that is "incompletely human because it is too male." Tobias sees the Congress as the only feasible place to introduce such a debate; enough noise from constituents must have an effect on men and women who have to ask those constituents to give them their jobs back every two or six years.

On the Trail of St. Genaro

by Gregory Scandaglia

As I turned the corner off Canal St. to begin my trek through the feast, I began to wonder what type of fellow this St. Genarro really was. I knew that a biography of his life would not help me much because historians recount lives much the same way they recount wars or famines: impersonally. I was not concerned with his date of birth, date of canonization or the date on which he died. Instead, I wanted to know what he was really like, what he liked to do. All too often biographers ignore these details when dealing with men of such high stature. (For example, of the countless biographies on Harry S. Truman, not one mentions his passion for Japanese cooking.) In order to discover some of the more intimate facts about St. Genarro, I decided to observe the feast itself. I deduced that a feast held in St. Genarro's honor must reflect some aspects of his life.

The fact that we have peppermint candy canes and spruce pine trees instead of butterscotch canes and weeping willows on Christmas, for example, is an indication of Jesus' own preference. With this idea of seeing the real St. Genarro in the feast, I began my observation.

The first bit of information I gathered was the fact that St. Genarro lived in Italy. The clues were obvious. Besides the red, white, and green flags waving everywhere I noticed that Italian was spoken more commonly than English amongst the holiday's participants. Most revealing of all, however, was the feast's location, New York's Little Italy. Since no saint of the past or present has ever been a New Yorker, it became safe to assume that St. Genarro was Italian-born.

Equally easy to discern from the celebration was St. Genarro's favorite pastime: feasting. Needless to say, this was the main focus of the tribute. In symbolic praise to St. Genarro, thousands

of people stuffed themselves to the eyebrows with the "great feaster's" favorite dishes.

Heading the list of his favorite foods is the sausage and pepper hero. On both sides of each block of the feast, makeshift altars were set up where pounds of sausage were sacrificed to feed the eager crowds yearning to partake as their patron had done so many centuries ago.

Almost as common were those fried balls of dough known in Italian as zeppoles. St. Genarro must have adored these tasty pastries because for each block of the feast, at least two booths pumped out scores of zeppoles. These booths, known as zeppolerias, stood as living tribute to St. Genarro's sweet tooth.

Finally, I learned from the feast that St. Genarro must have taken great pleasure in squandering his money. Second only to feasting, squandering was an incredibly popular means of

giving praise. One could squander his or her money on a variety of no-win propositions. In fact, the sponsors of the feast encouraged this type of worship most. Wheels of fortune, blackjack tables, and the standard list of carnival games all did justice to Genarro's memory. He loved to squander and so money was squandered in his honor.

As I arrived at the corner of Prince St., the feast's end, I felt as though a gap still existed in my knowledge of St. Genarro, the man. I had learned quite a bit, but not yet enough to make him real. Perhaps this itself is the meaning of the feast, this want of knowledge, this hunger that no zeppoleria could satisfy. And so I wander on, seeking out identities of men like Genarro, Valentine, Patrick, and Arbor, men to whom we have dedicated days that we may come to know the might of their deeds, and recall the days when once they too walked among mortals.

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Beyond the "Valley Girls"

by Kathy Esseks

Oh my God, it's like, the new Zappa album, *Ship Arriving Too Late To Save A Drowning Witch*. I mean, like, I'm from, like, a really good part of Riverhead, and the only guy I knew who listened to Zappa played the tuba and really weird. I mean, like, do you listen to Zappa? I wanna meet some people who do (please reply in *Statesman* personals) because Zappa is so bitchin, y'know? I am so sure totally. Anyway with all due respect to Ondrya and all her problems, the album is diverse and bizarre in the honorable Zappa tradition.

Art rock is often a nasty word to apply to a group. People call Yes, Genesis, ELO, and Queen, among others, Art rock in a catty, supercilious tone of voice while they sit home listening to records of dishes breaking. Not to say, of course, that any of the above-named groups or china-shattering music is bad or undesirable or anything. We all have our preferences which some of us might become physically violent or verbally abusive in order to defend. No matter, Frank Zappa has been described as Art rock by the powers that be and I'm not one to quibble.

What is Arty about it? Classical touches and derivatives make ordinary

rock into Art rock. Classical music forms recalling the sound of an orchestra, long solos utilizing more instruments than a guitar, things like that. Art rock is supposed to be more high-brow than other types of rock, which means that if you play Yes albums you are entitled to turn up your nose at people who listen to the Stones and who are hopelessly plebian. You can be a snob.

Since this is an article about Frank Zappa, let's say no more about Yes and let's also say that I wouldn't put Mr.

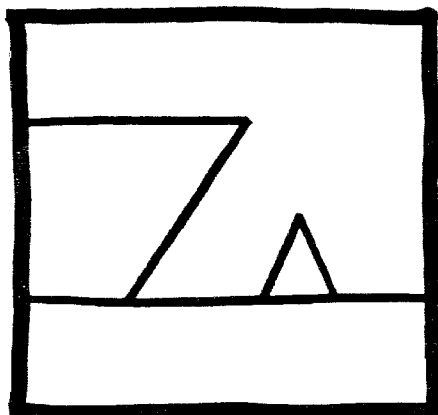
Zappa in the same category at all. He favors long instrumentals which are non-repetitious and entertaining. The Zappa sound is quite distinct- Halloween-tinged synths and vocals. His lyrics are extremely unusual and surprising, and, during the afore-mentioned instrumentals, Zappa has things in common with King Crimson and such. Art rockers unite!

The album: "No Not Now" is the lament of a trucker who is driving string beans to Utah and having a tough time of it. Apparently there's this girl he has

his eye on who is saying no, not now. As we progress she changes her mind, so everything is all right. If you haven't heard, "Valley Girl" is Zappa's daughter, Moon, improvising dialogue about the life of a Val Encino, California and speaking in the most obnoxious affected prep-school voice. Hysterical, no? , but you can get too much of a good thing. "I Come From Nowhere" is an indictment of those who smile. Really. "Drowning Witch" is wonderful, an adjective that is normally associated with art history courses. It's a discussion of how this poor witch, who drowned while swimming out to rendezvous with a Merchant Marine, will get radiation sickness from all the nuclear waste Americans dump out at sea. Pretty good, huh? Then we have a long instrumental called "Envelopes." "Teen Age Prostitute" is a quick, grimy description of what it's probably like to be one.

Zappa is not the sort of stuff to play as background music while you read *The Deerslayer*, since both demand full, undivided attention the record for positive reasons, the book for extremely negative ones. *Ship Arriving Too Late To Save A Drowning Witch* is entertaining like a three-ring circus, displays excellent musicianship, and even adds the odd bit of social commentary, in an ironic vein, which is all the rage these days.

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Theatre

Royal Shakespeare Company Performs On Main Stage

by Blair Tuckerman

Audiences last Wednesday evening were treated to a rare display of British theater at the Fine Arts Center on Mainstage. Estelle Kohler and Bill Homewood, two actors from the Royal Shakespeare Company, performed their own original production, of *Shakespeare Lady: The Life and Times of Fanny Kemble*. Frances Ann Kemble an English actress in the 1800's playwright, poet, and author of reminiscences about her life in the theater, came from a theatrical background which included her aunt, the acclaimed actress Sarah Siddens, and John Phillip Kemble, an actor and manager of the Drury Lane theater who was an uncle of Kemble's. Her father Charles Kemble was also an actor and the manager of the theater at Covent Garden.

Kohler plays Kemble throughout the show and Homewood takes the part of the narrator and plays Kemble's father, uncle, husband and various other actors and friends in Kemble's life. The production opens with Kohler as the aged Kemble, sitting at a desk reading from her memoirs. Then the audience is introduced to a young Fanny, reluctantly about to begin her career in the theater. Her father has prevailed upon her to play Juliet in his current production of *Romeo and Juliet*. He needs a "big hit" to save his theater from financial ruin, and hopes that his daughter will prove to be enough of a box-office draw to re-establish Covent Gardens prosperity.

Throughout the first act we watch Kohler and Homewood enacting scenes from the young Kemble's life. Kemble does indeed prove herself a success in *Romeo and Juliet* and from then on is regarded as an actress of considerable standing. We are shown glimpses of periods in Kemble's life; through re-enchantments of roles in various Shakespearean plays and a very stylized period piece *The Hunchback*, written by James Sheridan Knowles especially for Kemble. While on a tour of the United States in 1832 with her father, Kemble meets her future husband Pierce Butler. Butler was an American Southerner and slaveowner who had very definite ideas of

propriety and the status of a wife in a marriage. He tells Kemble that their relationship would run smoothly if she would just "submit your will to mine." Towards the end of Act I Kemble makes the decision to leave Butler and return to England. Unfortunately she must also leave her two daughters behind.

Act II traces Kemble's return to the stage and the beginning of her writing career. Kemble had also become active on movements to abolish slavery. She had been horrified by what she saw during her marriage and her time spent in the American South. The fact that her husband was a slaveowner, and the way in which he treated his slaves had always been a sore point with Kemble.

Kemble had many illustrious friendships in her life with men such as Henry James, Walt Whitman and Alfred Tennyson. Another famous man of the period whom Kemble knew but did not always get on with was the British actor, Charles Macready. Kemble relates of being on stage with Macready during a rehearsal "He comes on in the middle of a soliloquy [of Kemble's] and goes off in the middle of a speech to him!" Kohler and Homewood do a comic bit (Homewood playing Macready) where each have their backs to the other and are reading from their journals-comments on what it is like to act with the other. Neither is very flattering, needless to say.

The performance contained many humorous points like the one mentioned above. Homewood did an admirable job of playing many varied characters. Macready was stuffy and pompous and very amusing. Butler was an upright, stiff patriarchal figure. Homewood did some amazing things with his voice. Here was an English actor putting on a Southern accent, a Brooklyn accent and a plain old American accent. Homewood also played the guitar and sang English and American folks songs of the period. He had a very melodious voice and the accompaniment made a nice touch.

Kohler was a very appealing Kemble. Though this actress must be in her late 30's, she had the wide-eyed look and youthful quality of a woman who is continually aware of her life, its events and the people around her.

Kemble is portrayed by Kohler as a woman who was constantly experiencing emotional growth. Interestingly enough, though Kemble was esteemed as an actress by her public and peers, she never truly enjoyed acting. "Acting is the lowest form of art, if indeed it is art at all!" cries Kemble in a fit of exasperation.

This production was definitely an actor's dream, as far as having every "finger in the pie." As well as writing the material and performing it, these two versatile actors directed themselves. The blocking was simple and basically utilized only a small part of mainstage. The set was simply a rug surrounded by an armchair with a table next to it, and a desk and chair in the corner. The sparseness of the set allowed the audience to use its imagination to visualize the actors in all varied settings. The lighting was also simple yet effective. When Fanny was alone on stage at Covent Garden reciting one of Juliet's monologues, a bright spot light shone down on Kohler's head, while the rest of the stage was blanketed in darkness. Each actor wore the same costume throughout the show, adding at times a hat or apron. Here too, the audience was given a chance to utilize their imagination.

All in all, the production was very enjoyable. While this was not an enthralling evening of theater, it was an entertaining one. Kemble was certainly an unusual and interesting actress and woman. The actors seemed to be genuinely enjoying the work they were performing and the audience responded to their mood. For this reviewer, the high point of the night came when Kohler performed a scene from *As You Like It* and read all three parts herself; Celia, Rosalind, and Orlando. Kohler was able to make the characters very different by changing facial expressions and pitch and tone of voice.

The most worthwhile thing about the evening was being able to watch two highly trained and talented actors practicing their craft. Many audiences members remarked upon how beautiful Kohler and Homewood's speaking voices were. Their diction and projection were impeccable.

Home Hits Home

by Jackie Azua

Home is no given haven. It must be earned, and only after we experience various trials and hardships do we at last realize where home is. That is what "Home", performed by the Black National Touring Company at the Fine Arts Center last Thursday night was all about. Samm-Art Williams portrayed Cephus Miles, a black farmer from Cross Roads, North Carolina in the late 1950's. From his pastoral life in Cross Roads, Cephus is drafted into the war and subsequently imprisoned for refusing to kill. Once he is released, Cephus heads to the big city.

The people he meets in his travels are created by two women, played by Elizabeth Van Dyke and Nadyne Cassandra Spratt. These actresses recreate Cephus' experiences by portraying the characters of school teacher, drug addict, social worker, hooker, and many more.

Considering that the cast is only three people, one would think that the set design or costuming should be very elaborate, bringing to life the vivid, sensitive, and humorous experiences of Cephus Miles. But the scenery, props, and costuming were quite simple yet precise, as was the cast. The scenery, designed by Lew Harrison, consisted of three vegetable crates, and a rocking chair. With only these on stage, the players utilized their space well. There was a serene blue backdrop onto which were superimposed images of clouds, skyscrapers, and a city fire escape to suggest each changing environment.

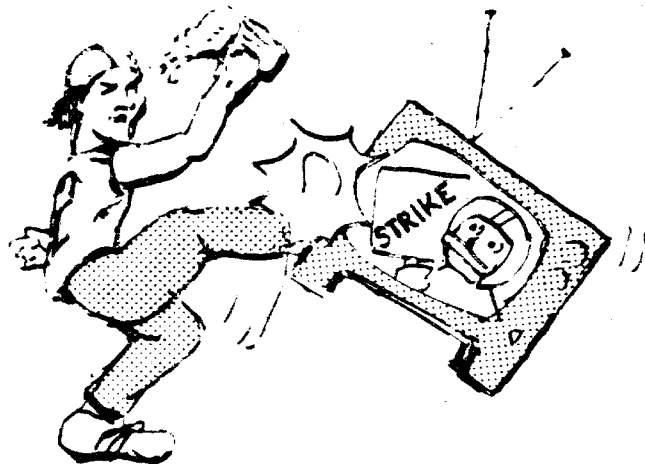
The costumes designed by Rebecca Senske were also simple. The women had one costume change and Cephus had none. Yet, combined, these women portrayed about thirty different characters (men as well) using only one

piece of clothing and many hats to jump from character to character. Again, the costuming was unique, simple, yet precise.

Through the direction of Woodie King Jr., the characters were conveyed using strong body language and stereotypic characterizations. For a scene where Cephus meets up with a drunk, Spratt affected a very husky, slurred speech and a hunched over stance. She had all the mannerisms of the stereotypic drunk. Spratt was exceptional in portraying and capturing the true essence of each personality. She expressed a powerful sense of self and energy on stage, making all the characters she portrayed merely other facets to her personality. I never stopped believing. Van Dyke was weaker in delving into her characterizations. She always left me wanting more. But her main character (Patty Mae Wells, Cephus' girlfriend), was performed with a soft sensitivity. Finally, there was Samm-Art Williams, who is also the playwright. I must say Williams was the weakest actor. He was at times stiff and uneasy on stage. Williams played Cephus one dimensionally and showed little character development as he went from one learned experience to the other. But, Williams is a huge awesome man of six feet six inches with a wide-eyed vulnerable face that made him believable and touching as the farmer.

Overall, Samm-Art Williams brought a strong sense of religion, being black in a white man's world, but more so the love of working the land through his writing. There are many references to smells, sounds, and his creator. One beautiful moment was when Cephus said, "When you squeeze a plant in your hand you can feel the heartbeat of God." For me, that line says it all. Three cheers for the Black National Touring Company!

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Twin Tunes

Thompson Twins Make Promising New Release

by Bob Goldsmith

When the lists of best records of 1982 are compiled, *In the Name of Love* by the Thompson Twins will probably not appear too often. That's unfortunate because *In the Name of Love* is one record that deserves to be heard, not overlooked. But the latter is the fate suffered by too many good records which can't be conveniently slotted into any one musical category.

The Thompson Twins (actually there were eight of them, none named Thompson and not a pair of twins to be found when this album was made) have surely caused a few cases of confusion by crossover with their first American LP. In the Thompson Twins' case, crossover is not a timid leap from column A to column B but a veritable swagger through almost a dozen different ethnic menus. If that line of simile gives you indigestion we could compare the Thompson Twins to an ambitious but overeager college student who loads down one semester's schedule with about 27 credits. To their credit, the Thompson Twins pull it off with flying colors and with nary a ghost-written term paper or sleepless night of cramming in sight. On one side of the album one hears course offerings in reggae, funk, dance-rock, calypso, Tibetan llama music, you name it.

In the hands of most groups such an array of stylistic challenges would result in an end product sounding like an aural equivalent of Frankenstein's monster with spaghetti for a nose and mellotrons for toes. In other words, a horrendous mish-mash of musical forms with clashing styles inappropriately grafted on in all the wrong places. You've heard that type of thing: it happens when Johnny Mathis attempts a reggae song or Chicago a punk song or when Styx tries to make any kind of a record.

Fortunately, the Thompson Twins have none of these clumsy tendencies. Whether they are using reggae rhythms on "Runaway" or funk textures on "Make Believe (Let's Pretend)", the group skillfully incorporates the elements they choose into a cohesive sound rather than creating a series of garish mutations. That



sound features two items as unifying forces. A dry, somewhat resigned typically English vocal style is combined with a spare, arching guitar sound projecting the illusion of a fierce battle with arrows and other missiles flying overhead. If one had to pin a label on the sound as a whole, the term dance-rock, inadequate as

it is, would have to be used. But this stick-figure of a classification is fleshed out by such things as thick, loping bass lines in "Make Believe (Let's Pretend)" and "In the Name of Love" and colorful keyboards which range from shiny, disco-like polish on the latter song to calypso-like bounce on "Good Gosh".

"In the Name of Love" is probably the song you've heard if you've heard anything from the LP. It was a disco and dance club smash as well as a big favorite on urban contemporary radio in the early summer. There have been a number of songs such as "Tainted Love", "Don't You Want Me" which recently have been breaking down the barriers between previously incompatible types of dance music. None were better than "In the Name of Love" which is almost a paragon of what a good dance song should be. It boasts a clean, uncluttered groove, tantalizing percussion, up-front vocals and one of the hottest of breaks to grace a DJ's turntable this year. Near the end of the song as the tension is building and more effects are being thrown into the mix, everything suddenly drops out save the synthesizer intro. The effect is that of a tidal wave washing over and cleansing the sound - pure dancer's euphoria.

Admittedly, the title track is the album's highlight but every other cut stands up on its own. Not all the melodies are killers but each makes its point after a couple of listenings. "Bouncing", "Just Another Fantasy", and "Living in Europe" are frenzied rockers, "Runaway" is lively reggae, "Fool's Gold" and "Good Gosh" have a jumpy Caribbean feel and "Make Believe (Let's Pretend)" is subdued but effective funk. All in all there is not a stiff in the bunch.

In the Name of Love is for anyone who likes the new English dance sound and also for those who need something with a harder edge than the ABC's and Duran Duran's of this world. Although the Thompson Twins have shrunk from eight to three since the release of this album, they have left behind a record that demands to be heard.

Johansen Hits the Union Auditorium

by Kathy Esseks

The Stony Brook Union was unusually crowded last Friday evening, a departure from its normally empty existence at the start of the typical Stony Brook weekend. The cause for congestion was David Johansen's two sell-out shows in the Auditorium, more than enough reason for anyone to stay on the campus on a Friday night. Arriving onstage a trifle late, Johansen saluted the audience and launched into "Here Comes the Night", starting the night off with an appropriate rush of energy.

It took a while for the crowd to warm up. Understandably, it was early in the evening, dinner was still digesting, the cares of the day were hovering at the edge of consciousness. After "Here Comes the Night", Johansen did "Funky But Chic", "Heart of Gold", and two others before people really began to get into the party spirit.

Johansen comes across better in person than on record. The songs are rowdy, bar-party anthems that gain a lot from seeing Johansen strutting his stuff. "Funky But Chic", for instance, sounds very noisy on the album, with muffled vocals and a general instrumental roar; live, the song achieved a clarity of meaning at least, if not of the actual lyrics. The sound was loud, to understate the case, because the more-decibels-the-better is usually the popular sentiment in regard to concert mixes. The point is debatable though, but in any case extreme loudness hinders a careful analysis of the music. This is to say that Johansen's five piece band was not out-



standingly bad and might have been incredibly good, but my ears were in a state of shock and couldn't tell.

Midway through the show, strange helicopter noises erupted from all the machinery at the back of the stage. Johansen changed his top hat for a leopard print cap — this is funky but chic — and found himself "Stranded in the Jungle." Most of Johansen's songs were new to me and this was the first to really grab me. His enthusiasm was apparent and infectious; it adds greatly to the mood if the performer is having a

good time instead of counting the minutes till he can get away.

Although the show was well received, I had a few complaints. Johansen is an active guy on stage, but his acts were a little too prepared and unspontaneous for my taste. He mimed drinking out of a bottle which looked rather silly without the bottle. His movements seemed rigidly choreographed where some ad-libbing would have been nice. Another gripe is that, for reasons incomprehensible to me, Johansen strapped on a guitar at one point and painstakingly

played along with the band. For whatever reason, he should have stuck to singing and dancing. No jokes, no musicianship.

Showmanship criticism aside — Johansen left the jungle behind and belted out the Animals' medley ("We Gotta Get Out of This Place/Don't Bring Me Down/It's My Life") in a voice Eric Burdon would be proud of. Vocally, Johansen has a strong, clean sound and (usually) wonderfully clear enunciation, i.e. you can understand what he's saying.

At the end of the Animals' medley, he slid to the floor on his knees, which, judging from the screams and wails, drove the women crazy. He pulled himself up and suggested "Let's Just Dance" with a slow intro during which he gyrated his hips ever so slightly to the roar of the crowd. Things were rolling along with great heat by this time, and he turned the mike out to the hall and encouraged us to sing along. Johansen closed with "Girls" and ran all over the stage putting hats on the band members. Johansen's jester's hat really embodied the whole attitude of his concert: "I'm not here to be serious and profound, guys, let's just have a good time."

The audience screamed and clapped and stomped and carried on so that the band came back out, Johansen in a different t-shirt, and did "Personality Crisis" as an encore. He was having a great old time, doing what he likes to do and doing it well. Maybe if I'd had a few beers I would have had a better time, but all things considered, I had a good start for the weekend.

Press Photo by Eric A. Weissman

Tearing Down The Wall

by Ron Dionne

Pink Floyd: The Wall

Directed by Alan Parker. Written by Roger Waters. Animation directed by Gerald Scarfe. Produced by Alan Marshall. With Bob Geldof.

Pink Floyd: The Wall is a movie about laying blame. Bob Geldof of the Boomtown Rats plays Pink Floyd, a dissipated rock star who spends his time in front of his TV in his expensive hotel room musing about the "bricks" in his "wall"—i.e. how cruel life has been to him. He laments the death of his father (brick one), the hardheartedness of his mother (brick two), his isolation from the women he loves (brick three), and the fascist lust of the teenage fans who adore him (brick four). These are each "just another brick in the wall." By the time the movie takes place his wall is large and wide, and Pink feels he is not responsible.

The film is an elaborated translation of the album of the same name, so responsibility for the attitudes and views expressed on the screen is somewhat uncertainly divided between Pink Floyd the group's Roger Waters (who, though credited with the screenplay, seems really to have mostly just written the music; there are scarcely a dozen lines of dialogue, and the montage is most likely the work of the editors, not Waters), director Alan Parker (*Fame* and *Shoot The Moon*), and animator Gerald Scarfe. In fact it is probably Scarfe who presents the purist strain of the film spews at women, education, industry, and any form of social constraint whatsoever. His slithering flowers transforming first into sordidly voluptuous vaginas which then alternately grow fangs, or become dragons or guns (once a guitar) never make the audience laugh, the way the singing teenage students on the assembly line being conveyerbelted into a meat grinder sometimes do. In fact many of the people in the theater—almost all of the target between 15 and 25, almost all Pink Floyd fans—weren't quite sure what went on during the ninety minute duration of the film. But the bamboozlement that I heard was expressed in a positive way ("But the messages was clear, that's obvious," said one guy to a friend), which indicates that the technical proficiencies and editorial strategies employed by Parker and Scarfe worked to some degree to put one over on an eager audience. If someone got up in front of a crowd of that makeup and simply espoused what *Pink Floyd: The Wall* is about, the result would be very negative.

Pink Floyd: The Wall is such detestably good bad art that it's sociologically fascinating. It tells the story of a victim blaming other victims with dazzling craftsmanship. It's rare to find so many twisted cultural and social references in one movie. But rock and roll movies tend to do that—to be loud, garnish and eclectic to the point of lying. At least that's the case with this film.

The translation from record album to film is itself one of the most interesting things about the film. Parker and Scarfe have taken to its extreme what Manny Farber, writing in *Commentary* in 1952 (when that magazine was something different than what it is today), called "the Gimp." "The Gimp," Farber wrote, was a device whereby a director would pad a scene deemed flat of uninteresting with certain overwrought kinds of shots—extreme close-ups to indicate hidden psychological torment, shots of a seem-

ingly insignificant detail that would take on a certain irony simply by being focussed on at a crucial moment—anything at all to divert the viewer's attention and lend more meaning to a scene than the characters, situation, and dramatic momentum could cumulatively provide. Alan Parker is adept at this. His *Fame* is filled with empty crowd-pleasing shots pretending to be full of emotion when they're carefully choreographed and demographically calculated to include every sector of the audience. Parker and Scarfe have taken this to an extreme in *Pink Floyd: The Wall*. All those kids singing in unison with their leatherish anonymous masks about bullying of the education system; the Edvard Munch scream animated and stuck in the metaphoric wall; the swimming pool filled with blood. They colorfully and cleverly dramatized the nihilistic music on the soundtrack, but the content is so appalling that all those expensive images are sabotaged from the first frame. Dreams about vaginas with teeth say more about the person dreaming than they do about vaginas. The craftsmanship in this movie, as was evident in the crowd I saw the movie with, is good enough to deflect the viewer's attention from what's going on, which amounts to a lot of hate. That's what a good "gimp" does. And this movie, according to this week's *Variety* "Weekend Film Box-Office Reports," gimped its way along to \$3.9 million last weekend, third best behind *E.T.* and *An Officer and a Gentleman*. That deserves a bit of demystifying.

Misogyny is perhaps the clearest, most simply expressed hatred in the film. At one point Pink calls his ex-wife from a payphone in America. He misses her. She's in bed with another man. The other man answers the phone and the operator asks, "Will you accept a collect call..." Pink's ex, hears who it is, does nothing but snuggle up to her lover, who hangs up. Pinks tries again. Same thing. All the while on the soundtrack there's a song deploring a woman for leaving her lover who needs her so. But separated by not more than a ten minutes of screen-time are other scenes between Pink and his wife before they split up, and in them Pink is either totally unresponsive to her staring catatonically into his TV set as usual; or else they are simply screwing. So if Pink either screws or ignores (regardless of how nice the screwing is, since we see Mrs. Pink again and again try to talk to her husband), aren't we being asked a bit much to cry with him when she leaves him? There's even a scene of their marriage. Mrs. Pink looks thrilled, and Pink looks like he has to go to the bathroom.

In a childhood reminiscence, Pink fantasizes that his math teacher's sadism is due to problems at home with the missus, who humiliates him, making him eat things he doesn't like at dinner-time, and spanking him. And Pink hates his own mother, for reasons that aren't clear. The only instance of bad feeling we see is her refusal to let Pink keep a rat he finds in a field as a pet. Yet there's a song on the soundtrack about how a mother's fond of nurturing is really insidious conditioning. When a mother comforts and protects her child she's really just imparting her fears and neuroses onto her children, playing the same game of "thought control" that the rest of adult society is playing.

Even when a woman plays her sexuality to the hilt she's either ignored or

attacked. A pretty blond groupie smilingly strip-teases and fellates her way past security guards at one of Pink's concerts. She's happy, sexy, so available that you'd have to tell her to go away much less try to seduce her, and yet when she finds her way into Pink's hotel room (where he's holed-up while some fascist fantasy of himself is moving masses from the stage), she's ignored in favor of a British war movie on the TV with a dog called "Nigger" in it. Pink never answers any of her chatty questions, doesn't respond when she sucks his finger. He just, all of a sudden, leaps out of his chair with a scream and trashes his room. And to top it all, the most pitiful expression of Pink's despair is to shave his chest hair and eyebrows, none-to-gracefully transforming himself into a gory androgen. We are supposed to pity him because he looks somewhat feminine.

The larger, political speciousness this film indulges really pushes it past being just lurid, narcissistic portrait of a sad sack and right into psychosis. As Pink gains more power as a musician and becomes a star with the ability to move thousands of teenagers at will, he turns to a blurry kind of fascism. The film is not really clear about what goes on here. The scene with the groupie takes place while the blackclad fascist version of himself does a number on stage and goes on to purge the crowd of "niggers and queers and Jews." Is this a fantasy? Just another

over-extended metaphor for Pink's isolation? Are we again being asked to sympathize with him, this time because he can't control his charisma?

In any event, the film inexcusably trivialized the Holocaust, fascism, war, and rape in the name of a musician's existential anguish. The difference in scale—between being reprimanded in a math class, not being allowed to keep a rat, getting turned down by an ex-lover, or feeling alienated from one's audience on the one hand, and WWII, the final solution (paralleled, in some song lyrics, to the stifling effect of education), misogyny, or the masses psychology of fascism on the other—is immense, and the parallels drawn are stupefying. The result is a combination of mental masturbation and trivialization.

Though it contains all this offensive nonsense, *Pink Floyd: The Wall* somehow doesn't manage to offend. It's not good enough to be taken seriously. That it was made at all is more interesting than what's in it. It's a big expensive picture produced for a sizeable but very select sector of the market. Parker and producer Alan Marshall spent a lot of time creating a film about the nascent fascist tendencies in large groups of directionless, rebellious teenagers. They gambled on the willingness of a lot of Pink Floyd fans to sit through ninety minutes of garish, high tech visual noise about destroying what ever doesn't understand you.

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