

The  
**Stony  
Brook**

**PRESS**

Vol. IV No. 12 • University Community's Weekly Paper • Thursday, Dec. 9 1982

**June**

**Jordan**



**On**

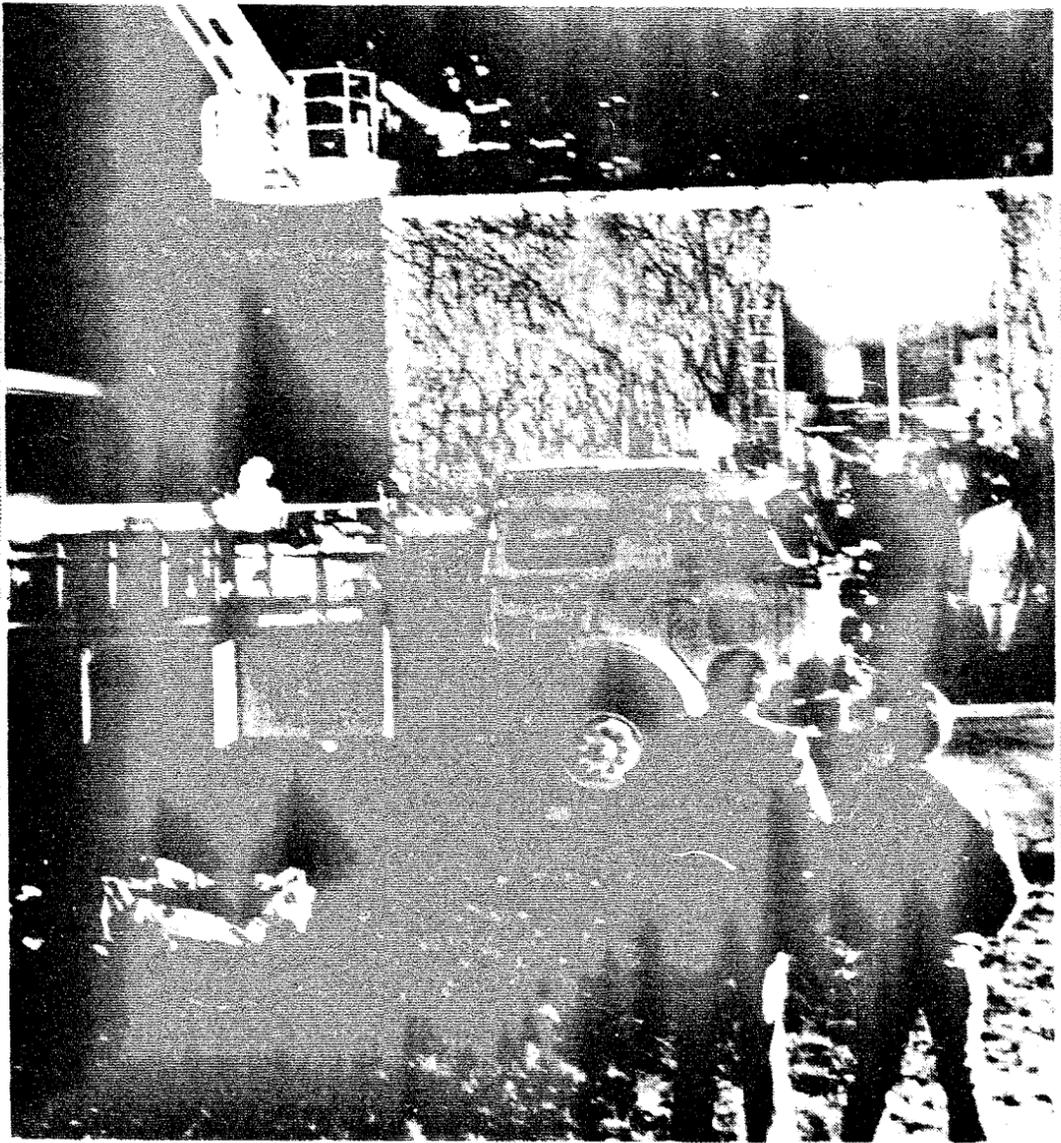
**Lebanon**

*page 7*

**Fire**

**Central Supply Destroyed**

*page 5*



**Not**

**Worth**

**The**

**Argument**

*page 18*

# Budget Squeeze

Economics has always been difficult for the average person to understand. Even economists do not understand what is exactly happening at any given time, let alone why. It is a science of cause and effect, involving a mixture of supply and demand, politics, political policies, and bureaucracies. A change in any of these elements can cause and effect the other elements, which in turn effects the the flow of goods and services. Last week a situation came to a head right here at Stony Brook that is so insightful to how economics works that we are compelled to comment on it, in the hopes that our readership will gain a better perspective into why they are affected by what often seems unrelated events in seperate sectors of the economy.

The principle characters are; FSA ( the Faculty Student Organization) , the student body, which uses the services of that organization, the Stony Brook administration, the State government and the Federal government.

on all levels and saving money. There is the idea of putting ceilings on government accounts and investing the money to reap the interest. Interest on large budget accounts of millions of dollars can mean tremendous amounts of income. In our story this was done by the State Office of Budget, who put a ceiling on the FSA account. This account, is FSA's derived from operations. The money in this state account totalled at the beginning of the semester 3 million dollars. This was an adquate fund to mainta in FSA's operating expenditures. Enter DOB who put a 2 million dollar ceiling on the account and invested the other million in an interest bearing account. The money is still FSA's , mind you, and they will eventually get it, but not until the states long term investment has come due. This puts FSA in a serious short term cash flow problem. This problem is accentuated by FSA's contractual agreement to give DAKA food services 94,000 dollars a week.

Today FSA and the administration are in negotiations with Albany to have some of the funds released through and emergency check. This process usually takes several weeks, they are trying to accomplish it in one. If they are unable to get a check in time FSA will have to take out a loan from a bank and pay interest, giving them more expenses to pay off next year. The money for this will have to be made up in operations. This leads to the possibility of increasing the prices of the services they provide for students.

As one can see, the chain of events which started in Washington and passed through Albany, have ended up in Stony Brook. This is economics, and it effects all of us. So, it's important for students to be involved in the political arena for it is there that the policies happen that start the ball rolling, and in the end we all play.

The Stony Brook Press would like to wish its readership much luck on finals and will resume publication next semester. HAPPY HOLIDAYS!!!!!!!!!!!!!!!!!!!!!!!!!!!!



F.S.A. President Richard Bentley

The tale begins two years ago with the election of Ronald Reagan and his institutionalization of new federalism, his budget cutting approach to economics. New Federalism gave more power to the states allowing them to decide where and how more of their money should be spent. Along with this the Federal government gave states less money to work with. They then had to decide how to make that go as far as they could. Our story centers around the student loan program, but similar events are probably transpiring in all state allocations of monies.

In making the money go as far as it can both the State and Federal governments slowed down the aid process to carefully scrutinize each applicant. Insuring that only the "Truly Needy" are recieving funds. Cutting down on "waste.."

Enter the Stony Brook administration. FSA makes a deal with the administration to give FSA the money it collects for the meal plan directly to FSA instead of depositing it in the now frozen state account as it usually does. The administration agrees. It begins to send Food service money directly to FSA. Crisis avoided right? Wrong. Everything is moving smoothly until we hit financial aid again. Due to new scrutinization policies over financial aid the process is taking longer. Financial aid checks are taking longer to come through, students are deffering their payments on their university bills, including money owed on the meal plan. This is being done to the tune of 300,000 dollars, which is the amount FSA is currently short.

## The Stony Brook Press

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*The Stony Brook Press is published every Thursday during the academic year by the Stony Brook Press Inc., a student run and student funded not-for-profit corporation. Advertising policy does not necessarily reflect editorial policy.*

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# Trial Begins

## Senate To Try Judiciary on Monday

by Joe Caponi

Monday night, the Polity Senate will hear the impeachment trial of the polity Judiciary, claiming a semester of political conflict and personality clashes that have severely hampered the organization's effectiveness and nearly destroyed its public image and credibility.

Two months ago, on October 6, the polity Council unanimously voted to impeach all of the ten members of the Judiciary, because as their minutes explain, "actions taken by these members to be violations of the polity Constitution and Judiciary By-laws both in spirit and in fact and whereas we find these actions abhorrent to both the Student Polity Association Inc. in general and individuals in particular."

The impeachment act accuses the Judiciary of violating their rules on two separate occasions over the summer, when they voted to require the allocation of Polity Reserve fund money to Minority Student Programming and when they legislated changes in the old Equal Opportunity Affirmative Action Act.

The Judiciary certainly did both of those things, but the question lies in whether they were overstepping their authority in doing so. The Polity Constitution, which in the opinions of almost everyone involved, is a hopelessly useless document, permits the interpretations that such acts were clearly illegal, that the Judiciary has no power to allocate money or make legislation, but also that, since the rulings came from cases that were fully in the Judiciary's sphere of responsibility, it could do these acts with no violation of the law.

In Addition, also on the night of Oct 6, the council voted unanimously to impeach Judiciary chief Justice Van Brown personally for a whole plethora of alleged violations of the Constitution and Judiciary By-laws, Summed up by "gross and incorrigible incompetence in carrying out both the spirit and the letter of the law." It charged him with personal judicial bias, violations of State and Federal privacy statutes, and illegally impounding the ballot boxes of the summer election, among others.

According to the Polity Constitution, acts of impeachment are brought up by the Council or Senate, and those impeached are then tried by the Polity Judiciary. But with the entire Judiciary impeached, there was no one to judge the trial. Faced with this problem, those in Polity came up with a way around it. They placed on the election ballot a referen-

dum to amend the Polity Constitution to change the rules so that no polity branch could try any (or all) of its own members, and gave the senate the power to try the Judiciary impeachment. The amendment passed, however, no one from the branch that files the impeachment charges may try those accused, either, and so the Polity Council members, who are senators, will not be able to vote Monday night. As the senate President David Gamberg is a Polity Council member, the trial will be chaired by Senate Vice-President Dan Creedon.

At last Monday night's Senate meeting the structure of the trial was decided. After much arguing over trial procedures that were not accepted, the Senate voted to accept the plan designed by impeached justice Ellen Brounstein: that each justice be tried separately in 20 minute trials with the following structure: 5 minutes for the council to present its case against the accused; 5 for the defendant to respond; 5 for the Senate to question the defendant; and 5 for the defendant's closing statement.

But the question remains as to what the senate will actually do next Monday night, how many jus-

tices will actually be expelled.

No one knows. The Senate has never tried anybody before, and most of the senators responsible for judging have not been involved in the longstanding daily battle between the council members and the Chief Justice. Polity Sophomore Rep. Belina Anderson said that, "If you didn't actually see the judiciary's antics over the summer and this semester, you have no idea how they abused their positions." She also added that she expects at least 8 of the justices to be convicted.

Polity Secretary Barry Ritholtz explained why the council's anger was so directed at chief justice Van Brown. "He's done nothing constructive and has hurt Polity for personal gain. While the others are guilty by association, at least they never maliciously tried to cause the damage he has." Ritholtz would not venture to predict who on the judiciary would be convicted, except he was sure Mr. Brown would.

Hendrix Senator Brian Kohn agreed that it would be very difficult to predict what the senate would do, particularly with most of its most vocal members, the Polity Council, unable to vote. He doubted that all of the justices will get

convicted, but that the chief justice is the one most likely to.

Among the justices themselves reactions range from amusement to anger over the impeachment and trial.

Justice Cheryl Bader said that she didn't personally expect to get impeached because she was innocent of the charges. She accused Chief Justice Brown of not providing the other justices with proper unbiased information when they had relied on him for fair leadership. Mostly though, she stressed the importance of not assuming that the Judiciary was a unified body, and that she and others had fought hard to prevent the Judiciary as a whole from doing the very things that they are impeached for now.

Justice Victoria Chevalier believes that the whole impeachment process should be null and void, as there are no grounds for finding them guilty. "Everything brought to this court has been dealt with through the judicial processes. There is not a valid reason to convict any of us." She further noted that since the Council has summarily ignored everything that the judiciary has done this semester, there is no reason to abide by their convictions, if any.

Steve Mullaney echoed Cheryl Bader's charge that Mr. Brown had not provide the guidance he should have. Instead, the justice said, Mr. Brown, "Has overstepped his boundaries, takes judicial matters into his own hands, won't listen to other people and is running amok." Mr Mullaney added that he thought the Chief Justice should be the only one convicted.

Justice DeWayne Briggins, though, came strongly to Mr. Brown's defense, stating that the impeachment grounds are mainly interpretational, that is, they are based solely in that the council did not like the Judiciary rulings, not because the Judiciary had violated any rules. "Charges would have never been filed if we had just done what the council wanted, but Van caused them too much conflict. They can't convict us for interpreting the constitution because that's our job." He added that since the Council never adhered to Judiciary decisions they may just as well take the Judiciary out of the constitution since it will have no power, particularly after the trial." He called the entire trial a "malicious abuse of legislative power."

Monday night's trial may produce the most dramatic upheaval of polity in years, or it may simply add another layer of political confusion to an already muddled situation. The decision is up to the Senators.



Dan Creedon and Van Brown

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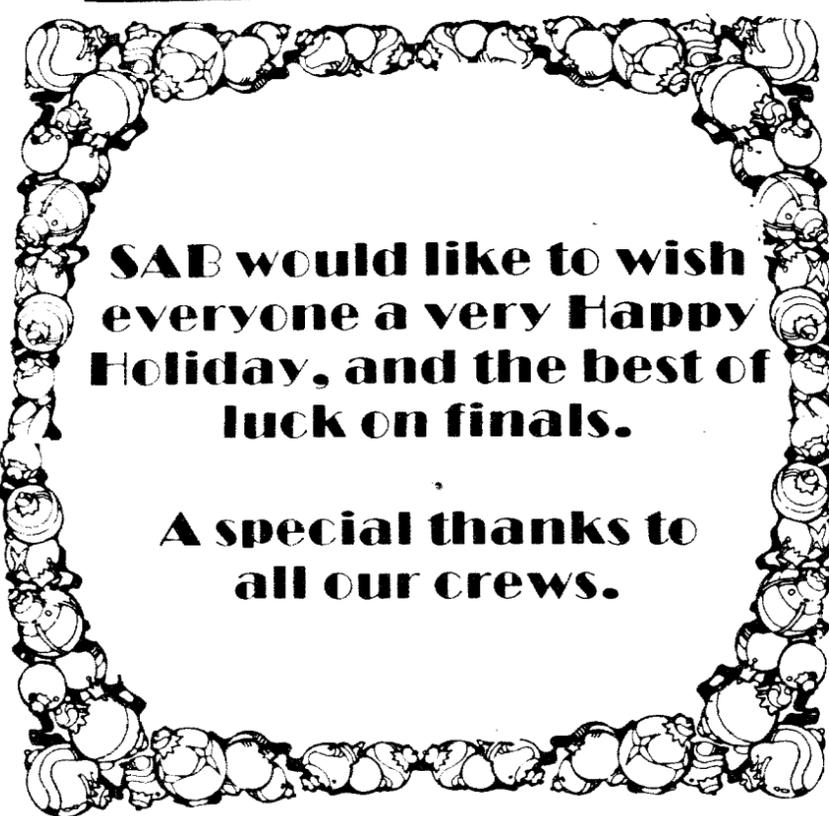
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A special thanks to  
all our crews.

## A.S.O.

*Tonight!!*

Last meeting of the semester.  
Stage XII Cafe. Bldg. 10 p.m.

The Haitian Students Organization will be holding their last meeting of the semester this Thursday, November 9 in the Stage XII Cafeteria Fireside Lounge at 9 p.m. We will be discussing past events and next semester's upcoming events. Therefore, all members are urged to attend.

Compas will be played and refreshments will be served.

So don't you miss this last one.

*A Bientot*

## Commuter College Legislature Meeting

Fri. 12/10/82

3:30 p.m.

in the Commuter College, Room 080  
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# Overnight Blaze

## Three Fire Companies Battle Stony Brook Fire

by Paul DiLorenz

While most of the campus was sleeping a fire blazed at Stony Brook. A three alarm blaze roared in the central supply building, and the entire stock of supplies was lost. Fortunately, no one was in the building at the time of the fire.

The first fire company to arrive at the scene was the Setauket department. at 10:00 P.M. Wednesday night. Later Stony Brook fire department and Terryville fire department responded. They attempted to vent the class 4 fire (little oxygen and high heat) by knocking holes in the roof of the building and its sides. This proved to be difficult because of the buildings cement and steel reinforced roof and its brick sides. Due to the extensive heat part of the roof collapsed. In order to save as much of the structure as possible, that the fire could continue to be contained, and to insure that no fire fighters would be hurt by collapsing walls the east wall was knocked down completely.

The operation was made very difficult because of ammonia and other toxic cleaning chemicals stored in the building. This forced the fire

men to wear gas masks, and created heavy smoke. The intense smoke also made it hard for the fire fighters to see what they were doing while inside. Another obstacle they had to overcome was to fight a fire in a fully stocked store room, containing a freshly delivered supply of toilet paper, plastic bags, paper towels, and light bulbs. According to one

fire fighter, "The place was full past the windows with the stuff."

At 8:00 AM the firemen were still spraying the building with water. A bulldozer was also being called in to push the rest of the debris out of the structure so that the remaining smoldering fire could be extinguished. Only one third of the building was saved from the flames, and most of the stock was

lost. The fire fighters were able to save much of the cleaning chemicals in the building from igniting and making the fire much worse. The fire was contained to one building. An investigation as to the reasons behind the blaze was being conducted by the Suffolk County arson squad even before the flames had totally been extinguished.



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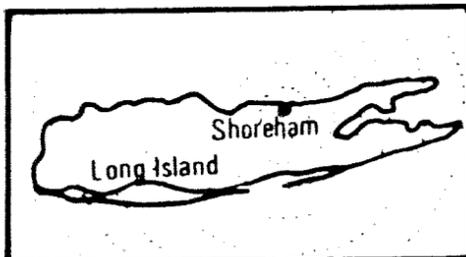
For this proposed Newsday Ad!

# WHY EXPOSE OURSELVES?

The SHOREHAM NUCLEAR POWER PLANT will unnecessarily expose Long Island to catastrophic costs and risks. Hundreds of Long Islanders are sponsoring this ad to show how we can build a safe energy future for our children.

## QUESTIONS FOR LONG ISLANDERS:

- Q Aren't we exposed to radiation only if there's a very serious nuclear accident?**
- A** No. We are and will be exposed to radiation through constant releases from normally functioning nuclear power plants, leaky radioactive waste storage, and nuclear accidents (which happen continuously, although they aren't usually publicized). Experts agree that there is no safe dose of radiation. Should you and your children be subject to additional radiation if it is not necessary?
- Q Will Shoreham lower our electric bills?**
- A** No. A New York State Assembly subcommittee, has said that our bills will go up 42% if the plant goes on line. This projection is based on LILCO's own estimate of a \$2.49 billion total cost of construction. And remember, LILCO has always underestimated Shoreham's projected costs. (Oct. '82: \$3 billion plus!)
- Q What if there's a major accident at Shoreham? Isn't LILCO insured to pay us for sickness and property damages?**
- A** Not adequately. In 1957, Congress passed the Price-Anderson Act. This limited the liability of the utilities to \$560 million, a token sum compared to potential damages. This is significant. *The law had to be passed because no insurance company thought nuclear plants safe enough to risk coverage.*



- Q How would we evacuate in case of an accident at Shoreham?**
- A** Swim for it. There is no practical evacuation plan for Long Island, and there has even been talk of a quarantine rather than an evacuation. (Just think of the problems of selling our homes after a nuclear accident, even if we *could* evacuate.)
- Q Isn't Shoreham a long-term solution to Long Island's energy problems?**
- A** No. The life span of a nuclear plant is only 30-40 years, with lots of luck. After that it's a gigantic, useless, highly radioactive building that will remain dangerous for thousands of years.
- Q Is there a safe, permanent way of storing Shoreham's nuclear waste?**
- A** No, and until there is a safe solution to the problem, we should not be generating radioactive garbage (strontium 90, cesium 137, plutonium 239, uranium 233, etc.), which will be lethal for hundreds of thousands of years.

- Q What are the long-term alternatives to Shoreham?**
- A** The Council on Economic Priorities has determined that safe, environmentally sound solar heating and conservation will provide for the creation and saving of energy. This is cheaper than nuclear power, and will create three times as many energy-related jobs per dollar spent.
- Q If we shut the Shoreham project down now, will we be forced to pay for it?**
- A** Yes, unless we utilize General Municipal Law #360 which allows for a public takeover of the utility. Freeport, Rockville Centre, and Greenport have already done this, and Suffolk County has funded a study to determine the feasibility of a takeover. This would ensure real citizen participation in forming energy policy.
- Q Don't we already have some say in forming energy policy?**
- A** No. There has been no direct mechanism for citizen input. However, Long Islanders now armed with knowledge acquired in recent years, are working to gain control over this critical aspect of our lives. We must become *actively* involved in protecting our families and homes by participating in the activities listed below.

IT'S NOT TOO LATE . . .  
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- Attend NRC SHOREHAM hearings in Riverhead - Dec. '82 - Jan. '83
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 Use my tax-deductible donation to help fund the Long Islanders Say No (LISN) ad to run in Newsday \$5. minimum, thanks.  
 Your contribution will help  
**KEEP THE PRESSURE ON!**

# June Jordan On Lebanon Crisis

An Interview by Gregory Scandaglia

June Jordan is an English professor and the author of fourteen books, most recently *Passion*, a collection of poems and Civil Wars, a collection of essays. She is the winner of a 1982 N.E.A. Fellowship in Poetry and will be teaching her craft next semester in EGL 385, a poetry writing workshop. Jordan's most recent accomplishment was her involvement in *Moving Towards Home*, a benefit for the children of Lebanon co-sponsored by P.E.N. American Center and *Moving Towards Home through Unicef*. The event took place on Sunday, November 28th at the Ethical Culture Auditorium in New York City. Earning national news coverage, the event was of historical significance because for the first time ever poets from countries at war came together on the same stage to read their work. Jordan was among the American poets selected and her presentation added tremendously to the overall success of the benefit. This interview took place on December 7th and offers insight into one of the more politically active members of the campus community.

Press: When you read the newspaper or watch television, what type of news stimulates you to write?

Jordan: Mostly things that seem to me either in the process of change of a significant kind or events that clearly ask for things to be changed. One or the other. News that has to do with change taking place in the world. I read the papers not only scanning for things in this country but things in the Middle East, Central America, etc. I try to keep myself wildly aware of things that are changing.

Press: You are very often referred to as a political activist. How do you feel about that label?

Jordan: It's true. I don't think it is inherently negative or positive. You can be a political activist who is obnoxious or not obnoxious working for things that will tend to help most people in the world or working for things that have the possibility of destroying a lot of people in the world. I view it as kind of a neutral term. Not pro or con. It's true. I'm very active and always political.

Press: Does it confine you in any way?

Jordan: No, on the contrary. I find by making myself become active about more and more kinds of people and also more and more issues I really feel I have come to understand my personal situation in an always enlarging fashion. I think this is something that most people would find useful to undertake. I think that on the contrary if you restrict the nature of your concerns a priori, say just women or just black people or whatever, it seems to me that in that way you're fairly sure to limit not only the impact but the effective identity of yourself.

Press: I know that when I write I need to achieve a certain state of mind to be productive. Do you find that you have to be in a particular mental state in order to write creatively?

Jordan: At this point I'm a professional writer which means, as you must know, that there are other people's deadlines and they become a part of my reality. Like

it or not. So it's not my "natural state of mind" but rather what is the deadline and have you met it or not. I do think that there are so many things that are happening right now in all of our lives that are really frightening. I do feel in general that in an ideal situation I would always want to wait before writing about something. So that I can think about the way that I feel. Not just to pop off. It is a disservice to yourself and to everyone to just have a reaction, an emotional kind for example of anger, terror, or whatever, and move on it right away. I don't trust that at all. I have to sit down and think about what is it that I really feel on this issue and why.

Press: I'm sure that surfaces in your writing. It's easy to tell when someone is writing from the heart and has carefully considered the issue. I know that you meditate. Does meditation play a role in your writing?

Jordan: Well it plays a role in my life which is the life of a writer. I think so, yes. The advertising for T.M. is true at least to the extent that you center yourself at least twice daily and you do really rest. That is a release from stress which I think is important for everybody to find somewhere or another. Whether it's meditation or bike riding, it doesn't matter. We are all under so much stress all the time that in order to think clearly and to be able to keep a check on our harmful feelings and not contribute to these feelings we need something in the way of rest.

Press: How does your role as college professor fit in with your role as a writer? Do they compliment each other or is there a conflict of interests?

Jordan: I used to see it in a way as a conflict because it is true that when I'm teaching full time, it becomes difficult to engage in anything which is fairly ambitious. In fact what has really happened more in the last four or five years is that I have begun to depend upon the teaching experience for the testing of my ideas and the provocation of new ideas. Through teaching I come upon a really random

grouping of people. Usually it is a rather heterogenous group of people. As a result of the different points of view that will come to be expressed from those many different people I gain a lot.

Press: You learn as you teach then.

Jordan: Oh for sure, absolutely. I really cherish the opportunity teaching represents: to be in serious contact with many different kinds of people. I don't think that's true of most professions. For instance if I were a doctor, people would be coming to me in one dimension. They have the weaknesses; I have the strength. But that's not what happens in teaching.

Press: In what has your identity, Black and female, affected your role as a writer? Do you think it has been an obstacle or the reverse, that it opened opportunities for you that would have otherwise never come?

Jordan: That's a difficult question to answer with a just yes or no. I feel mostly that I am a very privileged person. That is my primary perception of myself. I have had a lot of good fortune both in the kinds of people I know and the kinds of education and experiences I have had. I count within the privilege those elements of my history that follow from being a member of two oppressed groups. My resistance to that oppression and my interest to try to mitigate that oppression certainly constitutes a major part of my purpose. I feel privileged to have that purpose. I don't want to sound like an idiot that I think it is wonderful that

there are these critical difficulties that affect Black people and women so that I can write about them. That's not what I mean. Rather that it doesn't interest me to view myself as a victim. Compared to many people that I know, it just seems to me that I have an enormous amount of privilege at my disposal. I am increasingly aware of that. Inherent to that is an obligation that I try to self-consciously relate to my work. There are many people that have the same ideas or better ideas than I have but simply do not have people calling them up to do keynotes or go to California. That's one reason why I really insist on trying to find out what people who are really different than me think about things because I know I have a voice which is in itself a privilege. Not that I think I should represent everyone's point of view through my voice but I think I should be aware that there are people who have perfectly valid points of view who will never get to express them.

Press: The recent benefit, *Moving Towards Home*, at which you appeared has an interesting title. Where did it originate?

Jordan: Kathy Engels and Sarah Miles, the two coordinators and I met in the first week of September and we were talking about this, conceptualizing it. We wanted to come up with a title which would express implicitly. We battered a few things around and then finally I offered this title. They liked it. They thought that

*continued on page 8*

## June Jordan Comments

by June Jordan

On November 28th, 1982, P.E.N., American Center, and UNICEF co-sponsored an historic poetry benefit for the children of Lebanon. *Moving Towards Home* presented American, Arab, and Israeli poets reading their works, all on one stage, for the first time. Despite perhaps irreconcilable differences of view and nationalist identity, these distinguished and disparate poets agreed to join their efforts for the sake of humanitarian aid to the children of Lebanon.

Organized by two young poets, Kathy Engel and Sarah Miles, *Moving Towards Home* succeeded in securing several of the most outstanding poets from the international community, and gained the willing trust and the enthusiastic support from sponsors as diverse as U.S. Congressmen John Conyers to Art D'Larsoff, owner of the Village Gate. The event was hosted by Congressman Conyers

and included Etal Adnan, Gahney Kinnell, Kamal Boullante, Tunic Ruebner, and Ori Bernstein among others.

Both the idea and the accomplishment of *Moving Towards Home* document a new determination, by poets, to fuse poetry with moral action in the context of some of the most urgent political issues of our time. To keep talking and thereby, to validate language as a means to the survival of the truth of all peoples was the most serious hope. Accordingly, this reading did not conjoin men and women of like minds or needs, but rather the opposite.

Judging from the majority response to the 28th, and from the mass media coverage accorded the event, *Moving Towards Home* may hope to become a prototype for cultural work with the potential for humane international consequences.

*(The writer is a professor of English at Stony Brook.)*

# Press

continued from page 7

was it in the sense that it did not define home in a way that would make impossible the participation of the really different people we had in mind. There was the idea that everyone needs one and specifically in the context of children, the children of Lebanon, that by the time we pulled this off we would have winter upon us and they don't even have tents. There was an urgent need for a humanitarian response. "Moving towards" because we are not there. None of us have a home on the planet in my point of view. We all need one. Certainly the children of Lebanon do not have one and this was a way of moving towards it.

Press: It also gives the feeling of home, not house.

Jordan: Exactly. A home that is a refuge and is supportive. A shelter.

Press: What attracted you to this particular cause?

Jordan: The events of the whole summer really consumed my attention and energies, both because I was really horror stricken by the Israeli invasion of Lebanon. I was particularly mortified by my own sense of responsibility in as much as it was and it is American tax money that makes possible that kind of devastation of human beings. I felt this is ridiculous. I should be feeling horror and revulsion at the same time having to deal with the fact that when President Reagan says "we", he is speaking for me. That's what people would assume even though he is not. All of those plane and cluster bombs and phosphorous bombs and everything else are really coming from my money. This is one of the reasons why this particular crisis seized my energies as it did. I really did feel it was not my rhetoric. I felt personally responsible and I wanted to do something to change the nature of my responsibility.

Press: I think that is part of the issue, the way it is presented to the public most people don't make the connection you just made. Maybe if more people did, they would, like you, have gotten involved.

Jordan: Yes, I think so. The United States is, that is to say, our country is the number one exporter of arms of all kinds of deadly potential in the world and at the same time the extreme social needs of the country do not have any funds appropriated for them — from student loans all the way to housing.

Press: Another example is the Department of Education which was abolished this year.

Jordan: Exactly. This is to me insane. This is not anything we should tolerate. I feel that we don't have to tolerate it. Once we become active we can change the meaning of American power. That would have fantastic consequences

for everyone on the planet.

Press: What were your expectations of the event? I would like to know what was going on in your mind in the many months you had to anticipate it.

Jordan: One of the reasons why I was so excited about it was because I didn't know what to expect and because it was really not rigged. It was really unprecedented. It was truly an historical event in that you would have a war going on and you would have people representing the two combatant nations reading their poetry on the same stage and people from this country with various points of view were also there. It's never happened before. In the war of Vietnam, every time you had a so-called political or cultural event related to the war, everyone who spoke agreed with everyone else. The whole idea of this evening was that everyone didn't agree. They couldn't with-



out denying who they are. They embodied the most serious kinds of disagreement. I believe in discussion. I think it is very helpful not because people will necessarily come to agree with each other, but because even in the course of disagreeing you're finding out how in many different ways each of you are human beings with feelings and needs and dreams and memories and grief and so on. This is exceedingly important. I felt that once it was possible that these poets could recognize each other as human beings even though their nations don't recognize each other, that this in itself will already be a beginning. I was really excited but truly didn't know what to expect.

Press: Do you think the event received the attention it deserved from the media?

Jordan: Everyone who worked on this was happily surprised. We hoped for good media exposure but we got top of the news at NBC television, second slot on the news at ABC television. We are now negotiating with PBS for the rights to a video of the whole thing. It was recorded by National Public Radio, WBAI, WBLS, and one other station. In addition, we

# Interviews

got two stories in the New York Times. Considering we are talking about a volunteer, nonprofit effort, this was remarkable. This vindicated our hopes that this is in fact an important occurrence.

Press: In many ways wasn't media coverage part of the goal since the idea was to draw attention to the situation in Lebanon?

Jordan: Definitely. The idea was that people would hear about this event and consequently be willing to think about this new approach. All the poets had brunch before the reading and afterwards we had a reception. Everyone was still talking, still standing, nobody was dead, there was no blood on the floor — let this be a way. I was ecstatic about that. Unicef, who is the relief agency that sponsored it with PEN was also ecstatic. They never had this kind of publicity. Through the extensive media coverage, people learned that the

Press: Can you distinguish between the innocent and the guilty in all the fighting?

Jordan: I feel that the children of Lebanon are innocent. The particulars of Lebanon's holocaust do not allow for debate. There was an Israeli invasion of Lebanon and the numbers of people that were killed and the number of hospitals and homes that were destroyed have all been documented. This is not debatable. There was an aggressor and there were victims. I think that the whole situation in the Middle East is not a simple situation at all. The American responsibility in the Middle East is extreme. Rather than casting blame outside this country, I would really for myself be much more comfortable and also much more defensible in saying that the blame lies here. It was American arms that perpetrated everything that happened in Lebanon this past summer. I feel that the massacre at Sabra and Shatila for my money was an American responsibility. If the United States hadn't supplied the weapons, it would have never taken place. Also I feel that the Marines should never have been withdrawn. They were withdrawn very fast. Blame must be placed on whoever made the decision to withdraw the Marines because the Marines were sent to protect the civilian population. What was there that suggested this was a good time to pull out? I thought the situation needed the Marines or at least a United Nations peacekeeping force. I feel that is an American responsibility that none of us have really faced in a due way. It is the Israeli invasion we are talking about. It is very important to emphasize that it was the Israeli people themselves who have had the courage and integrity to demonstrate against the invasion. 400,000 Israelis came into the streets in Tel Aviv after the massacre. We have not seen anything like that in this country. What would it have cost us to go out and say, no more death, period? In the context of Israel, that took place during a war! These people had that courage and the integrity to come out and say, "No, this is wrong. This is heinous. Stop." Before people can sit around and shake their fingers at anyone else, they should both be ashamed and humbled by that Israeli example of what I call moral bravery.

Press: What was your impression of the other poets and poetry?

Jordan: Much of it was very beautiful to me. I particularly liked to hear on one hand the Hebrew language and on the other hand the Arabic language. That was extremely beautiful. Some of it was extremely interesting and traditional. Everyone wanted to ac-

# Poet

# Jordan

comply something that might serve as a model to the politicians who are not speaking to each other. This induced a kind of civility. That in itself was interesting. Some people reacted to this delicate, explosive situation by saying what they felt as quietly as possible. That was interesting. One interpretation of this that you can make is that this was a type of courteous deference to the possibility of the whole evening which was not reconciliation but the kind of civility that allows people to talk to each other no matter what is being said.

**Press:** What was your reaction to the U.S. refusal to let Palestinian poet Darwish attend the presentation?

**Jordan:** I was shocked. It was certainly not even-handed because we had four Israeli poets and one Palestinian and this was Darwish. This meant that we had four Israeli poets and no Palestinian poets. So the idea of a balanced program went out. It seemed to me that the Arab community might be outraged but they were not because it was not the fault of the people who planned the program. Some good did come out of that because we had a lot of press on that. As poems

were read, his presence was missed.

**Press:** How much money was raised for the children of Lebanon?

**Jordan:** I'm still not exactly sure. There were about 500 people at the reading and still others bought the more expensive tickets to the reception. At no time did we have the expectation that we could raise enough money to make an enormous difference as far as the concrete rebuilding of hospitals, homes, and schools, but rather that we could raise national consciousness of the need.

**Press:** Overall would you say the benefit was a success?

**Jordan:** Definitely. It was a success enormously because nothing like this has ever happened before. It really did take place. I met people I would never have met before, both Israeli and Arab, who I am now privileged to know. Our media goals were certainly met. People were emboldened to try this kind of thing not only in the context of this particular issue but on other kinds of issues. For my kind of politics this is excellent. If we disagree together, then at least we are saying what we really mean. It was historic. One evidence of this is the enthusiasm of one congressman (John Conyers) to bring it to Washington.

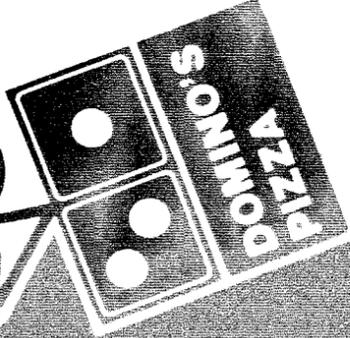
**Press:** Do you see in the future a follow-up event?

**Jordan:** On the basis of the huge response and the inquiries which keep coming and coming, I would say yes. I don't know if I will be

part of it, but that's not the point. What other experiment is more worthwhile to undertake? I have come away from this a much enlarged human being and I think other people did too.



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# The Stony Brook Union News

## SPECIAL EVENTS FOR FINALS WEEK

Thursday, December 16th

Commuter College: open from 8:30am to 12mid — at 12noon the movie "The In-Laws" will be shown — The Three Stooges will be playing all day. Rainy Night House: open 24 hours, free coffee and tea from 12mid — 8am. Keith Engh will perform at 9:30pm.

Friday, December 17th

Commuter College: open from 9:30am to 7:00pm — at 12noon the movie "Oh, God" will be shown — free bagels, coffee and tea at 9:30am. Rainy Night House: "4" will perform at 9:30pm.

Saturday, December 18th

Rainy Night House: Northern Star will perform at 9:30pm.

Sunday, December 19th

Commuter College: open from 1pm to 7pm — at 1pm "Sunday Football". Rainy Night House: open 24 hours, free coffee and tea from 12mid — 8am, free movie shorts and cartoons.

Monday, December 20th

Commuter College: open from 8:30am to 12mid — at 12noon the movie "Bad News Bears" will be shown — free donuts, coffee, tea, and hot chocolate from 10:30pm to 12mid — The Three Stooges will be playing all day. Rainy Night House: open 24 hours, free coffee and tea from 12mid — 8am — free movie shorts and cartoons.

Tuesday, December 21st

Commuter College: open from 8:30am to 12mid — at 12noon the movie "Hopscotch" will be shown — cartoons all day. Rainy Night House: open 24 hours, free coffee and tea from 12mid — 8am — free movie shorts and cartoons — Dove Jones will perform at 9:00pm.

Wednesday, December 22nd

Commuter College: open from 8:30am to 7:00pm — at 12noon the movie "The Longest Yard" will be shown — cartoons all day. Rainy Night House: open 24 hours, free coffee and tea from 12mid — 8am — free movie shorts and cartoons — Joe Kiemar and Dick Manico will perform Christmas rock and jazz at 9:00pm.

All meeting rooms will be available for studying

Walk Service escorts will be available from the Union from 7pm to 4am on the 16th and the 19th through 22nd.

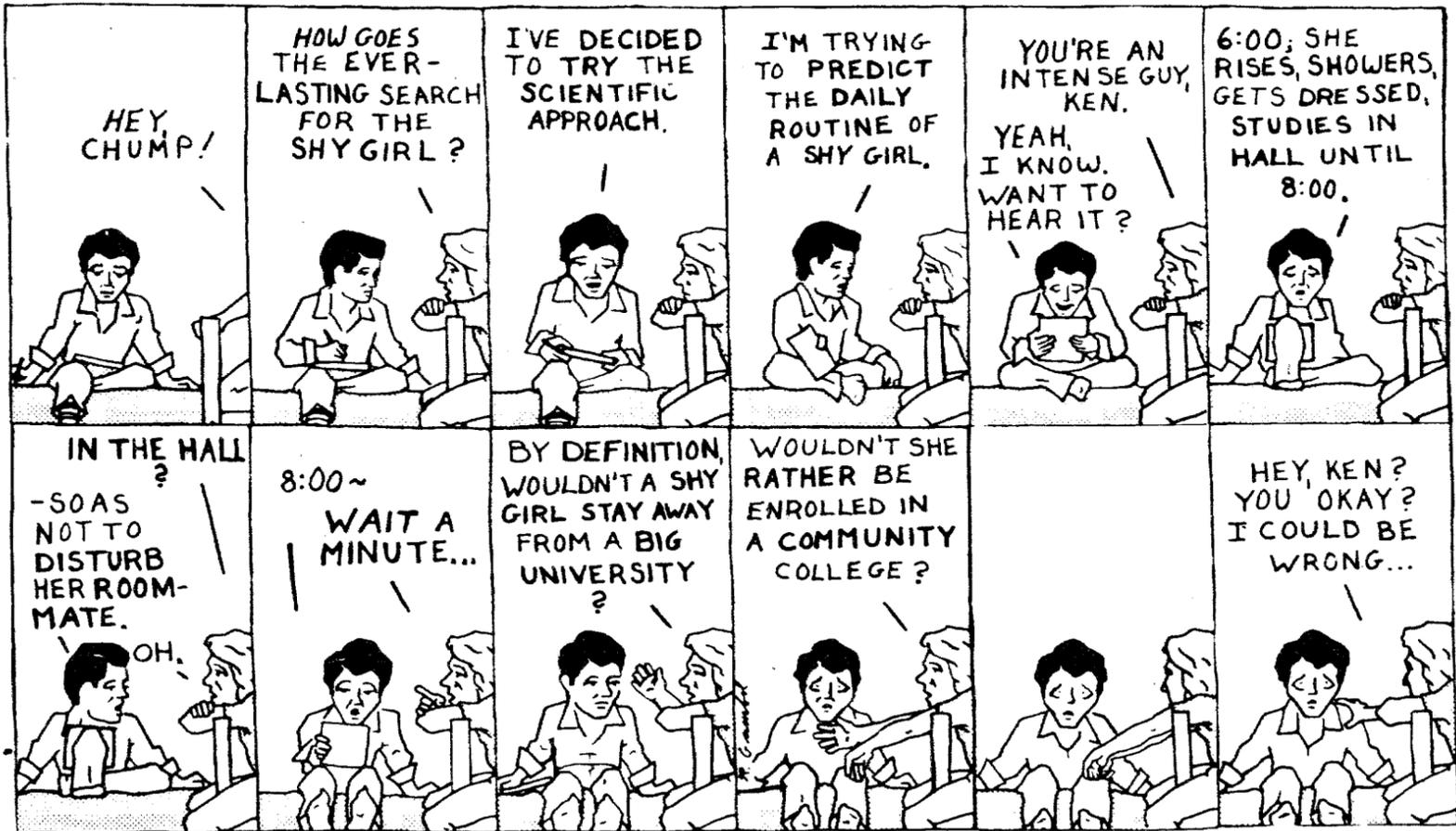
Main Desk will open at 8am and close at 10pm on the 16th and the 20th through 22nd. It will open at 11am and close at 5pm on the 19th.

The Bowling Center will be open from 11am to 1am on the 16th and 19th through 22nd.

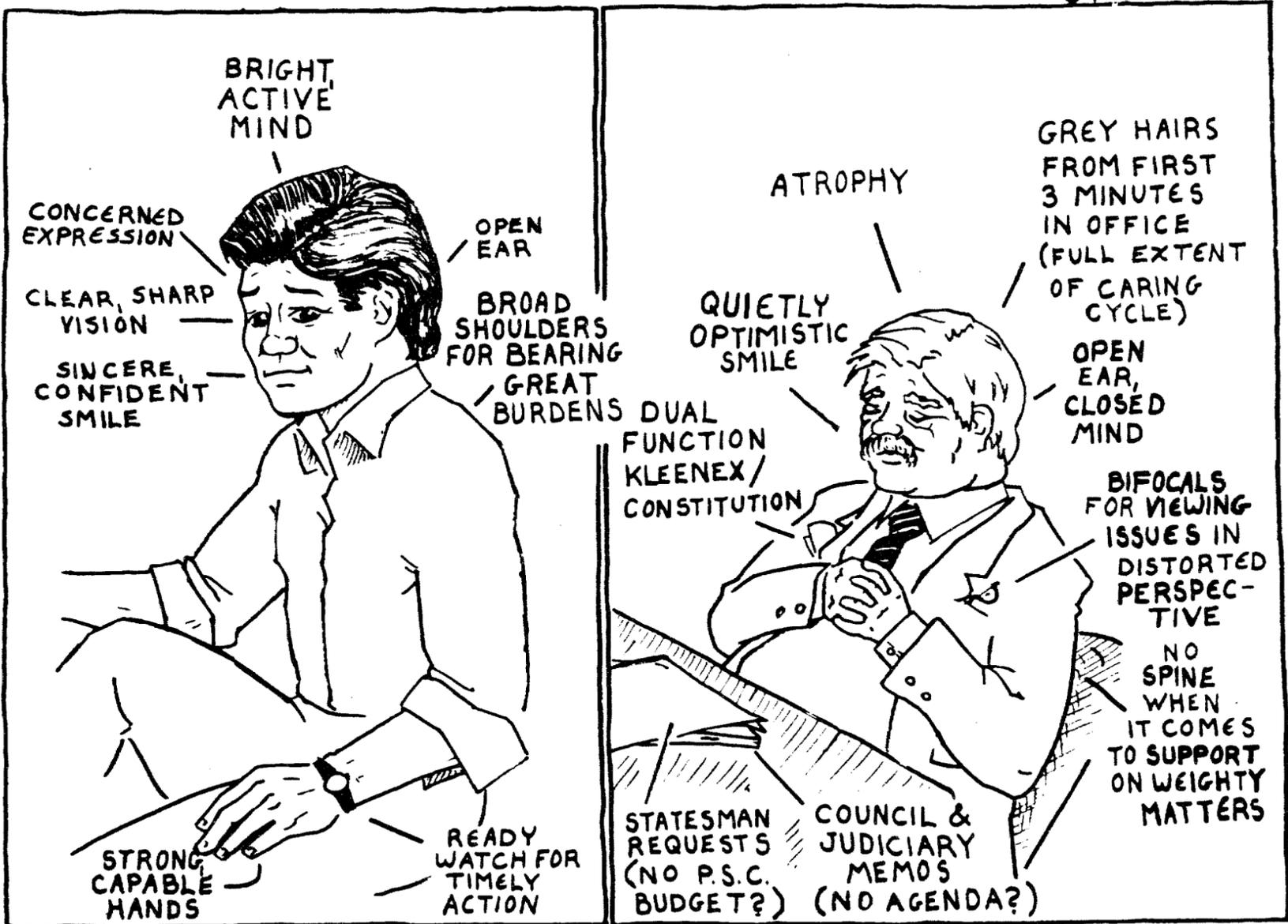
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# *Good Luck to All*

# Up The Brook



# Ken The Senator



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# 042

What do these numbers mean to you?

Say them aloud.

“O-four-two.”

Still wondering?

042 could represent a new beginning for you. A new world of opportunities and challenges. A fantastic journey to the boundaries of your very mind.

On the other hand, 042 could merely be the number tacked on a basement room in Old Bio. 042 could merely represent the place where the staff of the Stony Brook Press meet each Monday night at eight.

Hey, wait a minute ...

# D-Train

## Rhythm and Blues at Stony Brook

by Bob Goldsmith

Maybe the two most important qualities a modern r&b dance music act can have are a positive, uplifting attitude and an amazing singer. The Train that rumbled onto campus last weekend has both, and nobody would be surprised if the Stony Brook gym turned out to be one of the final stops on D Train's rise to the top.

D Train founders, vocalist James Williams and writer, producer, and bass synthesist Hubert Eaves III are two of those rare personalities whose engaging, friendly manners can set strangers at ease instantly. In the women's locker room, surely one of the more unlikely dressing rooms a performer can encounter on tour, they pinpointed the group's appeal.

Williams: "What we try to do is keep a message in our music and relate it to every man, woman, boy, and girl from the ages of 1-100 and try to touch every heart, soul, and spirit in between. . . They say 'life is yet a dream and a life well-lived makes yesterday a dream of happiness and tomorrow a vision of hope' and we hope to express that to everyone."

It's easy to dismiss this with a shrug of cynicism but when you speak to the voice of D Train or hear him sing "With the love we have inside of us we can turn this world around. We can live through all eternity and never touch the ground," in "You're the One For Me", you can actually believe. Many of those who thrive on the urban contemporary sound have enough hard times in their lives so they look for and really appreciate such high spirits in music.

Artists who bring that kind of good feeling to their audiences deserve whatever success they can get.

I would certainly call three hit singles from a debut album success. Eaves, who had a solo album in 1976, explained what might have indicated right at the beginning that D Train was going on a trip to stardom.

Eaves: "I had started on 'You're the One. . .'" (about two years ago)



when James and I got together, and he just naturally heard exactly what I was trying to do. . . if I could sing; if the creator had blessed me with a voice, it would be the voice of James Williams." What more could you ask for?

Williams sang lead vocals on an album by the Timothy Wright Concert Choir and did some acting before D-Train. His dramatic background is made apparent through-

out the D Train set by his fervor and fluidity. Nowhere is this more evident than on the "sky's the limit" part of "You're the One. . ." when Williams' enormous range almost rattled the backboards.

On stage, the two D Train principals are joined by five fantastic musicians—two additional key-

boards, guitar, drums, and percussion. Considering the songwriting, performing, and instrumental talent, a D-Train set should be one long, smooth, happy cruise. Unfortunately, there are some rough spots. One problem is the band's overeagerness to display the individual member's prowess. There are plenty of spaces in the lengthy versions of each song to display individual musical exper-

tise. Therefore, the solos that each musician performed when they were introduced seemed cliched and unnecessary. Despite the fact that the group will be recording their second album soon, they played no new songs. In fact, they played only five songs total. Face it, when you stretch five songs, some soloing, and a little between song patter into an hour, things are going to get slow at times. There has never been a good pop song which could stand up to a fifteen minute version, so twenty, yes, twenty minutes of "Keep On" is just ludicrous. D Train has to gain some confidence in their other material or maybe in the audience's ability to appreciate it.

Surprisingly, five gold-suited lads from Boston called Planet Patrol who have the very N.Y. sounding electro-funk hit "Play at Your Own Risk" fared somewhat better. Although they perform in the old-fashioned disco (how inadequate that word is these days), style of singing to completely pre-recorded music they were much less of a test of patience than the group they opened for.

It is many a non-performer's fantasy to get up on stage and perform one's favorite songs, thereby gaining the adulation the audience would normally reserve for great artists. Having apparently only one song of their own, Planet Patrol does just this. So, in addition to ". . . Risk", we get songs by Weeks & Co., Imagination etc. What the hell, it's fun for a change.

D Train and Planet Patrol—two completely different faces of 1982 dance music. Not a great show, but by no means a bad one either. Hopefully, it won't be another two years before Stony Brook gets to see its next urban contemporary style r&b concert.

## Fashion Waits For Vision

by Bob Goldsmith

Everyone knows that European is cool. Fashion are faultlessly European in sound, image, and attitude so they must be cool, no? Well, maybe sometimes. Or should I say peut-etre?

Fashion's problem isn't weak songs, singing, musicianship, or anything else so pedestrian. If I told you of an album recorded in Cologne, Germany, two studios in Paris, and two in England with such household items as: Roland Guitar Synthesizer, Hohner D6 Clavinet, Sennheiser 20 Channel Vocoder, Oberheim OBXA Polymoog, Mini Moog Roland SHO9, Roland SHO2, Jupiter 8 PPG Wave Computer, Roland TR808 Rhythm Computer, and one funky bass player, you could probably tell me what the album sounds like. Before you complain about electronic overkill,

overproduction, over and out, etc., let me complain about PREDICTABILITY. Fashion's *Fabrique* is so modern, so today that it's passe before it ever hits the turntable.

So many pupils from the Bowie-Eno neu music school have sprung forth with their neu sounds, neu ideas, and Bryan Ferry autographs that any additions to the field have to do something spectacular to stand out. This doesn't just mean new groups; it includes new albums by old groups, and Fashion should have known as much when they first appeared in the late '70's. They didn't make much of a dent then and they probably won't now, with *Fabrique*, although the new LP is not without redeeming features.

The best is "Love Shadow", a nice, relaxed groove with just the right blend of sultry electronics,

lofty vocals, and popped bass. "Dressed to Kill" and "It's Alright" are more energetic and they work because the electronic undertow doesn't drown out the rhythmic intensity. A pleasant, dreamy



affair, "You Only Left Your Picture", shows another side of Fashion and adds depth to *Fabrique* by evoking a breezy mood which would be at home on many a French art movie soundtrack. Along similar lines, the melancholy air of "Slow Blue" might stir some pleasant memories for those who pine for lost '50's detective shows. The rest of the material isn't bad, just a bit long on manners and artificial texture and a lot short on identity and guts.

Many more faceless, icy groups will probably scale the charts before the electro-boom has subsided and many of them will no doubt be a lot worse than the four lads who dress the new wave for the cover of *Fabrique*. It's tough when you've got the sound but you're still waiting for the gift of vision.

# The Press Record Charts

## American LP's

1. *Business as Usual* — MEN AT WORK (Col.)
2. *Built For Speed* — STRAY CATS (Arista)
3. *Lionel Richie* — LIONEL RICHIE (Motown)
4. *Day and Night* — JOE JACKSON (A&M)
5. *Famous Last Words* — SUPERTRAMP (A&M)
6. *H2O* — HALL AND OATES (RCA)
7. *Nylon Curtain* — BILLY JOEL (Col.)
8. *Midnight Love* — MARVIN GAYE (Col.)
9. *Heartlight* — NEIL DIAMOND (Col.)
10. *Get Nervous* — PAT BENATAR (Chrysalis)

## American Singles

1. *Truly* — LIONEL RICHIE (Motown)
2. *Gloria* — LAURA BRANIGAN (Atlantic)
3. *Mickey* — TONI BASIL (Chrysalis)
4. *Heartlight* — NEIL DIAMOND (Col.)
5. *Maneater* — HALL AND OATES (RCA)
6. *Up Where We Belong* — JOE COCKER & JENNIFER WARNES (Island)
7. *Steppin' Out* — JOE JACKSON (A&M)
8. *The Girl Is Mine* — MICHAEL JACKSON & PAUL MCCARTNEY (Epic)
9. *Dirty Laundry* — DON HENLEY (Asylum)
10. *Muscles* — DIANA ROSS (RCA)

## New Music

1. *The Bitterest Pill* — JAM (Polydor)
2. *Jeanette* — ENGLISH BEAT (IRS)
3. *Images of Heaven* — PETER GODWIN (Polydor)
4. *She Blinded Me With Science* — THOMAS DOLBY (Arista)
5. *Pass the Duchie* — MUSICAL YOUTH (MCA)
6. *The Other Side of Love* — YAZOO (Mute)
7. *I'm Afraid of Me* — CULTURE CLUB (Epic)
8. *Going West* — MEMBERS (Arista)
9. *I'm the One* — MATERIAL (Elektra)
10. *Who Will Stop the Rain* — HEAVEN !& (Arista)

## British Singles

1. *I Don't Wanna Dance* — EDDY GRANT (Ice)
2. *Mirror Man* — HUMAN LEAGUE (Virgin)
3. *Heartbreaker* — DIONNE WARWICK (Arista)
4. *Young Guns (Go For It)* — WHAM! (Innervision)
5. *(Sexual) Healing* — MARVIN GAYE (CBS)
6. *Living on the Ceiling* — BLANCMANGE (London)
7. *Mad World* — TEARS FOR FEARS (Mercury)
8. *Save Your Love* — RENEE & RENATO (Hollywood)
9. *Wishing* — FLOCK OF SEAGULLS (Jive)
10. *Maneater* — HALL AND OATES (RCA)

## Dance

1. *1999* — PRINCE (Warner)
2. *Mickey* — TONI BASIL (Chrysalis)
3. *Look of Love* — ABC (Mercury)
4. *Nasty Girl* — VANITY SIX (Warner)
5. *Don't Go* — YAZ (Sire)
6. *It's Raining Men* — WEATHER GIRLS (Col.)
7. *Lies* — THOMPSON TWINS (Arista)
8. *Everybody* — MADONNA (Sire)
9. *Heavy Vibes* — MONTANA SEXTET (Philly)
10. *In & Out* — WILLIE HUTCH (Motown)

## British LP's

1. *Singles — The First 10 Years* — ABBA (Epic)
2. *Heartbreaker* — DIONNE WARWICK (Arista)
3. *The Kids From Fame* — VARIOUS (BBC)
4. *Hello I Must Be Going* — PHIL COLLINS (Virgin)
5. *"From the Makers of..."* — STATUS QUO (Vertigo)
6. *I Wanna Do It With You* — BARRY MANILOW (Arista)
7. *Rio* — DURAN DURAN (EMI)
8. *Singles — 45s and Under* — SQUEEZE (A&M)
9. *Saints An' Sinners* — WHITESNAKE (Liberty)
10. *Midnight Love* — MARVIN GAYE (Col.)

## Reggae

1. *If This World Were Mine* — DENNIS BROWN (Tads)
2. *Sidewalk Traveller* — HOPETON LINDO (Music Works)
3. *Just Talking* — MICHAEL PROPHET (Greensleeves)
4. *Rub a Dub Play* — YELLOWMAN (Greensleeves)
5. *Just My Imagination* — AL CAMPBELL (Exclusive)
6. *Lovers Race* — SUGAR MINOTT (Black Roots)
7. *Raggy Joey Boy* — TAPPER ZUKIE (Mobiliser)
8. *Open Book* — BARRINGTON LEVY (Oak Sound)
9. *Sexual Healing* — JIMMY RILEY (Taxi)
10. *Lion Youth* — JAH SHAKA (Shaka)

## Jazz

1. *As We Speak* — DAVID SANBORN (Warner)
2. *Offramp* — PAT METHENY GROUP (ECM)
3. *Casino Lights* — VARIOUS ARTISTS (Warner)
4. *Incognito* — SPYROGYRA (MCA)
5. *Off the Top* — JIMMY SMITH (Musician)
6. *We are One* — PIECES OF A DREAM (Elektra)
7. *Two of a Kind* — EARL KLUGH & BOB JAMES (Cap)
8. *Desire* — TOM SCOTT (Musician)
9. *Kenny G* — KENNY G (Arista)
10. *Touchstone* — CHICK COREA (Warner)

## Canadian Singles

1. *The Look of Love* — ABC (Mercury)
2. *Up Where We Belong* — JOE COCKER (Island)
3. *It's Raining Again* — SUPERTRAMP (A&M)
4. *Steppin' Out* — JOE JACKSON (A&M)
5. *Maneater* — HALL AND OATES (RCA)
6. *Gloria* — LAURA BRANIGAN (Atlantic)
7. *Pressure* — BILLY JOEL (CBS)

## Netherland Singles

1. *Pass the Duchie* — MUSICAL YOUTH (MCA)
2. *De Bom* — DOE MAAR (SKY)
3. *Annie* — KID CREOLE (Island)
4. *Do You Really Want to Hurt Me* — CULTURE CLUB (Virgin)
5. *Nasty Girls* — VANITY SIX (Warner)
6. *Good Lookin* — VITESSE (Phonogram)
7. *It's Raining Again* — SUPERTRAMP (A&M)
8. *I Don't Wanna Dance* — EDDY GRANT (Ice)
9. *The Day Before You Came* — ABBA (Polydor)
10. *Boer Harms* — DUTCH BOYS (Non)

# Life In A Record Collection

by Kathy Esseks

I have a record collection. Many people do. Usually a person's record collection reflects her taste in music, what she likes to listen to while typing papers, while reading, entertaining, drifting off to sleep. I have always been a rather avid album buyer, helping the economy in my own small way, but I have recently discovered that my albums are not solely a source of pleasure for me — not at all. They are a blight on my character, an indication of my mental feebleness, and a monument to my bad taste. What is all this crap? It appears that my choice of vinyl discs has condemned me in everybody's eyes. For reasons that vary according to the person judging my records I have found that I can buy no album of any merit whatsoever. It's depressing.

Every so often friends wander into my room and invariably wander over to the records arranged in milk crates. They bend down to see if I have any musical taste and discover I have not. The trouble is that my collection is bad for wildly conflicting reasons.

One friend has sneered at my choice of music because it's "girl's records." That means I have three Janis Ian, one Cat Stevens, and a couple Billy Joel albums. Of course, the intimation was, no self-respecting guy would own a Billy

Joel record. So I'm labeled as musically shallow in this person's eyes all because I stole my brother's *Glass Houses* LP and never even listen to it now. The heavy metal albums seem to be invisible to this censor, or not in sufficient quantity — I lose, no matter what.

Then another friend glances through my records. Her idea of good music is Beatles, Byrds, Buffalo Springfield, and Harry Chapin. What she notices is a pitiful lack of Beatles' albums and an alarming number of new, "fad" groups — Cars, Elvis Costello, Joe Jackson, the Pretenders. She stopped buying albums in 1970 and hasn't regretted her decision one bit. In her eyes I am drawn to loud, noisy songs that don't sound like "that old time rock 'n' roll." I sigh and change the subject.

A couple of women from down the hall check out the selection and look at me bewilderedly. "This is like a guy's collection — Led Zepelin, Pink Floyd, AC/DC — are you having an identity crisis?" Where are the Jackson Browne records? Linda Ronstadt? Only two of Bruce's albums? What's wrong with you anyway? They look at me funny. I figure Janis Ian should salvage my credibility at this point, but no, she's not well enough known. Nobody likes poor Janis except me it seems.

Someone else is picking through half of my records. "Typical FM-listener collection. Could

belong to anybody at all in America. Bland." I'm crushed. Face it, if you're hoping to make a good impression on somebody, don't let them see your records. Bland? This person has put his foot all the way down his throat. I resent being called bland via my records. The problem is that he likes hard-core, as in hard-core punk — political presence and sentiments. Well, I do have some Clash albums, which are political, but I must admit I bought them because I liked the music, not necessarily for the lyrics. The lyrics are good, though, OK? It's just that I haven't read a newspaper in months and I don't, uh, don't *really care*. This statement drives away the politically aware souls who look at me and my records and say, "This is what's wrong with America. This is apathy and this is unforgivable." In this way I take on the guilt of all people who get depressed reading newspapers because there's absolutely nothing that one can do to solve the miserable problems of the world. Condemned again.

A variation on the "typical, boring record collection" is the charge that if fifty other people own a record or like a song, the record or song is no good; mass appeal equals crud. What can I say to that charge? It's true that many of my albums are duplicated in record collections all across the country, but I *like* them. Just because it's passe and unoriginal to like a band

that other people have heard of, I don't plan on throwing out my whole collection. I still like the Rolling Stones and the Who even if it's aesthetically and politically incorrect to do so.

"How can you listen to the Stones? They're so sexist," he states. I can handle it, I say. I feel like pulling out my Laurie Anderson record and saying, "Here, look, give me a little credit," but I will not. Formerly I would have apologized extensively for my putrid taste in music, but not anymore. Well, not as much. Bourgeois and predictable is certainly not my goal in life, but neither is conforming to other people's ideas of what is good music. Probably all of the people who snicker at my albums would agree that it is dumb to be swayed by the opinions of others and that they are just expressing their own opinions, etc., but no one has ever said, "Oh, it's just my opinion that your albums suck, but you're entitled to your own ideas." No, everybody just says, "How can you listen to this stuff?" without leaving me a chance to save my self-esteem.

Looking at someone's record collection is not the best way to divine their character. It'll tell you some things but not everything. Try to remember, that a person can be okay and even all right, and still have a record collection that makes you nauseous. In the holiday spirit, don't gag till you're alone.

## Rolling Stones or Holly Near

Mandy Mason

One day last winter I came home dancing. The air felt crisp, clean, and cold too, but no match for my new blue jacket. I said hello to my dog, named Eleanor, then continued on into the house and ran into one of my housemates, named Paula. She didn't share my cheerful mood, but she didn't mention anything wrong, so I bounced upstairs undaunted. Irritability is one thing I try not to catch.

Once inside my room I noticed an appalling lack of music in the large house seldom quiet. As in many households, the six of us had agreed to keep the heat down to save money and, to remedy the chill, our feet found a pleasant solution: every so often we would all take a break to dance, warming up quickly with WBLS on the radio. On this particular afternoon my blood ran thicker, so I turned on my stereo and stacked up a few records by the Rolling Stones.

Oooowee, Brown Sugar! My

feet started tapping, my toes commenced to wiggle and my hips got ready to fly right off the rest of my body. Gradually my

ears noticed a stomping sound and then a sharp rap on the door as Paula came into the room.

"I can't believe that you're listening to that lousy music again."

"C'mon, Paula, I like rock even if you don't. I'll turn it down, though."

"No, it's not that. I'm sorry, I didn't mean to snap at you, but the Rolling Stones?!"

"What about it?"

"Nothing, except for the fact that they are racist and sexist."

"Well, I don't know what they're like in person. Their lyrics are racist and sexist, that's true. But my feet happen to think mighty highly of their beat!"

"Some say that Anita Bryant has a very fine voice, but that does not mean that I am going to contribute to her cause."

"Paula, gimme a break. As much as we respect Billie Holiday's music, that's sexist too in a different sense: she's often moaning about some man who

did her wrong. So what? Ninety percent of the music you hear is racist or sexist or some such thing."

"I just don't understand how you could enjoy listening to Mick Jagger sing about the joys of fucking Black women."

"Sleeping with Black women suits me just fine."

"It's too bad that your feminist beliefs don't suit you as well."

With that, Paula turned on her heel and went into her own room across the hall. My lovely mood quickly disappeared. Slowly I began to relax, seeing what perhaps the issue deserved a second look: you can't disregard the accusation of "political correctness," especially when it comes from a friend. Do I really boogie my scruples away?

Suddenly I remembered what a staunch feminist, Letty Cottin Pogrebin, had said about the matter. In her opinion, feminist parents should not allow their children to listen to morally suspect groups like the Rolling Stones; instead, the enlightened adolescents should listen to an egalitarian spirit like Holly Near.

Now, I am not partial to Holly Near: regardless of my political sentiments, she still seems like a bit of a sap. Opinion aside, even assuming I did like her music, my options would still be limited, because you simply can not boogie to Holly Near. If I were to boycott all racist and sexist music I would face a long, cold winter.

And then, perhaps because of the cold, my thinking turned about as I began to support my own convictions. For sure, the Rolling Stones' music helps to perpetuate some really bad ideas. On the other hand, I do enjoy listening and dancing to their tunes.

Another dilemma. Which is exactly the point. Every sensible person constantly fights these dilemmas in this screwed-up world, and you can't live at either extreme. For instance, if I refused to listen to racist or sexist music, my life would not be more enjoyable. Instead, I would be living in a masochistic vacuum. Some practicality must mesh with your ideology because, unfortunately, Mick Jagger and Holly Near don't mix.

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# Autistic Differences

Jeff Zoldan

It wasn't until the 1930's when Preston Sturges became the first writer to direct a film that the notion of combining both these roles ever entered anyone's mind. Since then, many writers have gone on to do direct their own works, usually being the best judges of how their works should appear. The same holds true for the theater. But there have been very few writer/directors who have chosen to wear the third hat of an actor in theatrical production, namely because of the complexity of successfully carrying out all three taxing roles at the same time. In "Artistic Differences," a production of *The Other Season* which closed last Tuesday, writer/director/actor Brad Hodges attempts to perform these three taxing roles and the result is a travesty of a play whose loose ends hang all over the stage. "Artistic Differences" is a theatrical shambles and can serve as a lesson to any aspiring playwright, actor or director on what not to do in the production of a play. Hodges has totally neglected the age old maxim that you have to learn how to walk before you can run.

"Artistic Differences" is about a group of undergraduate theater majors who share a home together off-campus. Like college students everywhere, this group of ambitious but lazy people are poor and have many problems. Ken Shepard (Donald Cooper) is the oldest of his group and his dream of becoming a big time director is thwarted by the fact that he can't seem to finish school. Adding to his problem of all dreams and no action is his relationship with Karen Long (Blair Tuckman), a nice but extremely bland girl who most likely lost her virginity to Ken. In the play their relationship seems to hinge on something invisible and one constantly wonders why anyone would ever go out with either of the two.

Brad Hodges plays Darby Hollis, the intellectual playwright of the group whose biggest problems are he's too smart and he's never been laid. Darby doesn't realize, though, that one can never be too smart and that his problem with girls stems from the fact that he's an annoying, ugly creep. Russ Hacker (Anthony Liss) and Roger Mize (Alan Inkes) round out the theater student home as two young actors with limited talents but limitless egos.

The play's biggest problem, and there are many, is the lack of any central focus on a character of event in the play. The audience never gets involved with Ken's departure from school for his first job, "his ticket out of this dump..." Neither does Hodges' script examine Ken's cold feelings about leaving his friends, his screwed up relationship with Karen

, Roger's inability to live outside of his dreams, or Russ' crudeness. Instead, Hodges has stereotyped these already shallow characters, allowing the audience to care for them as much as they would for an empty beer can.

Without any central character, Hodges has resorted to a central theme of sorts: the college student's struggle. Unfortunately, Hodges has only grasped whatever little slice of college life he's been exposed to and serves up a play loaded with cliches and stale jokes. Hodges overreaches himself when he attempts to make his characters regular drug users. His lack of knowledge on the subject is sorrowfully displayed with the scripts numerous inconsistencies. At one point, Darby remarks how the instant macaroni and cheese dinners can't be beat because they only cost a quarter. Moments later, the housemates are considering calling up a friend "to get a few grams." The reference is to cocaine explained in the next line, but the question still remains how such a poor group of students could think about purchasing a few grams of coke which goes for at least \$100 a gram when they can't swing enough money to buy pot or food. Most of the play's drug talk takes place in the first act and the awkward language the characters use exhibit the playwright's naivete on the mannet. Roger exclaims he got his pot "for a song," Karen sadly says all she has left "are stems and seeds," and a slightly depressed and tired Ken wishes for some "downs." Surprisingly, one thing Hodges hasn't learned yet is to not write about things he knows nothing about.

The play somehow manages to survive a dreary first act where such luminous lines such as "I



love you as much as you despise yourself" and "I'm tired of constantly hearing negative, negative, negative" are heard. Hodges' characters continue their heaviness, making every conversation a serious rap session where everyone's problem is worse than his neighbor's. The results of these revealing confessions of the soul are just some more massaging of each character's ego: "You're a great writer," "You're such a great director," "You're sooo talented." Gag me with a spoon.

Fortunately this play is saved from absolute mediocrity by a strong cast of talented players. However, Hodges is a totally non-intuitive director so performances by Donald Cooper and Alan Inkes

fall very short. As an actor, Hodges has even farther to travel than as a playwright. His shallow stage presence makes his character look like nothing more than a mere asshole. In the only memorable moment of the play, Anthony Liss marvelously and tearfully remembers the day he was thrown out of his house by his father.

Suffering from a mediocre script and clumsy direction, "Artistic Differences" is a pitiful example of what some people would have the audacity to call theater. The fault of this play lies in the basics—an aimless story and tedious direction. "Artistic Differences" does remain consistent on one level: it starts nowhere and ends in the same place.



Mon.—Fri. 11—5  
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# Did You Go To "Little Women"

## I Didn't Either

by J. Simon

Well have you heard? The theater department is doing a production of Luisa May Alcott's *Little Women*. ...yes, the *Little Women* you read when you were in fourth grade. What? You're not interested, but you've got to be, the set alone cost \$15,000 dollars. You're still not interested? What if I tell you that they cast some professional acting people like they did for *South Pacific* last year. What's that? You thought J.B. Davis was awful not to mention abnoxious and you would have rather seen Terry Netter himself do the part!

Gee, I wonder if the big guys in the theater department are trying to tell the students that they're not capable of doing these parts,....and if that's the case then maybe the training these students are getting is slightly inept....But then again maybe not, maybe some whiz kid over in the Fine Arts Center decided that if they use real pros then we'll be breaking down the doors to buy tickets. But then why did they have to close odd half of the seats in the audience for *South Pacific* and they still couldn't fill the place. And why were they handing out tickets free of charge for the opening of *Little Women* Probably because they had sold a little over one hundred tickets for a theater that seats approximately 8,800!

Are all of the theater productions on campus so poorly attended? Not at all, as a matter of fact just recently Stony Brook Drama (the student theater club) did what they called "Threeplay" and they were turning people away for lack of seats. These shows were student directed and used student actors. Last year S.B Drama did "When Ya' Commin' Back Red Ryder", which was sold out every night. This isn't to take away from two fine department productions of *Romeo and Juliet* and *Prime of Miss Jean Brodie*, both of which were also very well attended... So then there must be an audience out there, right?.....I guess.

And what about those of you who want to know what's going on musically in the Fine Arts Center? Don't really know what to tell you. There doesn't seem to be any attempt to make the student body at Stony Brook a part of the audience for these performances. Well, that's not entirely true if you wake up at six A.M. and get your name on the list you can be an usher! Golly, if the list fills that quickly there must be alot of students interested in hearing the performances!

And you can name any of the top performances coming here?

You can't? Well, don't assume that the big names want to come to a rinky-dink school like Stony Brook where there's only about 30 to 40 thousand people walking around on any given day-- So why would some big shot want to perform here? Just because the campus is located just fifty miles from the cultural capital of the world? No, not Yaphank!

Now that its out in the open, why are things so screwed up over there anyway? Maybe some of the folks in charge could be doing what their real calling in life is, like programing social events for the local chapter of "Geriatrics for the N.R.A." or something, and some of the guys who've got tenure shouldn't have gotten five-year so that they can be put out to pasture. I understand that Ward Melville High School is looking for a couple of theater teachers, but you've got to be qualified,....oh well. Anyway, who's the last graduate of the S.B. Theater department who did something after graduation besides sell life insurance? And if you are presently an part of the theater department and you think you're better than a future with Prudential, you're probably right. You better go somewhere, where you'll be trained as an artist who's prepared to struggle and to eventually get what they re after, not simply recieve a diploma. After all, they're not casting the diploma.

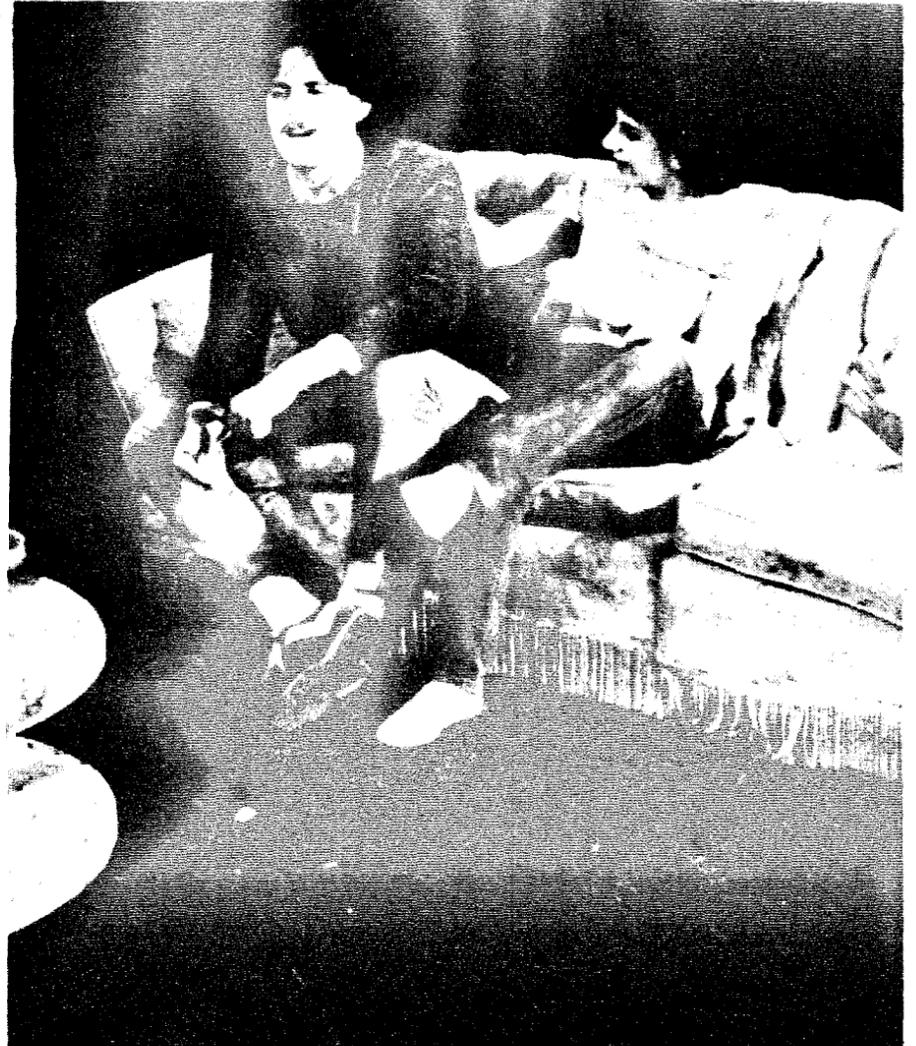
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NERDS,  
4.0'ERS,  
AND PRES  
READERS

THEIR  
STORY  
(CURSES!  
FOLKED  
AGAIN!)

BLATANTLY  
OBVIOUS  
SYMBOLISM

POLITY A  
WHOLLY-OWNED  
STATESMAN  
SUBSIDIARY

OUR  
PATRIOTIC  
HEROES

PRESS  
OFFICES  
(PROPOSED)

ICKY  
STUFF  
(NO STORIES  
HERE)

AAAAA  
BOONIE  
LAND

MOUNTAIN  
PASS  
BLOCKED

COUPON  
USERS

LOTSA  
GOOD ARTSY  
STORIES  
HERE

THEIR  
PARKING  
LOT

ADMIN.  
(NOTHING  
WRONG  
HERE)

DAKA  
(GOOD EATIN')

OUR  
OFFICES

OUR  
PARKING  
LOT

GROG QUAD

S.A.B.  
DOG  
KENNELS  
?

[THEIR]  
[QUAD]

JAMES  
PUB  
(THEIR  
PUB)

PHOTO  
BOX  
POND

DISTRI-  
BUTION  
CENTER

UNCLE  
PRESTON'S  
OFFICE  
(ESPECIALLY  
NOTHING HERE)

THICK  
PILE  
RUG?

OUR  
RAINY  
NIGHT  
HOUSE

3,000 MI.  
IS SUMMER  
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