

The
Stony
Brook

PRESS

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Debbie Will Do S.B.

Preston Agrees to let
COCA Show Movie

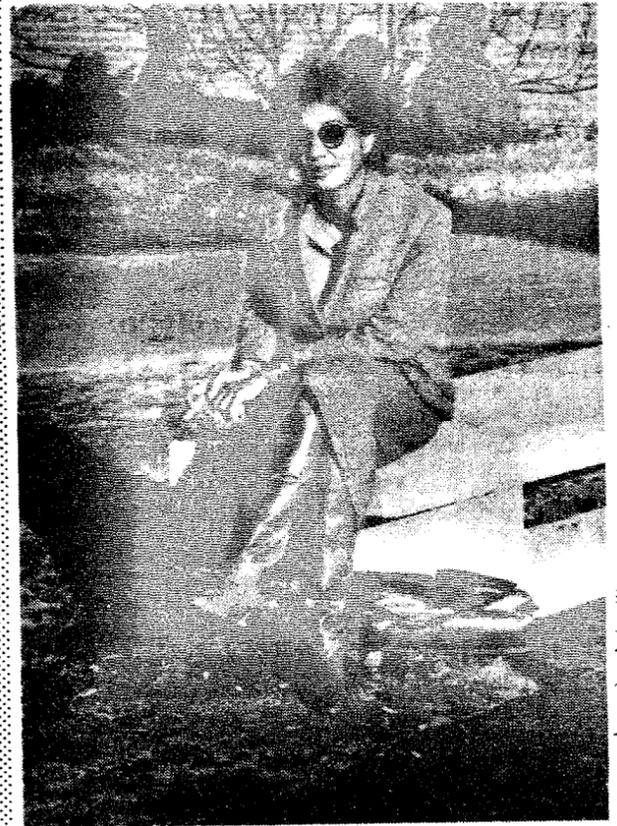
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press photo by Pamela Scheer

Lobbying in Albany

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press photo by John Janczyzyn

June Jordan

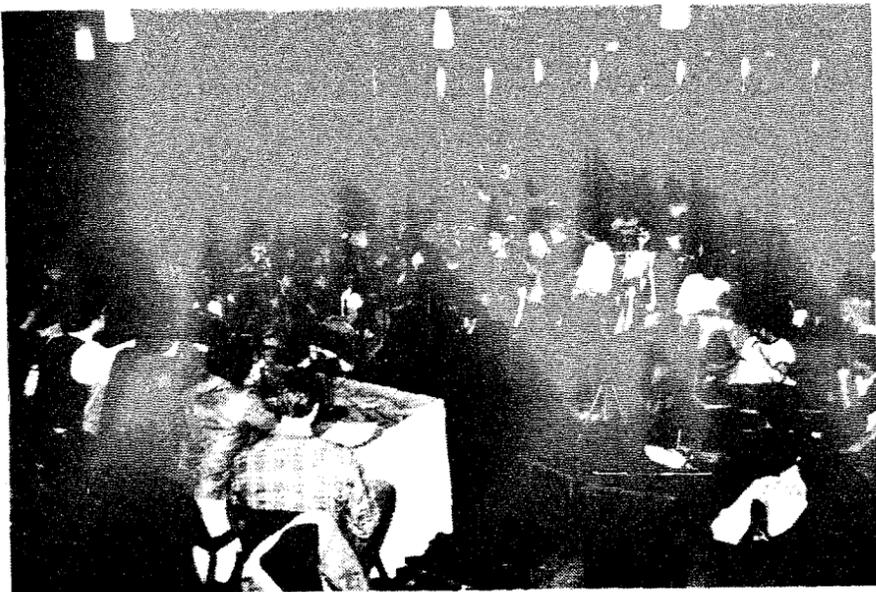
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press photo by Haluk Soykan

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Value of Education

From our earliest days as a nation, the United States has considered education as an essential foundation of democracy. Education creates an informed and politically responsible citizenry. Education contributes to our nation's economic well-being by enhancing the productivity of individuals and by providing new goods and services through research.

For centuries, our nation has committed itself to education as a public obligation--public in its purposes and benefits, public in its source of support. Public higher education is distinctive in at least two important respects. First, public higher education calls for *universal access* for all who can benefit from its services. Public higher education does not perpetuate elites, but rather, disseminates knowledge, techniques and other benefits across the widest possible range of society. Second, public higher education is responsive to public needs. Supported by public funds, public higher education has a mandate to deploy its resources in service of society.

Also, from a strictly dollars and cents perspective, public higher education is an investment with an increasing rate of return. First, public higher education spurs economic growth through increased worker productivity. Second, college graduates more than pay for their education through the higher taxes that they pay as a result of increased incomes.

But from all standpoints, public higher education is an investment that offers virtually unlimited returns in preparation for our nation's future. Since its inception in 1948, the State University has had a commitment to maintaining lowest possible tuition

while taking into account the fiscal conditions of the state. This policy was based on the belief that low tuition is the best guarantee of educational opportunity for all qualified individuals.

The 1983-84 New York State Executive Budget imposed the largest tuition increase for a single year in the history of the State University. In addition, dormitory room rates were raised for the fifth time in four years which further significantly contributed to raising the cost of a SUNY education. State officials argue that these increases were made necessary by a \$1.8 billion deficit that the state experienced last year.

Although the tuition increase was the largest in any single year, it continued a trend of increasing the financial burden placed on SUNY students in place of state tax dollar support. In fact state support as a percentage of the University budget has decreased from 84% in 1975-76 to 70% in 1983-84. While those who frame the state budget argue that SUNY has merely increased its fair share of state belt-tightening, state spending in total, from 1975-76 to 1982-

83 grew 104% versus SUNY's total growth rate of 43%. The State University is now supported with far more tuition dollars than before.

If there is anything that Tuesday's SASU/Polity lobbying in Albany accomplished it was demonstrating that there is little positive support for raising tuition or any other fees, including dorm rents, at SUNY. Legislator after legislator, many of whom had attended SUNY schools themselves, expressed their opposition to increased costs, but their feelings must be converted into votes when the budget comes up.

Senators and Assemblymen are heavily influenced by both letters and especially personal visits. Considering the small margins by which many Assembly and State Senate elections are decided, these officials are highly sensitive to voter pressures, and know that someone who would take fifteen minutes to write a letter or take a four hour drive to talk to them personally will have no qualms about voting for someone else if that legislator votes the wrong way.

The state budget is due to be voted on by April 1, and now is the time for students to get involved. Statewide, SASU is running lobby days and letter-writing drives, and at Stony Brook Polity should be sending another lobbying bus to Albany soon. Both ways are important. Get involved, it can't hurt, and it will help.

~~TUITION HIKE~~

~~TUITION HIKE~~



The Stony Brook Press

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Debbie Does Stony Brook

COCA and Student Affairs Agree

by Ron Ostertag

Vice President for Student Affairs Fred Preston finally issued an official written statement Tuesday concerning the showing of pornographic films on campus to COCA Chairman Michael Barrett, in effect telling Mr. Barrett that the pornographic film "Debbie Does Dallas" cannot be shown in Lecture Hall 100 this Friday and Saturday.

Claiming a right under the first Amendment of freedom of expression, however, Barrett vows to show the film and face the consequences. Having spoken to Preston, and been made aware of the possible severe consequences of going against the mandate, the COCA chairman remains resolute but hopeful of understanding, and affirms, "we will show it."

The memorandum sent to Barrett Tuesday presented no new argument, but merely restated "university policy" that to be shown on campus, pornography must be part of an educational program. This "arbitrary university policy," according to Barrett, has not been "fairly or judiciously enforced," referring as an example to the showing of "Flesh Gordon" last semester, a pornographic film which was shown on campus and was not part of an educational program as defined by the administration. According to Preston, "the key criterion to be judged as an educational program" is the involvement of at least one faculty member in the planning or the presentation of the event. The administrative policy concerning the showing of pornographic films in university facilities, which according to Preston has been in effect for the last two years, and as stated in Tuesday's memorandum to Michael Barrett, is as follows:

1. The showing of pornographic films in the campus dormitories shall be prohibited;
2. The approval for showing pornographic films in other campus facilities requiring the approval of a campus Facilities Use Form shall be contingent upon the film to be shown being directly related to and part of an educational program which has the involvement of a faculty person."

It has been the policy of the university, since the cancelling of "Debbie Does Dallas" in 1980 from being shown in Irving College by the previous VP for Student Affairs Elizabeth Wadsworth, not to allow the showing of pornographic films in the dormitories. Preston justified this policy by saying that the film would be inescapable for offended students living in the building, and also there being peer pressure in dormitories making it uncomfortable, therefore, for certain residents. In other campus facilities, Preston stated that "essentially, pornographic films can only be shown as part



MIKE BARRETT

Press photo by Haluk Soykan

of an educational program," and in itself or even with the combined running with the anti-porn films "Not a Love Story" and "Killing us Softly" by COCA and the womyn's Center, "Debbie Does Dallas" is not considered to be an educational program as defined by Administration.

A "twofold" reasoning was given by Preston in censoring "Debbie Does Dallas". His 'primary' reason, he stated, is that within tax supported facilities, the sensitivity of the taxpayers must be taken into account. A letter from the Chairperson of the Women's Safety Con-

ference Committee Lorraine Hammerslag, who also works in the Department of Student Affairs, which applauded Preston's "courageous decision" in banning the film, argued that "The sanctioning of pornography on campus is surely inconsistent with the goals of an educational institution, particularly one that is publicly funded." The 'secondary' reason is that the movie would be offensive to some members of the university community, and a number of students have voiced their objections to Preston.

The Vice President of Student

Affairs has set forth his policy, and the university's policy regarding the showing of pornographic films. Although he stated: "In effect this is not a policy against pornography," and he argues that he is not regulating "campus student morality," letters of objection in hand, Preston will not condone the showing of "Debbie Does Dallas" unless it conforms to university policy. Michael Barrett disagrees, and with the First Amendment in mind, he plans to be running the film this Friday and Saturday regardless of its being or not being part of a university "educational program."

Preston, after learning of the supposed plans of Barrett to run the film regardless, called Barrett Wednesday and asked if it was his intention, as he had heard, to run the film "come hell or high water." Barrett said that it is his intention to go on with the program as planned, and Preston sympathized with the "time constraints" which COCA is working under, and will wait for the memo from Barrett concerning the film's showing. Barrett is hopeful that communication between COCA and Student Affairs will settle the tension, and reminds that "it is not my purpose to challenge authority."

Note: At a late Wednesday meeting between Barrett and Preston, Preston announced that he would allow "Debbie Does Dallas" to be shown along with the other two films. No other details were available at press time.

Viewpoint

History of Porn at Stony Brook

by Neal Underwear

Is the showing of **Debbie Does Dallas** at all controversial or unusual? A glimpse at the History of Stony Brook and the surrounding communities suggests not.

Adult entertainment has been available to students of SUSB for nearly every semester of the past five years. James College used to show films such as **Deep Throat** and **Bel Ami** regularly to raise funds for the College Legislature. These took place during the fall semester 1979, spring 1980 and lastly the fall 1980.

Irving College, in the spring of 1981, attempted to show (none other than) **Debbie Does Dallas**, but was prevented by then UPSA Elizabeth Wadsworth. At the time, however, there were numerous objections from residents of Irving College over the showing of the film.

In the fall of 1981, the Japanese-made **Realm of the Senses** was shown at Tuesday Flix. This film graphically depicted the erotic strangling and castration of a man by his lover and raised no objections by Irving residents. The following semester brought new forms of

adult entertainment. The X-rated **Pink Flamingoes** (starring the 300 pound transvestite Divine) featured both explicit sexual acts and the infamous man-eating-dog-feces scene. A lecture by the "star" followed the film.

The spring '82 semester also brought the first live sex acts to Stony Brook. The **End of the Bridge** featured five strippers, (three females and two males) who danced for a sold-out crowd in the FSA operation.

The following year (fall '82) brought "Aphrodisiac" to campus. A Stony Brook Concerts production, these five men danced, sang (and stripped) to a capacity crowd of 550 women. Later that same fall, thousands of students flocked to the Lecture Center to see **Deep Throat**. Three additional shows had to be added to placate the throng that surrounded the Lecture Center. The film was aired to help sagging ticket sales to the Stony Brook Speaker Presentation: Harry Reems vs. Dolores Alexander...a debate on pornography. Over 3000 saw **Deep Throat**, only 75 saw the debate.

Spring '83 brought a double feature porn weekend. **Last Tango in Paris** and

Inserts (presented by COCA) as well as more strippers (by SAB).

SCOOP got into the act with their benefit in the fall of '83. To raise money to pay the state imposed utility fee, they ran another burlesque show. Indeed, SCOOP, which runs the Rainy Nite House, presented a surprise gift to RNH Manager Pam Leventer--a single male stripper, initially dressed as a police officer checking the health codes of the RNH--and ended up showing a lot more than his badge. That fall the X-rated **Flesh Gordan** was shown at COCA.

If the showing of **Debbie Does Dallas** is cancelled however, hardcore fans can still enjoy adult entertainment in the area. For those who crave live entertainment follow 347 west past the Smithhaven Mall a mile or so to the Centerfold Lounge, which features female strippers nightly. When you get there, be sure to ask for Beppo.

Lastly, for those of you who have no interest in any such filth, on Sunday, at 12 and 2 pm COCA is airing the controversial **Snow White and the Seven Dwarfs**.

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Dancing for Success

SB MDA Sets New Record

And the beat goes on... This weekend saw the arrival of one of the newest and best of Stony Brook's traditions, the Fourth Annual SuperDance 24 hour marathon organized by the Stony Brook M.D.A. Committee (SBMDA). The SuperDance is a fundraising event held for the benefit of the Long Island regional office of the Muscular Dystrophy Association. The total money raised is still climbing as last minute donations are being collected and tallied. As of today the total is over \$9,500.00, which is an increase over the \$8,700.00 which was displayed on the "tote" board on Sat. night at the close of the dance.

The dance itself began on Friday night at 8 pm in the Union Ballroom and the dancers stayed in the Union dancing until 8 pm the following night. There were breaks for meals, a three hour nap at three am, and showers, but the rest of the time was spent dancing or being entertained by the likes of Bob Patino, video DJ Studio 007, members of the cast of "Hair," and a

host of activities run by John Bylancik, the master of ceremonies.

Loretta A. Capuano, the chairwoman of the 1984 SuperDance, was the driving force behind the entire event. She has been working as a volunteer for M.D.A. for three years, and has been planning this dance since Sept. of last year. Working with a handfull of committee members, the "Biggest and Best SuperDance ever held" was smoothly and almost flawlessly run. With the help of the C.S.U. volunteers, and the Mu Delta chapter of Phi Beta Sigma Fraternity, there was never a lag in the dance.

The SBMDA has true reason to be proud. Not only did this year's event net a record breaking amount of dollars, but it was attended by a record 97 dancers. In the words of John Bylancik, who was also last year's chairman, "This year was truly landmark because it was the first year that the SBMDA was a yearlong concern. The committee pulled off the best SuperDance Stony Brook has ever had, and they are staying together right through May. The total amount of Money is sure to keep rising." Part of the plans to continue the cause

after seniors Capuano and Bylancik graduate this May included the naming of next years co-chairs for the committee. Debbie Feinsilver and Joseph Razza, both committee members this year, will be in charge of the 1985 committee and SuperDance. Their major hopes for that year were expressed by Feinsilver who said, "I just want everyone who said that they had such a good time this year to spread the word. We're gonna keep getting better!"

And there were a lot of people who had fun. A celebration party at the End Of The Bridge after the dance saw about fifty of the dancers returning, many staying past midnight! There was a lot of planning that went into the fun, explained a committee member. Prizes had to be collected, donations gotten together, the food and entertainment arranged, but "it was so worth the time." The committee was assisted by Clare Rose, Inc., who donated the first prize trip for two to Florida, by U.S. Air, who donated the tickets for the trip, R.H. Macy's Inc., who donated a \$150.00 dollar shopping spree, Gurney's Inn, where a lucky dancer will be spending a free day and a

score of other retailers whosupplied prizes.

There was also a special feature to this year's dance, explained Bylancik. "For the first time in the four years of SuperDance, we had a college show up to dance in force. Kelly E, from whence the first organizer of the SBMDA hailed, arrived with a total of 22 dancers and over \$3,000.00 in donations." Bylancik explained that he was especially proud because he has lived there for four years but admits, "It wasn't a factor of my living there, KE had one hell of a dorm rep. She alone deserves most of the credit." Kelly E's dorm rep. was Freshman Ellen Murray, who received the grand prize for the college rep. awards, a dinner for two, and a new Video Tape Player for Kelly E's coffeehouse.

To sum up the entire event, Capuano said, "I'm damn proud of all the dancers, they made it happen." Feinsilver and Razza's hopes for the next year's efforts also rely on the dancers. Looking towards the future, Razza said, "It's a tough act to follow, but I know we're going to make it."

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AT The Lounge THIS FRIDAY



Hi, I'm Ken from Up The Brook. I may be a fictional character, but I still enjoy knocking off a few with my friends. But you can't see me at the Lounge because I'm an illusion.

The Lounge is now accepting suggestions for celebrity Bartender of the Week.

So drop by and nominate your favorite professor or administrator.

The Lounge Rm. 133 Old Chem.

"Debbie Does Dallas" and the Womyn's Center

by Gina Maraio

The Womyn's Center here at Stony Brook has played a vital role in forcing the University to develop a written policy with regard to pornography or pornographic movies. The details of whether *Debbie Does Dallas* will do Stony Brook are reported elsewhere in the campus media; here the Press talks with Gina Maraio about what the function of the Womyn's Center is, and its position on the movie controversy.

PRESS: *Debbie Does Dallas* is scheduled for COCA on Feb. 24 & 25, and the Womyn's Center has been actively involved in the issues around the showing of this movie. What is your position?

MARAIO: The stance of the Womyn's Center is that we want to hold an educational forum to give equal time to the other side of the issue. That is, that pornography is not all fun and games but that it is a controversial issue and why it is such an issue. People need to understand the elements and implications of pornography. So in arranging this educational forum we've been working on getting the movie *Not a Love Story* to show concurrently in a lecture hall across from where *Debbie Does Dallas* is being shown, we hope to catch an overspill of people going to see COCA. In addition Mike Barrett, head of COCA (Committee on Cinematic Arts aka the movie people) has agreed to show *Killing Us Softly* immediately before each showing of *Debbie*. This is a 30 minute movie about how the media depicts women. In addition, the Thursday before (today, 2/23) we're planning to use the Union Fireside Lounge from 4:30 on for an educational forum, with speakers and discussion about both sides of the pornography issue.

PRESS: Why are you choosing this approach rather than trying to ban the movie?

MARAIO: The reason we don't agree with banning the movie is that we don't agree with changing the

First Amendment. We think it's a good thing for everybody. Secondly, if you take the movie off the campus, and say it's gone, it's not gone. When you walk off the campus it's still an issue and people need to know about it. We think that to show the movie and also show its affects is more productive.

PRESS: University Vice President Fred Preston has said that *Debbie Does Dallas* will not be shown. At this time he hasn't given any reasons or shown anyone an existing University policy prohibiting pornography. How does the Womyn's Center feel about that?

MARAIO: Well, I personally was angry that he didn't consult Mike or me before deciding this or even inform us because we are the people most visibly involved: Mike is putting the show on and Preston didn't even confirm the showing with him. There was his statement in *Statesman* last week and that was the first we knew--The Womyn's Center was barely mentioned even though we were the only people to comment publicly against showing the movie without an educational context. He (Preston) hadn't said anything to us, just put his foot down, and we don't really agree with his stance, and when I talked with him on the phone he was very taken aback to learn of our stance--sort of like "what does this mean, the Womyn's Center doesn't back my position?"

I think it's important to say that the Womyn's Center isn't backing the showing of the movie--we don't agree with the content at all--but that's out of our control, we're just dealing with the decision that's being made. Because we're doing all this educational outreaching doesn't mean we support the movie.

PRESS: You don't support the movie, but you support an educational approach to dealing with pornography rather than censorship.

MARAIO: Yes...Anything to jostle the mind, make people think.

PRESS: What is the Womyn's Center--a lot of people probably aren't sure what you're about.

MARAIO: The Womyn's Center tries to provide peer

support for the women of the Stony Brook area. This includes everything from campaigning for an educational forum on pornography to women's safety on campus, which is our next big issue; a very pressing issue--bus service, for instance, is very inadequate and that threatens women's safety; lighting on campus, the escort service--which we're in favor of--to reporting sexual harassment and having Women's Music Day which is a day when you sit around and have your lunch in the Fireside Lounge and listen to women's music, music written for and performed by women. It's a cultural club as well, women do have a culture and not too many people realize that. It's a referral service, a place to go for information. We also have CR groups, consciousness raising groups which are co-ed.

PRESS: Sometimes I hear people saying that everyone at the Womyn's Center is a radical lesbian, hates men, things like that. Is that an accurate description?

MARAIO: Well, I don't think we could all be the "radical lesbian" types that those people are afraid of if we're running co-ed CR groups. We think men are fine. We're not solely political, we're also a place to hang out, find out about women's films and music days, lectures, anything of interest to and about women. I'd like to stress that the Womyn's Center is not for a certain type of woman, it's for all women because we address women's issues. In this campaign against pornography a number of men worked very hard to help things get going. I wish more women felt the same way because many women don't seem to understand that to be a woman, to say you're a woman and to walk into a room with men is to be something different. We spell the word Womyn with a "y" instead of an "e" or a "men" in it because our goal is not to solely identify ourselves with men, but to identify ourselves with and as women, and I don't think that's such a terrible thing to do.

Letters

A recent Gallup poll reports that less than 10% of the American public can identify the groups that the U.S. Government supports and funds in El Salvador and Nicaragua. In an effort to inform the public about the current situation in Central America, a group of Stony Brook undergraduates, graduate students, faculty and community members have joined several national organizations to plan Central America Week, from March 18 to 25, 1984. A teach-in is to be held on Wednesday, March 21, and a debate on U.S. involvement in Central America will be on Thursday, March 22.

Every single American's life has been affected by the situation in Central America: both economically and morally. To first address the economic impact: In 1983, economic aid -- which does not include military aid -- to Central America amounted to \$630.9 million. Military aid to El Salvador was \$64.8 million; to the Nicaragua contras \$24 million; to the whole of Central America, \$125 million. Overall the Reagan Administration has spent \$50 million in attempting to overthrow the Sandinista government of Nicaragua. Requested economic aid for 1985 -- not including military -- is \$1.1 billion. These huge amounts of aid are ludicrous in light of (1) the vast cutbacks in U.S. Social programs,

including cutbacks in financial aid to students and tuition hikes, and (2) the extensive misuses of U.S. dollars given in aid.

The U.S. has seen under the Reagan Administration a great reduction in the amount of tax dollars that benefit U.S. citizens in tangible ways. Virtually every social program has been trimmed to its barest bones. Welfare has been cut 4% while the military budget has increased 13.5%. Yet aid -- both economic and military -- continues to flow to repressive, undemocratic regimes as well as to the Nicaraguan contras. U.S. tax dollars are abused and mismanaged. In Central America murders of civilians continue in unabated campaigns of terror. Atrocities and official cover-ups by those forces funded by the U.S. also continue.

The second way every way American's life is affected by Reagan's policies in Central America is a moral one. These policies are an insult to any regard for human rights, for human lives. Civilians are tortured, raped and mutilated by forces that are funded and advised by the U.S. Every one of us has become a tacit party to murder: murder of El Salvador's Archbishop Oscar Romero four years ago on March 24; murder of 800 people by the U.S. funded contras in Nicaragua in this past year.

Obviously each of our lives has been directly touched by events in

Central America. It is useless to complain about tuition increases without examining where monies have been redirected; some \$755 million within one year has gone to Central America. It is our right and our responsibility to educate ourselves as to where U.S. dollars are being spent. The aim of Central America Week, on the fourth anniversary of the assassination of El Salvador's Archbishop Oscar Romero, is to provide opportunities for learning about these issues that are of such vital importance. We strongly urge all interested persons and organizations to spend one night to learn about the repression and murders in Central America; the price of ignorance is too high to pay.

Any persons interested in participating in planning Central America Week may call co-chairs of NSTIC at Stony Brook (National Student Teach-In Campaign), Alan Belitsky (751-3482) or Susan Olafsen (289-3581).

S. Olafsen



To the Editor:

As the Director of Public Safety, I have the ultimate responsibility for the safety and security of every member of this community. I have always welcomed this challenge and

I am proud of the professional law enforcement officers who help me meet it. We at Public Safety have one common goal, which is, that the quality of life in the campus should never be jeopardized.

We do need your help in halting the senseless acts of vandalism that have been occurring on campus. Examples of vandalism range from destroying a video game and discharging a fire extinguisher to writing on a wall. The list goes on and on. The point is that these are senseless crimes against all of us. Our services and conveniences are in jeopardy by the behavior of a few. This is a cancer that should not be tolerated by the members of this community. As I previously stated, we need your help. If you see someone who is committing an act of vandalism, please do your part by calling the Department of Public Safety at 246-3333. No other intervention should be taken by you, you have already done your part. If the act has been already committed, please inform us so that the proper department can be notified.

This is an issue we should all be concerned with because it ultimately affects us all. Thank you.

"We Are Here To Serve"

Gary B. Barnes
Director
Dept. Public Safety

June Jordan

Media and The Message

By Kathy Esseks

In December '82 the Press talked to June Jordan, poet, activist, and SUSB teacher, about her involvement in the Moving Towards Home benefit for the children of Lebanon, her feelings about the situation in that country, and her career as a writer and poet. I've cornered her again to ask different questions prompted by our administration for her approach to teaching and a burning interest in the use of media for the dissemination of messages.

PRESS: As a woman poet, what context are you writing in? For instance, you're quite different from Emily Dickinson and Sylvia Plath--where do you fit in?

J.J.: I've been at this a long time so I've changed as a poet, as a black woman poet. You mentioned Sylvia Plath--I don't agree that her poetry expresses rage, because she committed suicide, and to me the commitment of suicide means that whatever you felt about anything else, it was secondary to the rage directed at yourself. And my whole life's work is opposed as powerfully as I can make it against suicide.

As to Emily Dickinson--she led a reclusive life, she was a hermit. In my own life and my work, I center on the whole world. That means that the poetry and essays I write encompass as many other lives as possible, because that's my perspective. So I see what I'm doing as a way of reaching out to as many people as possible and as a documentation of the contact I have with people all over the world. Whether it is through the media I have this contact or through the issues of my own life or issues that I want to join my own life to, it doesn't matter. My purpose and perspective take me into the world rather than out of it.

PRESS: You're directed toward interacting with the whole world. What issues does this view of consciousness involve you in?

J.J.: Whether the apparent subject is black people or women or Palestinians or Nicaraguans or South African Peoples, it seems to me that I am preponderantly addressing the issue of self-determination. What I mean by that is, first of all, survival of all of those people which is really everybody--and secondly that everyone shall have the right to choose how he or she wants to live once that survival is assured: what kind of political system the person will want for themselves, the economic organization of the society, sexual preference, civil liberties, control over the actions of one's own body. All of these, it seems to me, are the facets of the same issue of self-determination. I would say that's the number one focus of my work and through that I find myself concerned with several kinds of

people simultaneously, which is to say with most people in the world.

PRESS: Specifically?

J.J.: The January '84 issue of *Essence* carries my feature story on Nicaragua. I'm continuing to work with my comrades here in North America who are attempting to stop United States policies of intervention in Central America. My particular concentration is the safety and sovereign integrity of Nicaragua, but again I see this as a facet of a problem which is the United States' foreign

efficiently. We've just been commissioned by the New York Shakespeare Festival to compose a musical, and we're very excited about that. We've done a short one already what we hope to produce, now that we have the commission, which is on freedom and is called "The Break", and we have another one in mind about child abuse.

PRESS: I definitely agree that music is an effective way to get messages across.

J.J.: Oh yeah, if you can get something out there as a musical

students so that they don't need me by the end of the course. Also I hope that by the time they leave, whatever that subject matter is supposed to be, they know a whole lot more about themselves that is related to a very positive self-image and verifiable new competence--new competence derived from new skills. I'm not only talking about skill such as rhetorical writing or the writing of a poem, but skills in the sense of the ability to think for yourself or to find out information for yourself or to realize that there is a question that no one has raised yet. So that's why in this course (EGL 276) which you could teach altogether as a course on literature already written--which is the usual way--I am trying to encourage the people's poems. It seems to me that this is one way students will realize the intimate possibilities of this knowledge they are undertaking to absorb, because they will say "Oh, this is something I can do," too and I could use this medium --of poetry perhaps--when I want to, so that someone else will really be able to understand how I feel about something. If what you're learning is not useful to you in any verifiable way, I don't see the point to it at all.

PRESS: You're one of the few teachers a student has to get in line to see because you're so in demand. Do you see it this way?

J.J.: It makes me very happy, it's like having a lot of friends. I take it as an indication of trust, and as with all instances of trust it is something I must be careful to try to honor. Also, as a writer and poet who is national, who always talks in at least a national if not international context, this steady contact I have with a random variety of young people is extremely precious--direct contact with the "people". On the basis of this contact with people, I infer many things that I'm going to say about the spirit or the probable outcome of events in this country.

theater event, a phenomenon that's really getting to a lot of people, and from there if you can get into the top twenty any kind of way, then you are reaching people.

PRESS: Sounds wonderful, certainly more meaningful than a lot of the popular songs out today.

J.J.: Well, some of them are fun, but to join much energy and a sense of joy with some kind of political intelligence seems to me entirely possible, and--let's do it. Let's do it right here and now.

PRESS: Let's shift things a little to the topic of teaching. How does teaching fit in with these other things you're doing?

J.J.: Oh, in a very crucial way. One of the aims of all of my work is the empowerment of other people. In a relationship between students and teachers, you always have an inequality, right? (Temporary inequality, as defined in Jean Baker Miller's *Toward a New Psychology of Women*, one of the texts for Jordan's EGL 276 course) and the teacher is to empower my



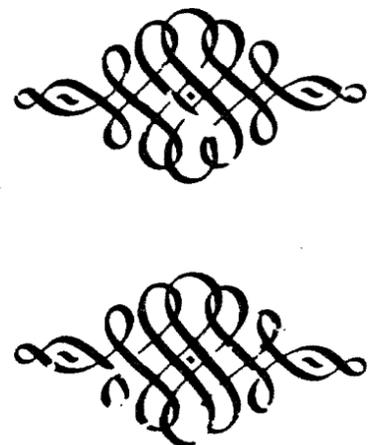
JUNE JORDAN

press photo by John Yonkman

policy which would abrogate rights of self-determination for third world peoples everywhere on the globe if possible. The only way that will cease as a world phenomenon is if we North Americans make it stop. So I'm working with other people to have that stopped.

I'm also working with some people who are planning to mount a national effort to change the nature of the relationship between the United States and South Africa. That effort will become public and very active in about a month and a half.

On Jan. 15 at Town Hall during the celebration of Martin Luther King Day, my collaborator and I presented an original piece we composed in honor of Dr. King. I'm now working rather steadily with this collaborator, so my career is taking a different direction or changing emphasis because I'm moving into the realm of music and words in a theatrical context because I do think that's a way to reach more people more



Lobbying in Albany

Students Speak to SUNY, State Officials

by Joe Caponi

Over twenty Stony Brook students travelled to Albany this Tuesday to lobby legislators and SUNY officials on a variety of student-related issues. The trip, run by SASU (Student Association of the State University) and Polity, included meetings concerning tuition utility fee and dorm rent hikes, the 21 year old drinking age, and Stony Brook's dorm cooking program.

Polity Vice President Barry Ritholtz, Secretary Belina Anderson and Media Coordinator Paul DiLorenzo met with Harry Spindler, SUNY Vice Chancellor for Business and Finance, and Donald O'Dowd, SUNY Executive Vice Chancellor, about the Dorm Cooking program and President Marburger's proposed reductions in it. According to Ritholtz, "We talked about our concerns that one of the two programs, meal plan and dorm cooking, was being driven into the ground and the other was being artificially propped up, and we suggested that any money that might be allocated to open up additional cafeterias such as G or Stage XII would be better spent in improving the ones already open."

Ritholtz added that the two ad-

ministrators were "very receptive to our ideas, and they offered us a great deal of support and advice."

Ritholtz will be presenting a proposal next week to the University about the meal plan and dorm cooking based in large part on the results of their meeting.

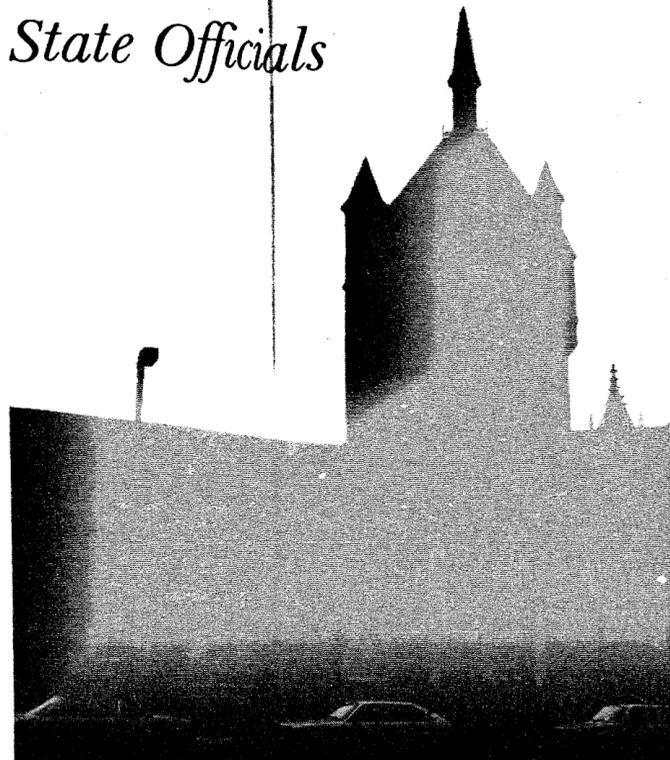
Up a few rainy blocks from the SUNY Central building, meanwhile, the remaining students were lobbying legislators in their offices. Upwards of thirty or so Assemblymen and State Senators were met in visits arranged by SASU, including Senator Ken LaVelle, Chairman of the State Senate's higher education committee.

According to SASU representative Troy Oeschner and Stony Brook SASU delegate Mike Berkowitz, several points came through in discussions with all the legislators. "Nobody wants to vote for the governor's proposed tuition or dorm rent increases," Berkowitz said, "but they've all been told by the governor that there's no money in the budget, otherwise, it's becoming obvious that the money is not that big a problem this year, and that's why Senators like LaVelle are really fighting on our side."

Oeschner said that there was considerable opposition to the hikes, and that student lobbying could tip the scales.

On the drinking age, opinions were much more varied. "The State Senate will probably vote for the age increase, but the Assembly is very undecided," Oeschner said. These feelings were echoed by one participant who had met with both his senator and assemblyman. "They both said they were undecided, but I could tell that my Senator, Carol Beran, was definitely going to vote for it. I think my assemblyman will come down against it, though."

According to Ritholtz, another lobbying trip may be arranged in two weeks, possibly including an overnight stay in Albany and a more comfortable bus. DiLorenzo added, "People were really happy with the trip. Most of the people met their representatives for the first time, and alot was accomplished, both in terms of talking with SUNY and with establishing a presence with the legislature. It's not everyday students drive 300 miles to tell the legislators what they think."



SUNY CENTRAL

press photo by Pamela Scheer

They Are What They Eat

by Al Bosco

Across the street from the State Capital in Albany, on the sprawling Governor Nelson A. Rockefeller Empire State Plaza, sits

Legislative Office Building, home of the State's 61 Senators and 150 Assemblymen. Throughout the day, this building is filled with some of the most powerful people in the state of New York, making decisions that will affect each and every one of us. And each day, the elevators are filled with staff members carrying trays

of food up to their bosses. What kind of food do they eat?

Daka.

Stony Brook's own Dining and Kitchen Authority also holds the contract for the Central Government mall in Albany, feeding tens of thousands of bureaucrats a day the same meals we daily digest right here. One major difference, though: Daka food in Albany is great. After all, it simply would not do to have the Speaker of the Assembly have to run off the floor of the Capital to go to a bathroom.

Viewpoint

Exploding The Myths About Tuition

by Dana L. Nardi

Governor Cuomo's proposed \$200 tuition increase will price \$15,000 university students out of an education and a future.

According to SASU's Access in Crisis Study, "For every \$100 increase in tuition 3% of the middle income students will have to drop out of school due to a lack of funds."

1984-85 tuition increase is based largely on the following misconceptions:

Financial aid is abundant, therefore SUNY tuition should be higher.

Nothing could be further from the truth. Most campuses have a finite financial aid budget which does not stretch when other costs increase and/or tuition rises. On the national level, financial aid has become a political football, with few substantial increases, and, in fact, many cutbacks in all programs. A recent fact sheet prepared by the American Council in Education reports need based federal student aid programs declined by 23% in local terms between fiscal year 1980 and fiscal year 1983. A report by the California Post-Secondary Education Commission demonstrated that during the Reagan Administration years, federal financial aid did not increase sufficiently to cover costs across the board. State financial aid programs, such as TAP, covers only tuition, not fees, room rent and board costs.

The cost of SUNY tuition should be based totally on educational costs, which are easy to compute.

Unfortunately, finding the "true cost" of an education however is a difficult process due to costs that are not directly related to instruction. In fact, not one school in the United States has come up with a "best" formula. SUNY students should not pay a tuition which is unfairly based on the costs of supporting public service including four hospitals and incredibly high dormitory bond redemption. These indirect costs have no relation what-so-ever to the usual costs of an education, and are therefore not reasonable.

SUNY tuition is presently low, therefore it should be higher.

The reality is, however, that SUNY tuition is not low in any sense of the word. Overall, SUNY tuition is the ninth highest in the nation. SUNY Community College tuition is the highest in the country. SUNY students already pay much more than their fair share of the costs of their education, and their share keeps rising. Since 1975, state support as a percentage of the SUNY budget has steadily decreased at a time when tuition, room rents and fees have increased to record levels. **Other northeastern public universities have higher tuitions, therefore SUNY tuition should be higher.**

The truth is that other states historically have not had the commitment to public higher education that New York has, and thus they support their public universities far less or hardly at all. Comparisons with Northeastern states are invalid because the size and quality of their systems or their commitment to their systems are not the same as New York. A report by the Higher Education Committee has noted the following: "Some of the northeastern public universities are only partially subsidized by their respective states, much like the statutory colleges at Cornell are partially subsidized through SUNY (e.g. Ruthers of New Jersey). Some are only the higher tiers in multi-level systems in most cases the lower tiers charge tuition rates below those of CUNY and SUNY (e.g. Penn State, the University of Connecticut, the University of Maine, the University of Maryland and the University of Massachusetts). It is also questioned whether New York's tuition levels should be determined in part by those of Vermont, Maine and New Hampshire--states which not place a heavy reliance upon broad based taxes."

Private college tuition is higher, therefore SUNY tuition should be higher.

It is true that private colleges are more expensive but they serve the needs of a different target population than do public universities. The state has no budget or legislative authority with respect to setting tuition levels at private institutions. It would be more rational to view low tuition as a public policy designed to enhance access to higher education by encouraging private colleges to keep tuition down. Additionally, New York State gives direct aid to its private institutions through "Bundy Aid". New York currently gives more aid to its private institutions than all 49 other states combined. There is no reason to punish those who attend SUNY to give private colleges an additional "competitive edge."

We students know these misconceptions are just that. Your legislative representatives are ironically uneducated on the facts of SUNY tuition increases.

In another step to state-wide campaigns to fight increasing educational costs, SUSB will follow-up this Tuesday's Albany Lobby visit with a letter writing effort. The letter-writing campaign will start on March 1-8. Highlighting the letter-writing effort will be a free light and sound show by SCOOP AV to the college which writes the most letters. Watch for details.

SUSB students will also have another chance to confront legislators and SUNY Central Administrators in Albany on March 27. Issues such as the 21 year old drinking age, tuition and room rent hikes, utility fee, and dorm cooking program will be discussed.

Face To Face

Admin and Students Argue over Dorm Cooking

by Ken Kruger

Chants of "Down with Daka" were heard coming from the Benedict Cafeteria in H Quad last Thursday as a large crowd of students waited for the start of a Polity sponsored forum on dorm cooking.

The forum was moderated by WUSB newsman Dave Goodman and featured a panel including University President Marburger, Vice Presidents Francis and Preston, Polity President Dave Gamberg, Polity Secretary Belina Anderson and FSA President Chris Fairhall.

Gamberg led off the forum by voicing Polity's continuing support of dorm cooking and said "You do not abolish a popular program because it has problems. You fix it." Gamberg also spoke up on Marburger's proposed plans to segregate buildings into totally meal plan, a plan that would force many residents to move from their current locations. "The right to choose where you want to live should not be affected by how you decide to eat."

Anderson then reported conclusions made at a February 16 Legislature Chairman's meeting. These decisions included demands that no buildings be forced onto a mandatory meal plan and that a justification of the cooking fee increase be provided.

Speaking next, Marburger tried to justify his proposed policy. "I have made a policy decision, not an im-

plementation decision. At this point the balance between meal plan and dorm cooking is not appropriate for this campus. 70% on the dorm cooking plan is too much. The dorms are being destroyed." Marburger also claimed that he didn't want to see dorm cooking wiped out but felt that the present ratio (70% dorm cooking to 30% meal plan) is unacceptable. He also said that he didn't know what an acceptable ratio would be but that the percentage of students opting for dorm cooking would have to be cut.

"No one has been able to find a way to manage dorm cooking at the level promised (when dorm cooking was started). I have come to the conclusion that it is impossible.

Marburger then said that he doesn't know the specifics of the cutbacks, only that they would be influenced by input from the people affected. He didn't, however, explain how this unformed policy would be implemented by the proposed Fall '84 date.

Marburger went on to say that he had in mind a number of dorms where he wanted no cooking but didn't have segregation in mind. "I see a mix of meal plan and dorm cooking for some time to come." He concluded by saying "I have made a policy decision and I don't plan to change it."

Marburger's comments that dorm cooking was destructive and was causing the deterioration of the build-

ings involved earned a sharp response from the Polity contingent present.

"President Marburger has said that dorm cooking is destructive," Gamberg replied, "but the policy of tripling is more destructive than dorm cooking and yet it continues."

Anderson quoted from a report prepared by Elizabeth Wadsworth, former Vice President for Student

Affairs, "No real data yet exists on the wear and tear on buildings where dorm cooking exists."

Questions were then accepted from the students and the first brought up the well known low quality of Daka food. "I wouldn't feed that food to my dog," the students told Marburger. "How do you expect people to eat it?"

Fairhall answered by explaining that the cafeterias had been allowed to em-



Bob Francis cracking up Fred Preston and Dr. Marburger. The students were not amused.

press photo by Haluk Soykan

and that the present machinery is obsolete. "A lot of people would choose to eat down here if the food was better," one student said.

Other questions during the night raised the problem of lack of quality cooking equipment in the dorms. A student from James College complained of the lack of proper equipment and heat on his hall. "Your destroying us. There's 30 people on my hall paying \$100 each and we have a Holly Hobby oven."

In response Francis admitted that there were a lot of equipment problems (The University spends \$45,000 a year on appliance repair) but that the University was doing the best it could. Francis also disclosed a university policy to let dishwashers deteriorate and eventually replace them with sinks.

Later, Marburger was asked whether or not the cost of opening a new cafeteria to accommodate the increased number of participants on the meal plan would be passed on to the students of Daka. "We might have to pay a little more but I hope the meal plan would improve."

Marburger also slipped in a comment that "Dorm cooking is a luxury we can't afford in the long run." After the forum ended many students left with the feeling that they had learned little from the night's discussion. "I'm far from satisfied with the answers I've heard tonight," Gamberg said.

Just Another Night

by Brian T. Ehrlich

At Stony Brook, each day more or less follows a predictable pattern. You wake up late for class, eat a quick breakfast, attend classes, fail tests, and then return home for dinner and some fun. After a long, hard day you look forward to a peaceful and uninterrupted sleep before you begin your next day. Unfortunately, your lunar activities are usually more entertaining than what had happened thus far.

As the night draws late you relax in your suite in front of the television. You've finished all your work and caught up to being only two weeks behind. Now you and your suitemates gather around the tube to watch your old favorites: **The Honeymooners** ("Norton doesn't do the Mamba"), **Star Trek** (quick, which one is this?) and **The Twilight Zone** (I know, third season). Once they're all over, you decide it's time to retire to your room and get some sleep. Wrong. That's when the fun begins.

First, your RA strolls in and begins to tell you her problems about herself. Who do you look like, Sigmund Freud? Of course, she's wide awake after having taken a nap, so she might as well keep you up also. You try desperately to get rid of her anyway you can, even lying if you have to. If all else fails, telling her you have herpes seems to get the point across. Now that she's gone you can finally get into bed, right? Wrong again; now comes the second act.

As the curtain rises we see the girls from across the hall walk in and make themselves comfortable. "We saw your door open so we decided to come in and visit," they say. "So is the door to the garbage room," you reply. Laughing, they make themselves more at home on your couch (half the springs are already broken from one of them). It's 2:30 in the morning now; if you're lucky they'll leave by six.

Occasionally, you drop subtle hints to get rid of them but to no avail. Once again you're subjected to a moral and philosophical evening of discussion ("You know, like...it's like, well...I don't do drugs...you know, like?"). As the sun slowly rises you look around the room, one question continually going through your mind: "Who the hell invited them over?!"

By a stroke of luck (it could have been the sweet and sour franks you had for dinner) they leave around four. Finally, peace and quiet at last. At least you'll get five hours sleep before the alarm goes off. To play it safe you stay up a few minutes longer, just in case someone else decides to visit. Seeing no signs of life, you lock up the suite, close the bedroom door, and get into bed. As if on cue, the third and final act begins.

No matter how tired or wasted your suitemates may be, as soon as everyone's in bed they all come to life. Silently, and then louder until it's deafening, the pounding on the walls and radiator begins. It starts off with an overture of various tunes on the walls followed by dueling radiators and concludes with the anvil chorus on the walls. As one, the bedroom doors fly

open and all of you start yelling at each other in the suiteroom.

"What the hell's the matter with you. I'm trying to sleep."

"Don't look at me, chump, I didn't start it."

"Bogus pal, the noise was coming from your room."

"Listen, I don't care who started it, just knock it off."

Eventually the arguing dies off and you once again attempt to get some sleep. However, your suitemates are persistent. Faintly, you hear a light tapping on the far wall of your bedroom. You tell your roommate not to answer it. After awhile it stops, only to be followed by a voice bellowing out "Don't ignore me chump." At this point, you give up trying to get any sleep and just start laughing as hard as you can.

By five it's quiet enough to get to sleep, but you're wide awake staring at the ceiling. Everyone else has been asleep for an hour but you're still up. While deep in thought you hear your roommate chuckling and then break out into total hysterics.

"Alright loser, what's so funny?"

"I was thinking about the last party when someone spit into a cup and you filled it with beer and gave it to another person."

"You know, it's five thirty in the morning?"

"I just thought it was funny," he answers, and again falls into hysterics. This time, he begins to laugh out loud. You think to yourself, "Well, everybody should be up by now."

With a crash the bedroom door flies open and in the dark stands your suitemate. With only the moonlight to see by, you make him out to be wearing only a pair of briefs. He walks over to your suitemate's bed and points a finger at his head. As thunder cracks in the heavens, you hear him say in a deep, far away voice, "If you don't speak softer you're a dead man!" Then, as if by magic, he glides out of the room, still pointing his finger in your roommate's direction, and the door closes behind him.

"Did he just threaten me?"

"I don't know what just happened, but unless you want to become a permanent part of the wall, shut up and go to sleep."

Knowing that he'll finally stop laughing you settle down and eventually fall asleep. Two minutes later your alarm goes off. With a clenched fist you slam your hand down hard on the clock, smashing transistors and bones alike. With pain shooting throughout your body you lunge at your roommate, catching him off guard.

"C'mon, bucko, who's laughing now," you yell as you pommel your fists into his face.

I've missed about five weeks of classes since then, but I don't care. I'm happy where I am now and I get all the attention I need. The room isn't as big as my old bedroom but I like the white paint. The only complaint I have is that I hate it when I get an itch. How am I supposed to scratch my nose when my hands are strapped behind my back?

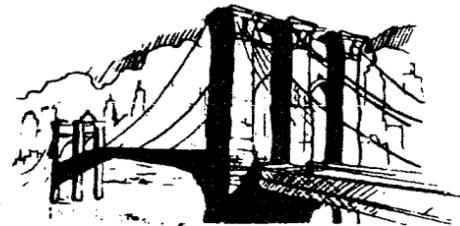
The Press meets every
Monday in room 042
of Old Biology.



NODOZ
The Breakfast
of the PRESS

Call 246-5139 for further information.

End of the Bridge



**DANCE TO
D.J.'S
J & B**

THURSDAY

KAHLUA PARTY

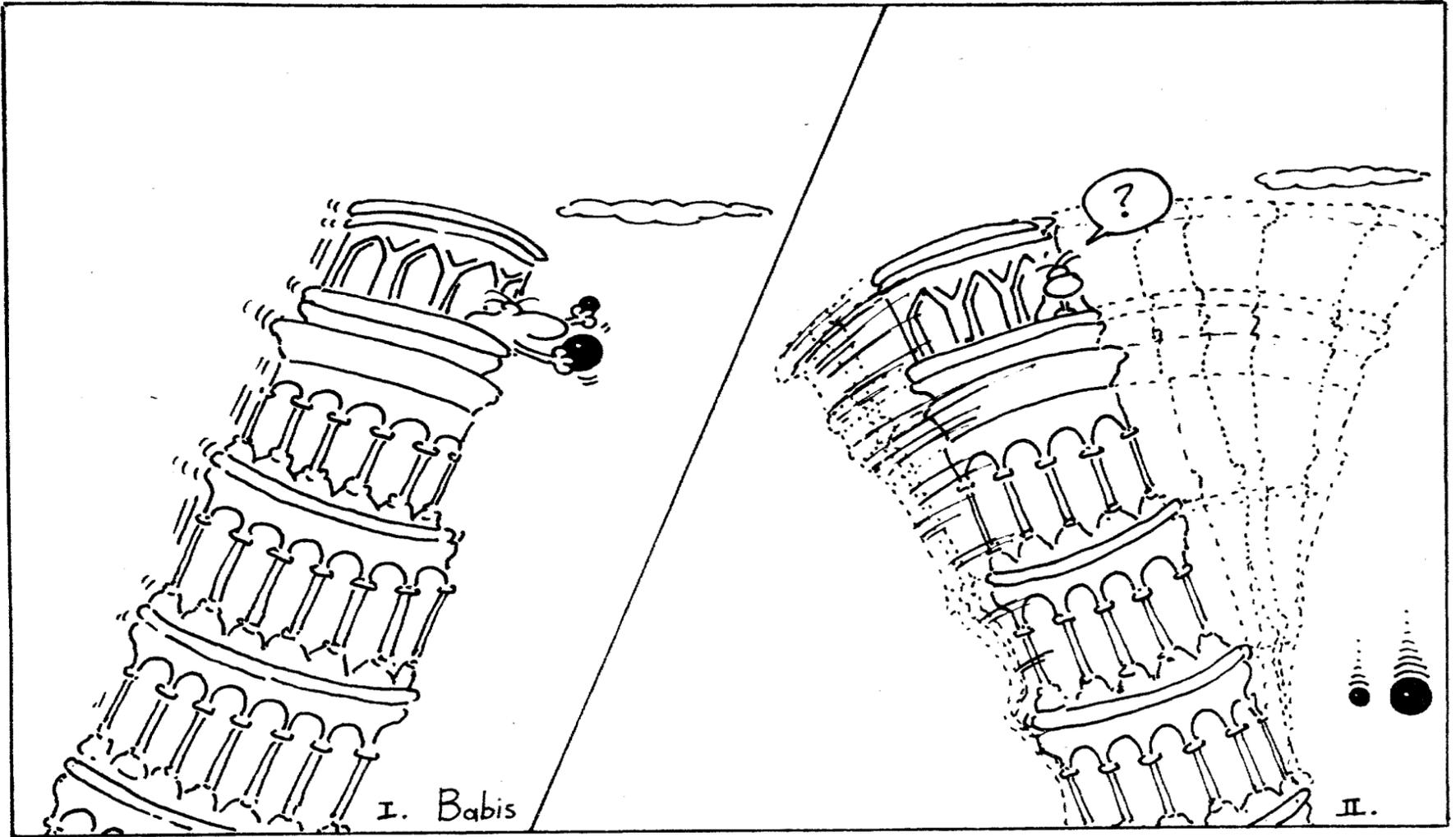
Free Prizes And
Dancing To D.J. Bob

FRIDAY

Dance To EMPIRE CREW

**BREAK DANCE
CONTEST!**

SATURDAY



MOVIES

FEBRUARY/MARCH

<i>Sunday</i>	<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>	<i>Saturday</i>
26 C.O.C.A. for Kids Snow White and the Seven Dwarfs Noon & 2:00 Union Auditorium	27 New German Films Grete Minde 7:00 & 9:00 Union Auditorium	28 Tuesday Flix Breathless 7:00 & 9:00 Union Auditorium	29 Fill-in Films The Grey Fox 7:00 & 9:00 Union Auditorium	1 S.A.B. Films Cream 7:00 & 9:00 Union Auditorium	2 & 3 C.O.C.A. Under Fire 7:00, 9:30, 12:00 in Lecture Hall 100	
4 C.O.C.A. for Kids Mary Poppins Noon & 2:30 Union Auditorium	5 New German Films Germany's Pale Mother Free 7:00 & 9:00 Union Auditorium	6 Tuesday Flix Ivan the Terrible 7:00 & 9:00 Union Auditorium	7 Hillel J.A.C.V. A Gentleman's Agreement Free 8:00 Union Auditorium	8 American Cinema 7:00 Cyrano De Bergerac 9:00 The Adventures of Robin Hood Union Auditorium		
VACATION						
	19 New German Films The Conquest of the Citadel Free 7:00 & 9:00 Union Auditorium	20 Tuesday Flix Despair 7:00 & 9:30 Union Auditorium	21 Hillel J.A.C.V. Sallah Free 8:00 Union Auditorium	22 American Cinema 7:00 The King of Marvin Gardens 9:00 Atlantic City Union Auditorium	23 C.O.C.A. Strange Brew 7:00, 9:30, 12:00 in Lecture Hall 100	24 C.O.C.A. The Man with Two Brains 7:00, 9:30, 12:00 in Lecture Hall 100

Funded by your Mandatory Student Activity Fee



Friday,
8:00 pm
FAC
March 2
Main
Stage
**JOE
PISCOPO**

IN THE GYM
TICKETS AT TICKETRON

STONY
BROOK
CONCERTS

**Cyndi
Lauper**

FEB
25



ROBERT SCORPIO
TRISTAN ROGERS
From General Hospital
in the Gym; in the Round
8:00 pm Sunday, April 1, 1984
Tickets on Sale Soon

HOLLYWOOD

PRESENTS
RE-FLEX

MARCH 3 9pm
IN THE UNION BALLROOM
'politics of dancing'

STONY BROOK CONCERTS

SKYDIVING

*We are not driven from behind,
but lured from before!
Not pushed, but pulled!
Magnetized from beyond!*

LLOYD C. DOUGLAS

That's pretty much the story. You either do it or don't do it. It's all up to you.

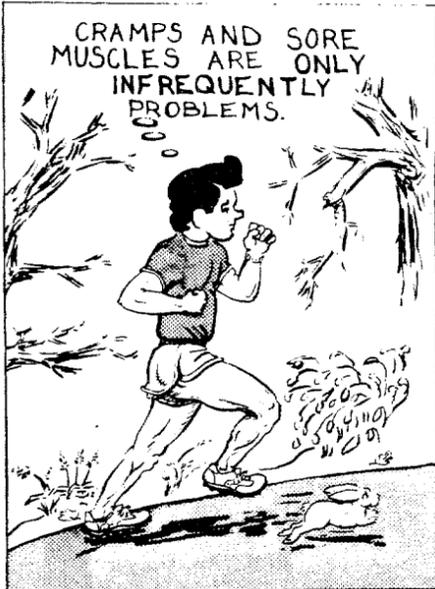
Ignore the challenge, and it won't speak any less for you. That is, it surely doesn't reflect badly on you.

But do it, and you'll never be able to extinguish that little flush of pride that crops up whenever you talk about it.

Well, anyway, if you're interested, stop by a parachute club meeting, or call Hawkeye at 246-4267.

Meetings are Tuesday at 7 pm, Union Rm. 216.

UP THE BROOK



Last Week's

DAVID	RASP	PLATO	
OLIVE	ALAR	ROBIN	
ERNEST	DUBEC	COURSE	
IE	LIMBS	FAKA	
EGGS	CANISTERS	T	
SHRUB	NIG	ASPIRE	
ETON	HT	E SIO	A
WD	E HARA	NBC	
PITABREAD	L	PS	H
ASHENPALEFACE	PE		
EL	AESOP	RATION	
DENTIST	TAMPERED		

Answers

To the editor:

After waking up on Tuesday of last week, I took a shower and afterwards proceeded back to my room where I disrobed. Then, as always, I opened my drawer to look for a pair of underwear. At that point my entire body tingled, for there was no underwear to be found. I was shocked. Better yet, I was baffled that it was not there, it was always there before.

My mind was blank; I had never faced such a situation in the past. I sat down and contemplated about the great importance of the under-rated garment: underwear. I realized that there is nothing that does the job that underwear does as well as underwear itself. I sprung off the bed and asked my hallmates for a pair of underwear. The first hallmate I asked said: No mine would be too big. The second said: No mine would be too small. And finally the third said: No you are not touching my underwear. Frustration came over me, so I went back to my room and sat down while thinking about the functions of underwear. This garment gives me protection from a rash or other skin infection that I might obtain if I did not wear underwear. The obvious support function of underwear cannot be compared to any other garment. Underwear keeps my outer clothing clean from anything my body may excrete.

I found it strange and rather sad that the only time I think of underwear is when it is not present. It is clear that I have been taking underwear for granted. I pondered on why today was different from all

other days. I came to the conclusion that from this day on I will never take my underwear for granted, I will be sure to do my wash.

I glanced at the clock and was amazed that a whole hour had passed. I slowly left the end of my bed, but my eyes caught a NYPIRG flier which was urging students to register to vote. I reached Satori. The correlation of voting and doing the wash struck me like a bolt of lightning.

Once again I sat down thinking of the uncanny parallels that are apparent between the functions of underwear and our government. Like our underwear, our government serves the function of support such as in the form of social security, welfare, and even state universities. Like underwear, our government serves the function of cleanliness from the soils of communism and other unfavorable forms of government. We should not take these parallels with a grain of salt. We must do our laundry in order to maintain the presence of underwear and we must vote in order to maintain the presence of our government.

Indeed, now I believe it is our obligation as Americans to vote. We should not and cannot take the government of this country for granted. Simply put, the fewer people that vote, the greater chance of losing something that we have cherished for centuries. I can do nothing more than urge each and every reader of this paper to register to vote. All one has to do is to take a short walk to the NYPIRG office, which is located in

the Union, and spend an entire five minutes filling out the form. It is ironic that registering to vote is actually quicker and easier than doing laundry.

Robert Hyams

To the editor:

The Press has recently run a series of stories about the resignation of experienced Polity and other student leaders. Your story correctly suggested that such losses hampered student government. Here are some concrete suggestions for correcting the situation.

Polity leaders serve at great cost to themselves. For one thing, unlike most students, they do not have the time or energy to get a part time job. At most sizeable Universities, this problem has been solved by giving certain of the student government leaders a stipend. The Polity budget is close to a million dollars a year. No one would expect a business with a million dollar budget and 8,000 customers to be run by part time volunteers without pay; yet that is expected of polity officers. It is a mistake, and should be corrected. For example: it does not seem unreasonable or extravagant to set aside 2% of Polity funds for stipends. As a matter of fact, it is unreasonable and extravagant NOT to do that. Incidentally, the top editors of campus papers at most major Universities are also paid, and deserve to be paid.

There is a second obvious reform that should be put into effect. Student leaders and editors almost always sacrifice their academic record in order to serve. (As a matter of fact, they are dismissed from school

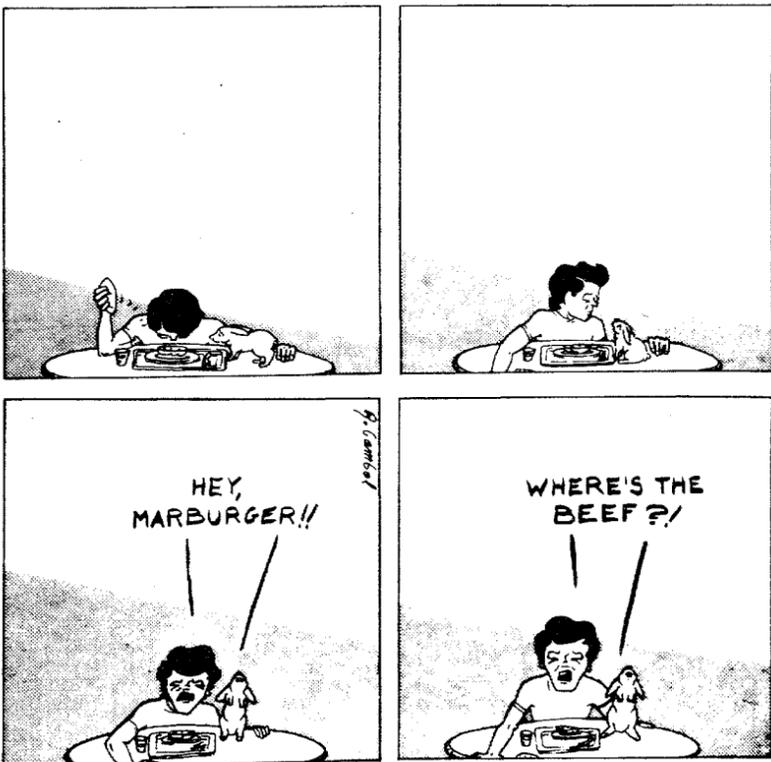
with alarming frequency.) There should be courses that leaders or editors could take for credit. People involved in such activity certainly learn a lot. Seminars on news writing or governmental administration should be set up so that student leaders can register for them and get at least some credit. As things stand now, a student can be an intern in an off campus organization and get three or six hour credit, while another student may work harder and learn more in student government and get no credit.

There is a third step that can be taken by students themselves to improve student governments. Many older campuses have political parties that compete for office in student governments. In this way there is some continuity from one year to the next, and opposing parties formulate some kind of long range policy to put forward. Furthermore there is a mechanism for developing candidates. Of course, I am not suggesting Democrats and Republicans, or anything like that, but rather campus parties based on campus issues. Such a development cannot be imposed schematically, but if the present officers were to organize a party and devise a program, one or more opposition parties would soon spring up.

Until these measures, or similar ones, are adopted, serious students will avoid Polity and editorial responsibility, or, if they take office, will almost certainly be cut down by lack of funds or academic problems, or sheer exhaustion.

Prof. Hugh Cleland
Department of History

Brook Strikes Back



Stray of the Week



"I Did it My Way"

At the meeting on dorm cooking in H Quad Cafeteria last week, John (Old Blue Eyes) Marburger III belted out a rendition of his favorite tune, "I'll do it My Way." It is not true that his next number, "Daka Blues," referred to the color of that night's main course. It is true, however, that Old Blue Eyes has signed an exclusive contract with The Golden Nugget Hotel and Casino of Atlantic City.

Club Calendar

by Paul C. Yeats

THE BOTTOM LINE 228-7800

Mose Allison, John Hammond
 Edgar Winter
 NRBQ
 the Waitresses
 Buddy Rich
 Dr. Demento & "Weird Al"
 Yankovic
 Robert Hunter
 The Roches

15 WEST 4th STREET

F 2/24
 S 2/25
 F 3/2
 S 3/3
 Th 3/15
 Th 3/22
 F&S 3/23&24

THE RITZ

REFLEX
 Simon Townshend
 Michael Schenker Group
 Mitch Ryder
 Eurythmics

11th STREET BETWEEN 3rd & 4th AVE

F 3/2
 S 3/3
 T 3/6
 S 3/24
 T,W,Th 3/27,28 & 29

MY FATHERS PLACE 621-8700 19 BRYANT AVE-ROSLYN, N.Y.

Clarence Clemons and the
 Red Bank Rockers
 S 2/28

THE LONE STAR CAFE

5th AVE & 13th STREET

Paul Butterfield and
 Kilimanjaro
 Delbert McClinton
 Jerry Jeff Walker
 M 2/27
 W 2/29
 Th 3/1

NASSAU COLLISEUM HEMPSTEAD TURNPIKE, UNIONDALE N.Y. ROSELAND BALLROOM 254-2800 52nd AND BROADWAY

the Grateful Dead
 Su 4/29
 M 4/30

UB40
 F 3/16

MEADOWLANDS ARENA NEW JERSEY

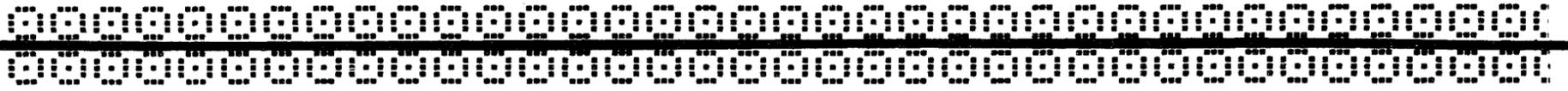
Judas Priest
 F 3/23

SAVOY 254-2800
 Bill Nelson's Vistamix
 Echo and the Bunnymen
 141 WEST 44th
 F 3/23
 S 4/1

RADIO CITY MUSIC HALL 757-3100 50th AND 6th AVENUE

Kiss
 the Pretenders
 F 3/9
 T 5/1
 W 5/2

STONY BROOK 246-7085
 Cyndi Lauper
 Joe Piscapo
 REFLEX
 STONY BROOK-LONG ISLAND
 S 2/25
 F 3/2
 S 3/3



Preview

By Daniel Hank

Put down your suitcases gang, this is the weekend you have been waiting for there is sure to be something to please everyone as the campus entertainment programers compete for audiences against each other and network sweeps.

For all you freedom lovers here is a good idea: help defend the first amendment by going to see Debbie Does Dallas at COCA on Friday and Saturday nights. Along with the main feature you can see two short films, Killing Us Softly a documentary about the portrayal of women in the media, and Little Genitalia a hilarious x-rated clay animation comedy. If you still require more pornography related cinema to fill your evening then just trot across the hall from COCA and check out Not A Love Story co-sponsored by the women's center.

Twelve ours after the final showing of Debbie Does Dallas, COCA For Kids will be showing an equally controversial film for its day. Disney's Snow White and The Seven Dwarfs, was thought to be a loosing prospect among Hollywood film-makers as it was the first full length animated feature ever made. It also recieved several Oscars and is still making millions of dollars from ancillary rights.

If you did not not get your fi of clay animation with Little Genitalia, then why not catch Gumby's incredible Journey at Douglass College Sunday night with Dawn of the Dead. Both intresting films but hardly interchangeable. The Student Activities Board has scheduled two out standing events for this weekend including the opening of a revamped dance club. Friday night the doors open on Hollywood Boul-

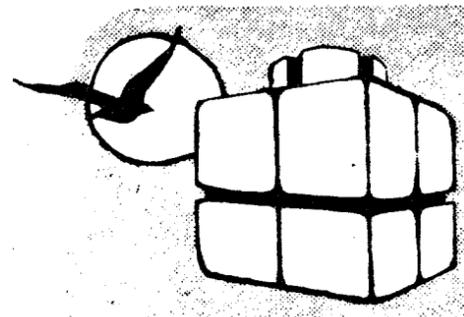
evard in the Union Ballroom, which will feature flowers on every table, well dressed bouncers, free champagne till 11:30 pm, and completely danceable music from the discs of devistation Dan.

Saturday night at the gym should bring out a good show for Cyndi Lauper, Stony Brook Concerts' first show of the semester. Ticket sales have been going extremely well due to the fact that her hit song "Girls Just Want To Have Fun" is currently fourth on the charts and is expected to move up before the weekend. The set up is appropriately unusual for her concert, admission is all general and there will be a large dance floor in the middle of the gym. Also, Lauper's video co-star Captain Lou Albano will be making an appearance on the stage.

If a quieter evening is what you had in mind, the theater departments' production of Light Up The Sky opens tonight and runs weekends through March 10th. This comedy, directed by Tom Nuemiller deals with love-hate relationships between show people. You can find it at Theater two in the Fine Arts Center



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The Beatles And Their Generations

By Paul C. Yates

I just turned twenty a few weeks ago. I had dinner that night at my sisters apartment with my father and brother-in-law, while we ate we listened to WNEW's Beatle special which was presented in an A to Z format and continued through the entire weekend. The occasion for the show was, coincidentally, the twentieth anniversary of the Beatle's arrival in the United States -- during the show the D.J. began to reminisce about past memories concerning the Beatles, soon our discussion drifted that way as well. Our three generations of stories were told in warm, smiling tones; there was also an element of disbelief involved -- disbelief over the amount of time that has passed, as well as the unbelievable excitement that accompanied the Beatle's arrival here in the States. Excitement that was, perhaps, due to a new energy and hope that the members of the band seemed to embody.

My father, who has worked in Manhattan for many years, recalls a lunch hour walk in early 1964 that was abruptly cut short by police barricades surrounding the Plaza hotel. "What's going on?" he asked an officer, "Oh, just some British singers staying at the hotel". Later that day upon returning home, he found my two sisters, aged nine and eleven respectively, screaming in front of the television. "Daddy, Daddy you've got to take us to see the Beatles!!!" "The who?!!!" "The Beatles, the Beatles, they're staying in the city". Clad in "I love Ringo" buttons and clasping Beatle banners they drove into the city, of course, they couldn't get within fifteen blocks of the hotel; but nevertheless, they felt something unmistakable in the air, something that could be considered very wonderful. After the Ed Sullivan appearance later that week, it was official: the nation was also suddenly aware of a strange, wonderful sensation, something that might be thought of as magical; simply Beatlemania.

Beatlemania was to become an important chapter of our history, never before had so much excitement and hysteria been associated with a pop band. On the surface it was the music, looks and charm of the group, however, there was something deeper than that present as well. What the Beatles stood for and often slyly insinuated through their witty oneliners, were unchallengeable philosophies and moral standings, views that said to give, sympathize, control and love. They also said that one should stand up for one's rights and that personal integrity is indeed necessary for one's happiness.

My sister talks about the Shea stadium shows in 1966. She re-

members screaming/fainting girls, tears, and four very electric young men. She also recalls hearing Sgt. Pepper's Lonely Hearts Club Band for the first time in June of 1967. Now, at this time in their career the Beatles were just about counted out; they hadn't released anything in over a year. During that year rock had been expanding in different directions, becoming more and more experimental and eclectic: Pop was out, and many people felt that's all the Beatles were and that they simply didn't have the capacity to grow. Then it happened. In a friend's words, "They released the album, people listened, people realized, and then they bowed down in respect and admiration." Sgt. Pepper's combined surreal images with sophisticated music to present an overall vision. As wildly eclectic and experimental as anything heard before, they even incorporated a full orchestra into one of the songs.

The break-up of the band, which was basically a consequence of disputes about who should legally represent them, as well as artistic and personal differences, is only mentioned briefly in our conversation. Probably because by 1984 people have come to realize that it really didn't matter. Superficially yes, but people have come to see the members of the band as unique individuals with preferences for their own lifestyles and music. Their membership in a group is unimportant, for now we've seen that they're all more than capable of standing on their own two feet.

My oldest sister, on a separate occasion, recalls the Concert for Bangla Desh, held at Madison Square Garden in August 1971. It featured George Harrison and "friends" -- Ringo Starr, Eric Clapton, Bob Dylan -- it was presented to raise money for the people of the aforesaid country, which had been recently torn by a devastating earthquake and political strife. About half-way through the show, George announced Dylan, who was not at all expected to perform. He took the stage, amid wild applause, to do a set of six songs with George, Ringo, and Leon Russel. My sister remembers crying and being very thrilled, for there in front of her were the people who represented the better aspects of the 1960's, ready to serenade in order to help the people of a far-off land. At this point all of the performers were very close to the dreaded age of thirty, were unsure of what their careers held for them, and probably very unsure of what their position would be in the decade ahead; yet, they wanted to and did lend assistance to those dealt a bad hand by fortune.

My father continues with a memory about John Lennon from 1978 -- "I noticed this fellow with a cap and sunglasses on, he looked familiar, though I couldn't place his face. He was walking out of F.A.O.

Schwartz with a few packages, holding hands with an Oriental looking little boy. By the time I realized who it was they were already in a horse and carriage going through the park, on their way home presumably."

I remember growing up with the Beatles as well. I was always running a few years late in terms of perceptions of events but I tried to keep up with things anyhow. The first album I ever consciously purchased was the *Blue Album*, a compilation of their songs from 1967 to 1970. I was converted at eleven years of age. Through the movies, books, articles, stories, and other memorabilia they came to life for me. They became my friends, and showed me hope -- hope for a better way of existence through peace and understanding. Unfortunately these notions have been replaced by newer ideas of neurotic self-righteousness by bands preaching the politics of morbid self-attention and the right to be miserable at any cost.

Hope was an important factor in the structure of the Beatles. They certainly believed in the idea of a better humanity, they hoped that we could make it there. That war would become a thing of the past, that the motherless children would be taken off the streets, that the prospect of true understanding -- ourselves and our brothers -- was, indeed, within our grasp. With just a little bit of cooperation our goals could be easily reached, and everyone would be happy, contented and at peace.

In 1980 I was attending high school on the upper west side of Manhattan, about twelve blocks

from the Dakota. I remember going there before school, during school, and after school when John was murdered. It seemed like the only thing to do at the time, many other teachers and students walked by to show their respect and to say thanks for all that Johnny had given them. My friends and I sat around for a while, see what was going on -- the people, the media -- and then we separated to seek solitude, in order to find out why the hell something like this happened and what it meant. It was a very sad few days, and I really don't remember seeing anyone smile for a few days; not even one soul.

Sometimes now, I find it difficult to listen to the Beatles. It gets depressing because it seems that the music and the lives of the members of the band are inseparable, partly because so much is known about them and partly because their individual personas have a strange way of shining through the songs. My mind also usually wanders off to 72nd and Central Park West and the pain and confusion John must have felt in his last few moments.

"The dream is over, what can I say?" Perhaps in 1970 when John said that in his song entitled "God," he realized that the Beatles were a dream. A dream of a wish for a better humanity, a dream he realized could never come true because people won't let it come true, for traps are only set by us. So I am, twenty years old, and with each of my birthdays the Beatles will, no doubt, be remembered. Perhaps, in the future sometimes what they longed for will come to pass. I know I'd like to see it and I bet you would too.

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Allen Wears Thin

Broadway Danny Rose Wilts

Broadway Danny Rose
Directed by Woody Allen
Starring Woody Allen
and Mia Farrow
Released by Orion Pictures

By Jean Marie Pagni

Can you stand to see some poor soul who is burnt out and in desperate need of new ideas try to milk his old ones for all they're worth? If the answer is yes, and you feel up to it, go ahead and try to sit through Woody Allen's latest film, *Broadway Danny Rose*. Let me warn you, it's not easy. Besides feeling sorry for Allen, I also had to fight a tremendous urge to walk out after the first twenty minutes.

Except for a change in name and occupation, Woody Allen has been playing the same character for years. *Annie Hall*, *Manhattan*, *A Midsummer Night's Sex Comedy*, and *Zelig* to name a few, all featured Allen as a neurotic, troubled, fearful and overly sensitive man. Danny Rose is no exception, and this character begins to show some staleness.

Danny Rose is a talent agent who is abandoned by his clientele as soon as they have a smell of fame. The story, told through flashbacks, (comedians playing themselves—Sandy Baron, Corbett Monica, and Jackie Gayle, sit in the Carnegie Delicatessen and reminisce about their experiences with Danny Rose.) showing us a time when Danny is in a pitiful stage of his career. He rents a



cheap little apartment, lives alone, and tries to book the bunch of losers who make up his talent stable. They range from a one-armed juggler to a one-legged tap dancer to a blind xylophone player. An obvious attempt to be funny comes across more as remotely cute and barely amusing. This is the trouble with the whole movie—it simply isn't funny.

The reason this movie offers its audience so few laughs is that it relies too heavily on Allen's sense of his own charm and adorability. He emphasizes his own character's misfortunes (such as the sad state of his agency, and his looks) and plays off of them.

This has been a frequent theme in his films, and it has worked in the past. But not this time. Allen seems too caught up in himself and consequentially produces very self-conscious—at times nauseating—brand of humor.

The two other featured characters are portrayed well, but because of the lack of fresh comic material, the movie isn't saved. Mia Farrow plays Tina, complete with a teased up cotton candy hairdo, allpurpose sunglasses, and a wonderful distaste for clothes. She looks just like Mia Farrow in disguise. Still, her character is believable thanks to some fine acting on her part. She plays a

gangster's widow, tough as nails, and doesn't take nonsense from anyone. She is also Lou Canova, Danny Rose's most promising talent act.

Nick Apollo Forte, a Woody Allen discovery, makes his film debut as Canova, a nightclub singer trying to make a comeback. Danny books an important engagement for him at the Waldorf Astoria, which could be the big break both are looking for. The high point of the flick is watching Forte portray Canova to perfection.

Forte is an exact clone of a man who fronted the band at your sister's wedding reception. He's the man with the ruffled shirt, bow tie, and gaudy jacket, (which fails to conceal just how huge his stomach actually is) who is always ready to sing your requests. It is not surprising that Forte is a natural: considering the fact that he is playing himself. Before Woody Allen found him, he made his living as a singer and songwriter, and Two of his songs, "Agita" and "My Bambina" are used in the movie. Lou's rendition of "Agita" is truly tacky, and it's so bad it's good. One of the few funny moments in the movie.

It's a shame that such good acting by Farrow, Forte, and Allen himself is wasted in a comedy that lacks humor. He has played the role so many times that one wonders if he has bored himself.

—Album

Undercover

The Stones Roll Back

The Rolling Stones
Undercover
Atlantic Records

By Paul C. Yates

Undercover, the latest album by the Rolling Stones, confirms the band's talents of assimilation, as well as their knack for recycling their older riffs into new ones in order to create a very listenable album.

At one time, the Stones really used to try -- they wanted to be creative and in the vanguard of what was happening musically. Now, however, they seem to be merely imitative. Now, this is not meant to detract from the worth of the band or the album, but today the Stones no longer influence, instead they are influenced.

When the band is in the studio, they hang out. Keith falls down, stands up, falls down again, mutter and punches out riffs on his Stratocaster. Bill and Charlie pick up on it, and the rhythm section of the song is born. Mick sings words that sound good, and Ronnie lays down

the leads in the appropriate spaces. They very rarely go into the studio with songs they have already written, they basically improvise their material on the spot. So during their sessions what the individual members have been listening to becomes the most important factor in the production of new material. For example, Keith listens to a lot of reggae, Charlie is a big jazz fan, Mick likes whatever happens to be the showing of pornographic material at the time. This is where their influences are derived, this is what one hears on *Undercover*.

Most, if not all the songs on the album are very good. The title song "Undercover of the Night," is tight, and unbelievably well produced. The Glimmer Twins (Mick and Keith), who produced the album have mastered the complicated art of mixing, and they do a fine job throughout the entire album. "She Was Hot," is a classis Stones song in the vein of "Brown Sugar" and "Starfucker." "Feel on Baby" is an extended sojourn into reggae. Keith's rhythm is skilled and has a

good feeling to it.

The one song on the record that is a bit of a disappointment is "Wanna Hold You," the traditional one song allotted to Keith to sing. But unfortunately, even his "Fuck me, baby" drawl can't save this weak effort, which is really too bad for usually Keith's song is the best or near-best on previous LP's.

"Too Much Blood" is danceable and amusing. It includes a rap in the middle of it about there being too much violence in modern cinema, and expresses a longing for more romantic movies. (*An Officer and a Gentleman* is specifically mentioned.) It also includes a host of references to the better "splatter" movies of the past few years.

The remainder of the songs deal with the decadence of man-woman love and the results of misguided, unchecked actions. Along the same lines of thought, the Stones make it very easy to interpret them as being horribly sexist. For example, the cover of the album portrays a young woman, smiling and unclothed with her hips thrust for-

ward, anticipating coitus. Also, most of the numbers on *Undercover* depict women as twisted and evil, a typical Stones opinion judging by interviews throughout their career. These ideas have been a central motif to anything they've ever done.

But I don't really think sexism political awareness is the point behind the band or the album. Their songs really don't mean anything, they just sound good. It would be silly, if not naive, to think that "Undercover of the Night" is a comment about South America's politics, or that "Pretty Beat Up" is a valid insight to the psychology of sadism. They're not, they're just songs that sound good. Mick would be the first to say -- and has, in fact said -- that the songs have very little or no significance whatsoever; they're just intended to sound good and perhaps turn their fans on to other types of music. Well, if those are their intentions, they've succeeded wonderfully because *Undercover* is another great album by the world's greatest cover band, the Rolling Stones.