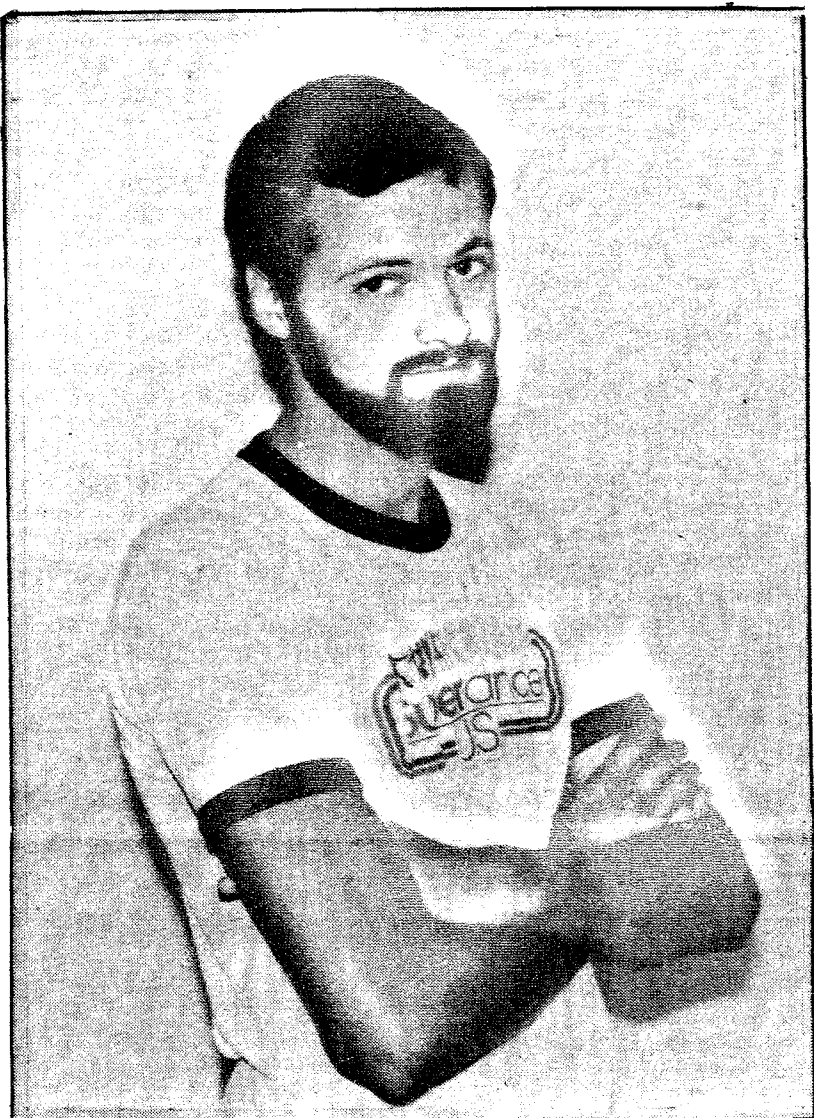


The
Stony
Brook

PRESS

Vol.6.No.3 ● University Community's Weekly Paper ● Thurs. Sept.13,1984



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Refusal and then Surrender

Refusal and then Surrender

Bruce Springsteen Live

Sunday, August 19th, Meadowlands

by Paul Yeats

Bruce Springsteen bounded onto the stage and immediately ripped into the title cut from his latest L.P., **Born in the U.S.A.** His 'E' Street Band played with a mean intensity matched only by the crowd's enthusiasm. The Boss, who now looks like a new car—muscular and lean, economical and built to last—pounded his weathered Esquire and danced through the show's three and a half hours, touching upon material from all his albums while emphasizing cuts from **Nebraska** and the more resigned **Born in the U.S.A.**

Once a rock n'roll innocent, Springsteen was skinny with hunched shoulders. His songs were filled with the visions of escaping hometown paralysis, breaking out of soul-draining work, and throwing away the dreams that leave you nothing but lost and broken hearted. But on **Born in the U.S.A.**, there is a newfound sense of resignation. He has realized that escape is no longer possible; the ties have indeed proved too strong. The only thing that

remains is the consolation that personal relationships sometimes offer.

Relationships with family, friends and others have always been important to Springsteen, but now they've taken on a larger significance. In "Badlands", he said, "I believe in the hope, I pray that someday it may raise me above these badlands..."; to be sure, to other inclinations. His resignation is in the acceptance of having to live in the badlands—but trying to make it through by holding close to the people who are dear to him.

The song selection emphasized this revision in outlook. For instance, the songs directly concerned with personal interactions were afforded more of the show's spotlight than others. Witness "No Surrender", which he dedicated to Miami Steve, reduced to a stark acoustic number with an uncharacteristically clear pronunciation. "Bobby Jean" was furiously sped up in the mood of sad abandon and "Cover Me" was lent a tone of more innocent pleading. Three numbers from **Nebraska**, "Johnny 99", "Atlantic City" and "Reason to Believe" were also delivered with the same common denominators.

continued on page 14



Reagan's God

"Religion," warned Karl Marx, "is the opiate of the masses. Discussion of religion today sometimes causes a trance or fervor in which people are not objective or logical. In the United States, religion is best, according to the Constitution, left out of law and politics. Although the Constitution does not exactly forbid any entanglement with religion, it is best avoided; as in the Supreme Court ruling in the case of *Pennsylvania vs. Schempp* (1963): "The place of religion in society is an exalted one, ... in the relationship between man and religion, the state is firmly committed to a position of neutrality."

President Ronald Reagan has attempted to counter this neutrality, and to bring religion back into law and politics, turning it into a central platform of his presidential campaign.

The ideology upon which the United States was founded is freedom, religious as well as political freedom. The separation of church and state is essential to any religious freedom. This American democracy, however, tends to be run by at least somewhat religious politicians. But other than the occasional mention of god such as in speeches and on money, the issue of religion has generally been left alone for the individual to control for him or herself. The founding fathers of this nation were also basically god-fearing, religious people, mainly but certainly not exclusively Protestants, who attempted to keep their own beliefs and religion out of the Constitution, and merely hold on to a general morality and social ethic that could be accepted by any religion or social philosophy. The First Amendment to the Constitution somewhat ambiguously states: "Congress shall make no law respecting an establishment of religion or prohibiting the free exercise thereof." This has been interpreted to be an establishment of the separation between church and state, and on a number of occasions

the Supreme Court has interpreted it as a commitment to neutrality in any position on religion.

Ronald Reagan last month, at an Ecumenical Prayer Breakfast, gave his impressions of what the Founding Fathers had in mind: "I believe that George Washington knew the city of man cannot survive without the city of god, that the visible city will perish without the invisible city. Religion played not only a strong role in our national life, it played a positive role." What George Washington "knew" however, has nothing in Reagan's argument, since Washington's or any other politician's "knowledge" in such a religious sense should not effect any legislation, as per the Constitution. Reagan wants to put prayer back into the public school system, he takes a religious stand against abortion, he wants to turn the United States back at least twenty years when as he said "...we began great steps secularizing our nation and removing religion from its honored place."

Perhaps the last major politician to become so involved with religion in politics was the last great Fundamentalist of the early twentieth century, William Jennings Bryan. In his famous and often given lecture "The Prince Of Peace" he said: "I am interested in the science of government, but I am more interested in religion...I enjoy making a political speech...but I would rather speak on religion than on politics.' Maybe Reagan would rather speak on politics, but the Fundamentalist fervor certainly at times seems to be there. Today, however, does not seem like a time in the United States when when a Scopes Monkey Trial would be tolerated, but perhaps it is. Jerry Falwell's Moral Majority in 1980 had one million members, but today claims 6.5 million members. This growth bodes well for Reagan and his religious tactics in the current presidential campaign.

Walter Mondale, also a religious man and son

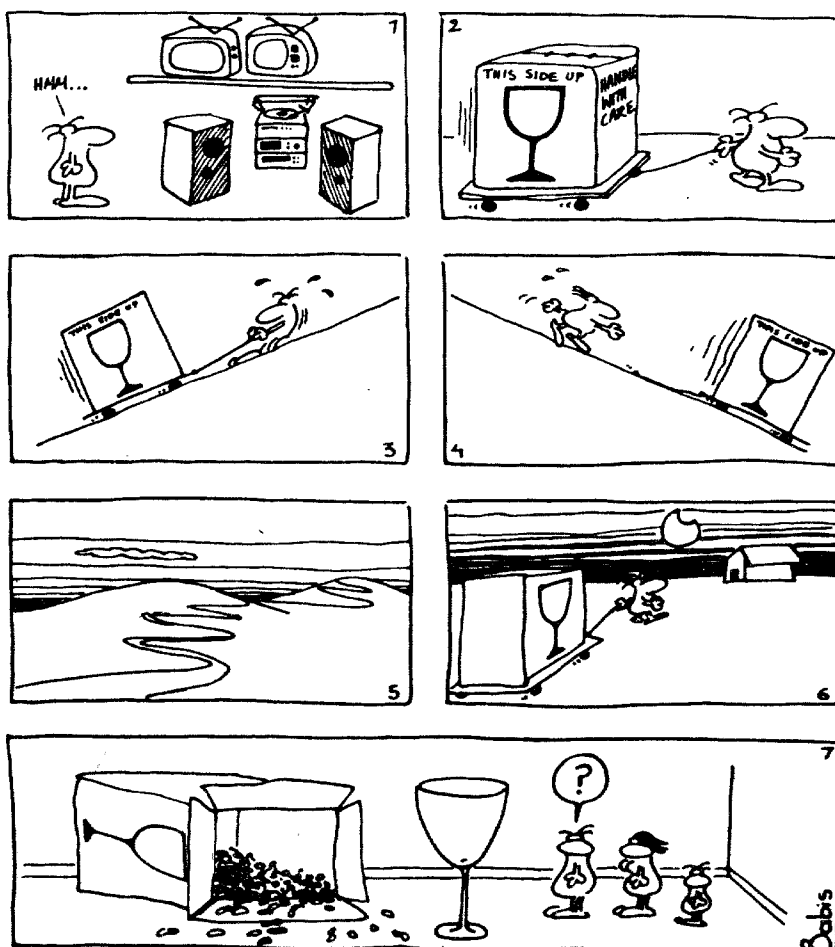
of a minister has been forced to take a stand against religion in politics, and therefore threaten a certainly important sector of voters. Reagan has taken an extreme stand for a strong tie between religion and politics, as evidenced in his speech last month:

"The truth is, politics and morality are inseparable and as morality's foundation is religion, religion and politics are necessarily related. We need religion as a guide, we need it because we are imperfect. And our government needs the church because only those humble enough to admit they are sinners can bring to democracy the tolerance it requires in order to survive."

If "our government needs the church," then Reagan needs to rewrite the Constitution. Of course the religious Right is behind Reagan, his campaign manager, Nevada Senator Paul Laxalt sent hundreds of ministers across the United States letters asking them to support Reagan and to tell their parishioners to vote Republican, and Archbishop John O'Connor has publically criticized Ferraro's stand on abortion in harsh terms. God knows how all of this will effect the election.

Hawkeye Cover photo by: Scott Richter

Press Pix



The Stony Brook Press

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Rory Aylward

The Press Interviews the Polity President

by Paul Yeats

Press: What are some of your goals for the year for you and your administration as far as making things better for students and things like that?

Aylward: The large overall goal, which most of what we do here is to achieve, is to improve the image of the student government – not only with the students, who obviously in a lot of cases are not happy with it, if they even know what it is, but also with the Stony Brook community, administration, faculty and staff. I think, to a large extent, in the past, it has always been an us vs. them mentality and we'd like to get away from that.

Press: Us and them. The students... **Aylward:** The students vs. everybody else. Not that anyone sees the student government and the administration as working together. I think that students feel that they're not getting much out of Polity. But, as I said before, that's if they even know what it is. I was telling someone, "If you give up a hundred dollars for an activity fee that easily without questioning where it's going, then we might as well have a thing in the budget for you to give me a hundred dollars." It's like mail fraud. People are suckers...if they care that little, it's obviously a problem that we'll have to deal with on another level. Why don't people care about giving up a hundred dollars?

Press: What steps are you gonna take to do this?

Aylward: I think it's important that we a...we a... improve visibility. A lot of people don't know they have a student government because they never see it and, the last couple of years, the only time people knew what was going on with Polity as when there were problems. All people heard was the negative stuff...

Press: But they never heard when things were going well... **Aylward:** Yeah...if things were going well. As far as what we can do to, you know, improve people's awareness – it's putting ourselves in front of people in a positive way, rather than taking the "it's only news when it's wrong" attitude. We have to find some newsworthy achievements that the papers will want to cover.

Press: So, then something like FallFest...you want everything to run very smoothly? **Aylward:** So far as I know, FallFest is going rather well. I don't think, however, that people realize where the funding for this event comes from. The student activity fee – you paid for it. The connection has to be made that all, or almost all, events are sponsored by Polity. Whether it's the parties in your dorm, the club you participate in, or something on a campus wide level, the source of funding is all the same. The money comes from the activity fee, which comes through Polity and goes back to the students. It is important that students realize the value of the student government at Stony Brook, in that it has sole control of what happens to its activity fee.

Press: So, you're aiming towards a better visibility of Polity, activities with Polity headlines, working to build a better relationship between students and Polity, more accessibility. Do you want to be more of a front man? **Aylward:** I'd like to. I want people to think it's worth their time to come up and work for Polity. I've had students come by and ask, "I'd like to help; what can I do?" That's exactly what we're looking for – people who feel that it's a worthwhile cause – there's so much to be done.

Press: What kinds of things? **Aylward:** Students always say that their rights are being denied them, that no one listens to them. One of the reasons for this is that these people aren't particularly interested in talking to people who are willing to listen to them. There are many university committees that have not had undergraduate representation on them, probably for years. Or maybe they've had people appointed to them but people didn't go because they just didn't care. People say they want to serve on committees but I have to wonder if they'll be at the meetings because it looks bad if seats are reserved for undergraduate members who don't show up. Today, there

was a University Senate meeting but I couldn't make it because I had a class. You still have to have some sort of consistent record, though, so that people will care.

Press: Last semester, you said that at the present time you didn't see anything wrong with arming Public Safety and people interpreted that as meaning that, at a later time, you might think that's all right. Do you want to clear up anything about that? And how do you feel about them carrying mace? **Aylward:** During the election, because I was friends with some of the people on Public Safety, people tried to make something of it, especially my political opponents. People always want to blow things out of proportion. I'm not any mace expert, so how I stand on it is almost irrelevant at this point.

Press: Are you in any position to change things about that? **Aylward:** I don't know for sure...but I sincerely doubt it. Do I want to change something about it? I don't really think that I do. If you take the mace away than that'll give them that much more of an argument as to why they should have guns.

Press: So the mace is like giving them a piece of cheese... **Aylward:** It's not like throwing them a bone, but I think that they felt very much exposed, as if they had no protection. I don't think many students try to get in the head of your average Public Safety officer and try to understand them – and I think this is something that I'd like to work on this year. The other night, I rode around with two Public Safety officers,

"I want people to think it's worth their time to come up and work for Polity...we're looking for people who feel that it's a worthwhile cause – there's so much to be done."

just to see what it's like from the other side. It's different, just talking to them, trying to see what's going on inside their heads.

Mace is a last resort, just as guns would be. You know the first guy who uses it is going to have to answer a lot of questions. It would only be in self defense. It's like anything else, people are going to say, "Oh God, now they have mace and they're going to use it." It's just like the guns. People have absolutely no logic or rationality whatsoever, they check it at the door when they come in. These officers don't want to use mace. Overall, I think the guys in the department know what they're doing.

Press: How's your relationship with the rest of Polity and with Marburger? **Aylward:** It's tricky, I'm not sure how well I'm being received. I think that my working relationship with people in the office has been good so far. At times, though, it tends to become distant; I'm still learning the ropes...

Press: Is there anybody you'd like to needle, I mean through the paper? **Aylward:** No. (Laughter.)

Press: How about Marburger? **Aylward:** He gets involved in off-campus affairs – he's a very busy man. We're trying to bring him down a bit – to focus on other points, and he's been pretty receptive. We have a good opportunity to bring him closer to the students.

Press: Is he willing? **Aylward:** Yes...he suggested a town meeting (emphasis on the *he*). He seems like a

good man, you just have to set it up for him. He's just so damn busy.

Press: What's going on with the restoration of the Pit? **Aylward:** As far as I know, it's going to be repaired. Polity's role is still open for discussion, however. The Pit won't be as good as it was, according to Fred Preston, but that's a temporary thing because they're planning on refurbishing the athletic fields. The state is putting up 1.3 million dollars for renovations: one of the tennis courts will become a regulation sized hockey pit. There will also be helmets supplied for the next semester so that a rule may be put into effect that they must be worn by each player.

Press: What's all this about jumping out of planes? You go up, you come down – I don't see the attraction. **Aylward:** To go up, and kind of hang over the edge, as Tom Wolfe described it, to know you're putting your cards on the table – there's a certain satisfaction in that.

Press: What if you put your cards on the table and you come up with nothing but a pair of threes? **Aylward:** It's called 'reality'. I've had malfunctions twice...equipment failure...a...it's different.

Press: Do you think it would put a damper on FallFest if your parachute doesn't open? **Aylward:** I think so. Frighteningly enough, a lot of people, would enjoy it – they'd ask when next year's skydivers were going to be there. By the way, that's at 5:30 Saturday night.

Press: OK, there's something we've never talked about – though we've fringed on the subject a few times: you've said you're hostile towards certain people because of their supposed anti-American stand on issues, in particular, Elvis Costello. You've also said that you've never heard any of his music. I find this an interesting contradiction. **Aylward:** Completely hypocritical. It's a big character flaw – which happens more than occasionally. I remember reading in National Lampoon, that a woman had beat up or hit Costello a few times because of his anti-American statements and they also brought up the point that, if it wasn't for America, his parents would probably be working in the Volkswagen factory, the inference being that, without the US, England would have lost to Germany and there's a lot of validity to that.

Press: Oh, National Lampoon influences your views on things? **Aylward:** (laughing) Very much so. I just generally don't like anti-American groups.

Press: How about some of the groups in the Union? **Aylward:** You see, there's criticism and there's hostility. None of the extremist splinter groups offer any legitimate criticism of the government.

Press: Anything else? **Aylward:** We should have talked more about skydiving.

We'll Get Them Next Time

Part II of the Press' history of Polity, which was scheduled to run in this issue, will appear next week, Sept. 28. Sorry for the delay.

Letters

To the Editor:

It is vital that SUNY students become involved in the electoral process in this important election year. Our main objectives are to register students to vote, educate them on candidates and their stands on student issues, and most importantly, getting students to pull the lever.

It is encouraging to realize that we are not alone in our efforts. Governor Cuomo has taken an affirmative step in issuing an Executive Order requiring state agencies to conduct voter registration. We applaud the Governor for his efforts in maximizing the number of registered New Yorkers for the upcoming elections.

In response to this order, the State University of New York has begun to register students, faculty, and administrators. SASU, working with student governments, is currently registering thousands of SUNY students throughout New York State. Working together with the rest of SUNY, we will produce an unprecedented turnout at the polls this November. The Governor's Executive Order offers the citizens of New York State full opportunity to take advantage of our right to vote.

As SUNY students, we have many reasons to be concerned about the results of the upcoming election. On the state level, we will be deciding who will represent us in Albany on such important issues as SUNY tuition and room rent, ERA, and the drinking age. National elections will determine the fate of student financial aid, the Solomon Amendment (tying draft registration to financial aid) and the 1964 Civil Rights Act. The President we elect

could appoint as many as four judges to the United States Supreme Court.

Have a say in your future: register and then VOTE!! Join your SASU chapter and student association in registering your peers; educate yourself and others on issues of concern to SUNY students. Above all, remember on November 6th as you pull the lever that your vote does count--your voice is heard.

Sue Wray
SASU President

To the Editor:

I sincerely apologize for not displaying the models' mental abilities, or profiles along with their physical attributes in the calendar of Stony Brook men and women.

Perhaps it was wrong of me to assume that people would realize that only intelligent people attend Stony Brook in the first place so I didn't feel it necessary to mention their academic achievements. The models' personal privacy was considered as well.

However, after much appreciated feedback, which included a letter to the editor in the Stony Brook Press on Thurs Sept 6, 1984 I now realize that a brief academic profile probably should have been included, and would have been quite interesting as well.

As the letter said "there are plenty of men and women athletes, artists, scientists, and leaders who deserve recognition." Well, all of the calendar people in fact are such people with very impressive academic and personal lives. Numerous calendar men and women this year will not only be seen in calendars but in the future they will be

seen in law offices, engineering firms, and doctors' offices. I want it to be known that "beautiful men and women models have plenty of opportunities" in here as well, and not only in the "sexist advertizing world."

As far as being sexist or partial to women I must bring to L. G.'s attention that there was a men's calendar as well, with similar photographs and layouts. Thanks for the letter.

David Jasse
Executive Producer
College Calendars

P.S. With good luck I'll be able to publish again next year and I will include brief academic profiles of each candidate.

To the editor:

In your Sept. 6 issue, numerous questions were raised concerning the closing off of entrances to the campus. As you mentioned, the closing of these entrances at night was per recommendation from a 1983 Report on Campus Safety and Security to help "cut back on vandalism and crime on campus." You then questioned the amount of crime or vandalism coming from off campus. That this question should be raised following so closely on the heels of the recent arrest of an East Setauket sex offender on campus is absurd. At this point, you may point out that this was only one isolated occurrence and that crime can originate from within the campus community as well. The campus is my home; my community. I'm not about to go out one night and decide to smash a couple of windows or anything of that sort. I'm not saying that every student is as scrupulous or that closing

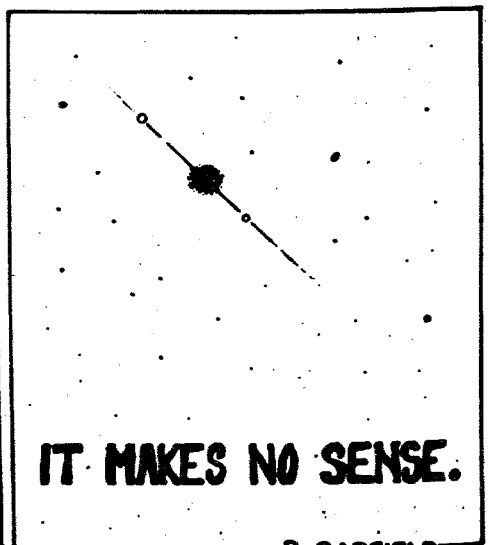
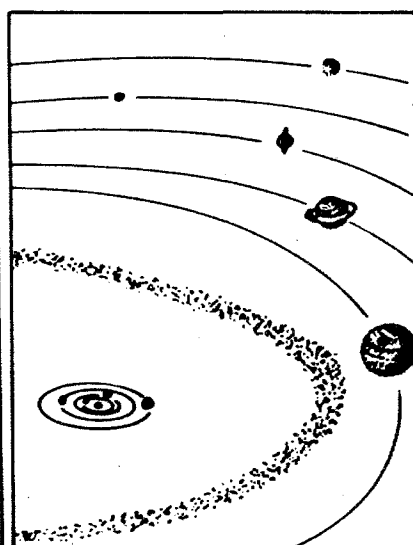
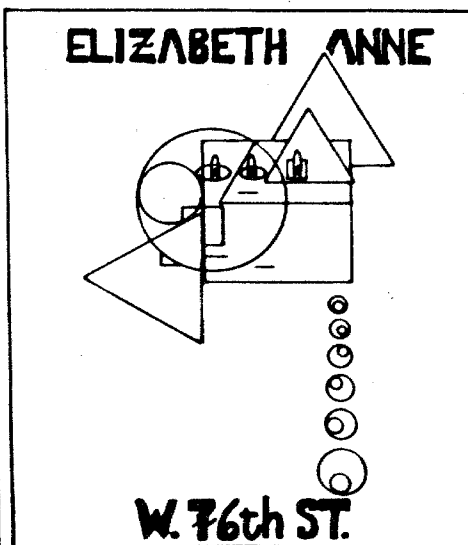
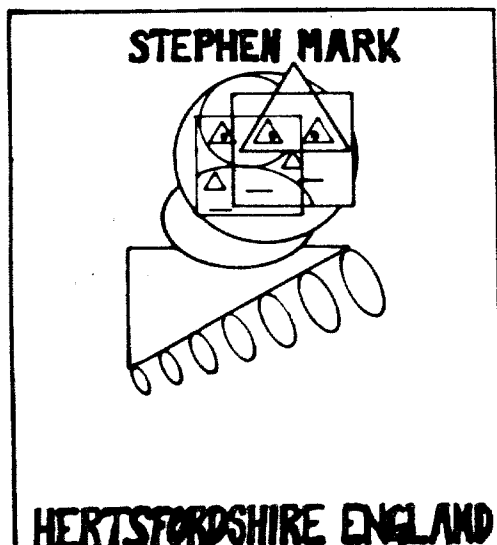
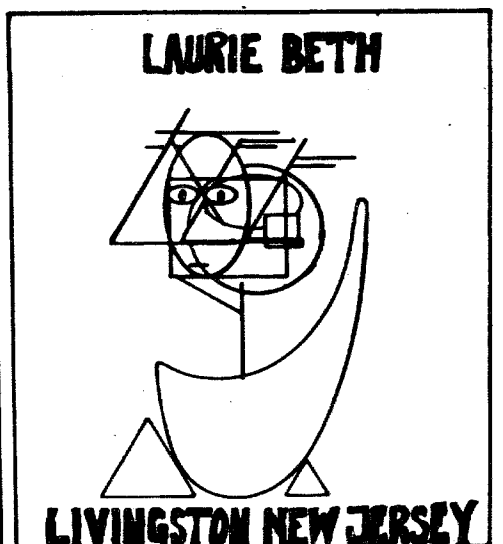
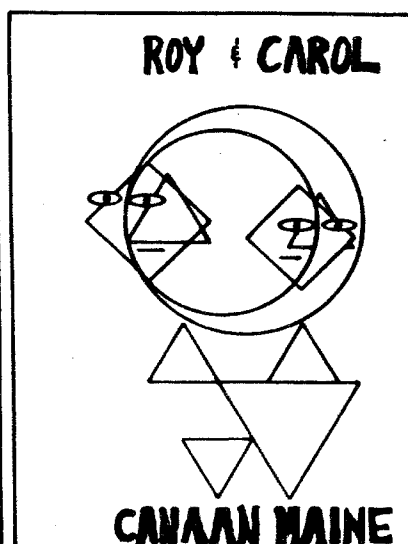
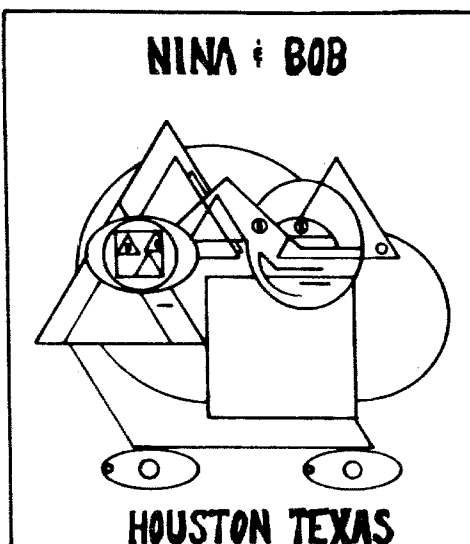
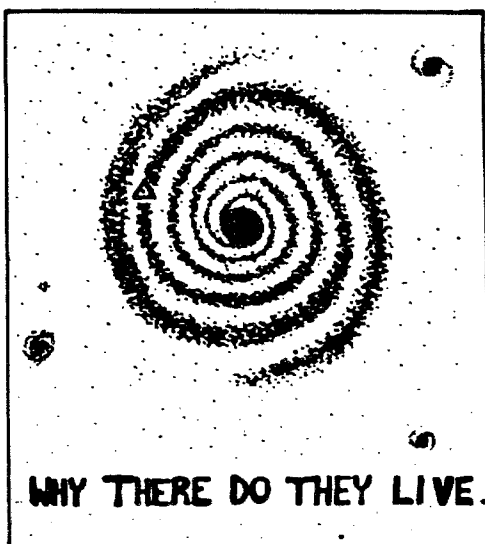
off the entrances is going to answer all our security problems. However, it will alleviate the problem somewhat. I'm sure that you've heard that life is a little give and take. The inconvenience to late night travellers is a small price to pay for any increase in security that our community can achieve.

Another question was raised as to how the University Police will determine who is "safe" to allow on campus. I don't believe that this is an issue. This is our campus and we shouldn't have any problems provided that we carry the necessary ID. Only those who don't belong on campus would have problems getting in. (And the brother of the sick student should be informed that the hours between midnight and 4am. are not decent visiting hours.)

The University Police is here primarily to protect our interests. That job includes enforcing certain rules and regulations necessary to making their jobs easier and more efficient. It may be a dirty job, but it is a job that has to be done. Rather than appear as authority figures, officers have been trying to mingle and be accepted by the campus community. They have become more open and approachable. I believe your Stray of the Week "joke" in the last issue was in very bad taste. Why attempt to create or increase a rift between the "friendly neighborhood cops" and the community that is being protected? It is not to our benefit. Please be more careful with the "stray" jokes.

Lillian Tom
Director of the Volunteer
Resident Dorm Patrol

Benthos



FALL FILMS 1984



The following series are listed

**COMMITTEE
ON CINEMATIC ARTS
TUESDAY FLIX
AMERICAN CINEMA
FILL-IN FILMS**

COCA POLICIES

1. 50¢ discount admission price is for Stony Brook ID holders ONLY. All others must pay \$1.00. Stony Brook ID is the only acceptable form of identification (i.e. no meal cards, room keys or class schedules).
2. Admission is for one show only. The theater will be cleared after each show.
3. The tickets may only be used for the show specified. No person without a ticket will be admitted to the theater.
4. Tickets are non-refundable and non-exchangeable after the indicated show has begun.
5. No drinking, smoking, or eating will be permitted in the theater.
6. The COCA management reserves the right to eject any person who breaks any of these policies or disrupts the order of the theater.

UNION BOX OFFICE HOURS

(located in the Union lobby)

Monday-Friday
10:30AM-12:30AM

1:30PM-4:00PM

and

Thursday evenings
7:00PM-9:00PM

This schedule written and directed by:

Michael Barrett

Joe Caponi

Edward Gabalski

Egan Gerrity

Daniel Hank

Laura Wolf

and produced by the Stony Brook Press.
Anyone interested in film programming,
please call 246-7085.

TUESDAY FLIX

Oct. 2, 7:00 and 9:00 pm.

THE DRAUGHTSMAN'S CONTRACT

It is the summer of 1694 and Mr. Neville, an ambitious draughtsman, secures a commission from Mrs. Herbert, the wife of a British landowner, to produce twelve drawings of the Herbert's moated house and sculptured gardens. In exchange for the drawings that will flatter the possessions of this wealthy family, Mrs. Herbert is persuaded to offer the draughtsman her most intimate hospitality. In an interesting twist of plot, the arrogant Mr. Neville becomes the main suspect in a domestic intrigue that involves more than adultery.

Oct. 9, 7:00 pm

THE LAST WAVE

The sky is clear and brilliant blue, although ominous thunderclaps are heard in the distance. A few seconds later, hailstones the size of baseballs crash onto the sunlit landscape. Far away, the life of the city is brought to a standstill by a sudden downpour that will not stop.

So begins *THE LAST WAVE*, a mesmerizing thriller about the supernatural. Richard Chamberlain stars as David Burton, an Australian lawyer whose defense of five aborigines accused of ritual murder involves him in a series of bizarre and inexplicable experiences. As Burton learns more about the aborigines and their spirit-life, we are granted a terrifying insight into the primeval powers that threaten the civilized world.

[106 min.]

9:00 pm

THE SHOUT

Alan Bates gives a tour de force performance as a madman who weaves a web of supernatural power over a young English couple in this chilling tale based on a short story by Robert Graves. Susanna York is the wife who falls under Bate's domination; John Hurt is her devoted, helpless husband.

[86 min.]



Oct. 16, 7:00 and 9:00

BRIMSTONE AND TREACLE

Who is the charming, yet mysterious stranger who drifts into the lives of the Bates family? Was he really and intimate friend of Pattie Bates, a young woman paralyzed in a hit and run accident? Rock star Sting portrays a sinister individual who changes the fate of a bitter household. This gripping thriller, shot in and around London, includes original music performed by The Police and the Go-Gos.

[85 min.]

Oct. 23, 7:00

ZABRISKIE POINT

In his first American film, Antonioni explores a desolate and spiritually alienated America as seen through the eyes of a young revolutionary. The climax in the desert is beautifully inspired. Screenplay by Michaelangelo Antonioni and Sam Shepard.

[112 min.]

"ASTONISHINGLY ELEGANT."

—Vincent Canby, New York Times



The Draughtsman's Contract



United Artists Classics

Copyright © 1982 United Artists Corporation. All rights reserved.

9:00

BLOW-UP

David Hemmings plays a self-indulgent photographer in the free-swinging London of the mid-1960's. A series of his photographs make him think that he has witnessed a murder. *BLOW-UP* is a provocative film about the dilemma of a man trapped in a life-style of inaction and non-commitment.

Directed by Antonioni.

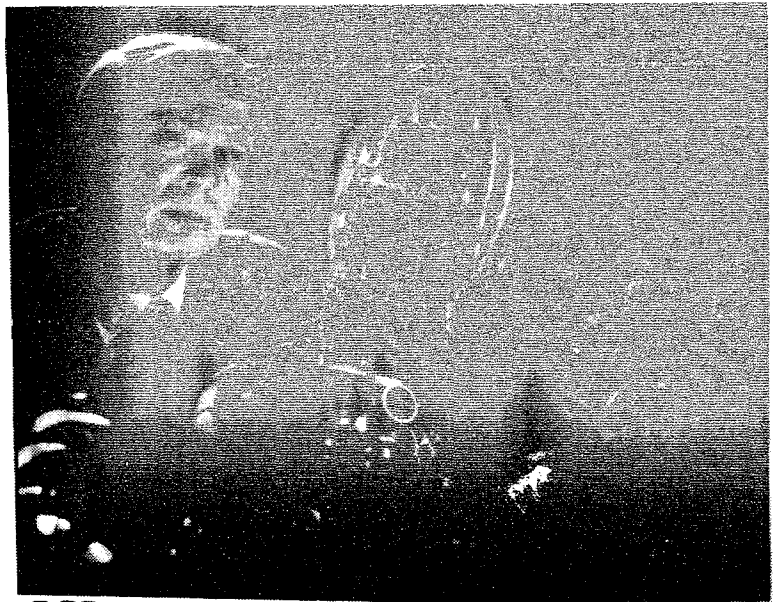
[110 min.]

Oct. 30, 7:00

PEEPING TOM

Mark Lewis, a cameraman at a British studio, has an odd hobby-filming women as he is murdering them. Raised by his scientist father, who used him in fear experiments as a child, Mark is the ultimate voyeur, incapable of relating to people. When he becomes friends with a young woman, Helen Stephens, who has moved into his apartment building, her pity and warmth affect him. Mark's suspicious behaviour eventually leads both Helen and her blind mother to investigate his dark room hoping to discover his obsession, and the film races to a powerful and horrifying conclusion.

[103 min.]



9:00

DON'T LOOK NOW

More than just a conventional horror story with supernatural overtones, *DON'T LOOK NOW* is an evocative, moody and disturbing tale of guilt, clairvoyance and love. Directed by Nicolas Roeg. With Donald Sutherland and Julie Christie.

[110 min.]

Nov. 6, 7:00

REPULSION

Roman Polanski's outstanding psychological film deals with the hideous demons that sometimes lurk within our minds. Catherine Deneuve portrays a tortured young woman who journeys from a state of mental woe into dithering madness, as she finally commits murder not once, but twice.

[105 min.]

9:00

THE TENANT

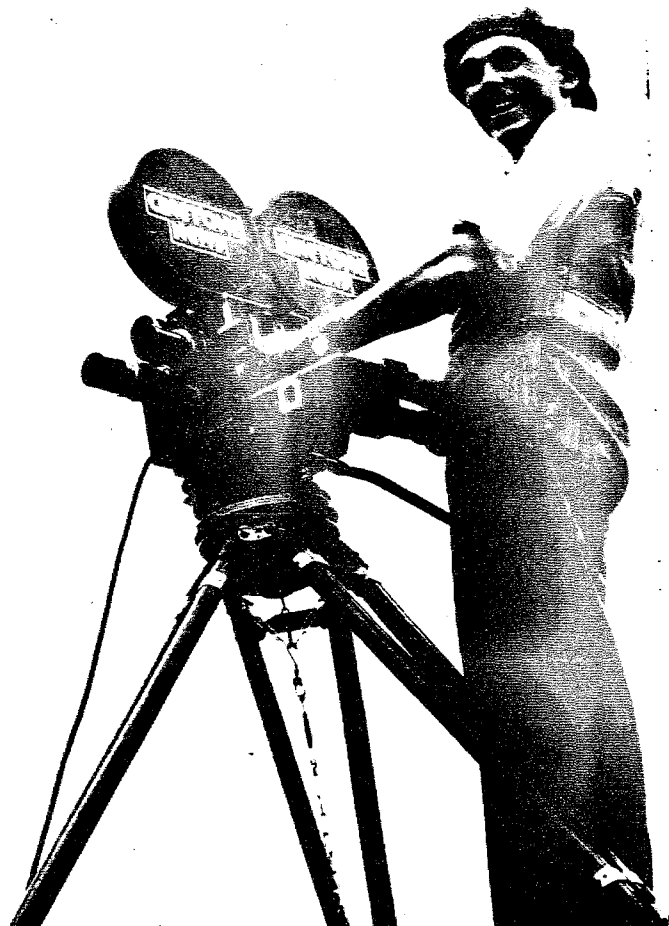
With a slyly wicked sense of humor, director Roman Polanski leads his audience on a journey through the distorted realm of the human mind. Polanski plays a file clerk who rents a barren, decaying apartment vacated when the previous occupant, a young girl, commits suicide. But paranoia strikes when Polanski begins to feel that his fellow tenants are trying to drive him to suicide.

[126 min.]

TUESDAY FLIX

Nov. 13 | 7:00 and 9:00
NEWSFRONT

NEWSFRONT is the story of a group of newsreel makers in the crucial years from 1948 to 1956, a decade that saw the influx of Cold War politics, television news, and rock'n'roll. Newsfront makes fascinating use of priceless newsreel footage from the opening shots of Chico Marx singing "Waltzing Matilda" through Richard Nixon, singing dog acts, the conquest of Everest, and political strife. But the main emphasis is always on the characters, their romances and feuds, triumphs and disappointments; all served up with an appreciation for integrity and professionalism that is, like the film's hero, "just a bit old-fashioned."
[110 min.]



Nov. 20 7:00
IF

In a shocking portrait of life in a repressive English boarding school, three nonconforming students rebel during their senior year. The students' ultimate reaction to discipline and authoritarianism culminates in a surreal, shattering and violent climax. Directed by Lindsay Anderson. With Malcolm McDowell.
9:00

O LUCKY MAN!

Malcolm McDowell, fresh from his virtuoso performance in A CLOCKWORK ORANGE, stars as the hero on his journey through life. The lucky man in the title symbolizes man's reliance on fate to form his destiny. The second in Lindsay Anderson's film trilogy. With Ralph Richardson.
[165 min.]

O LUCKY MAN!



Nov. 27 7:00 and 9:00
CHAN IS MISSING

In San Francisco, a middle-aged Chinese-American cabbie and his wisecracking young nephew learn that their friend Chan Hung has disappeared with \$4,000 of their savings. Walking self-mockingly in the footsteps of Charlie Chan and his Number One Son, these two subgumshoes set out across Chinatown in search of the elusive Chan.
[80 min.]

Dec. 4, 7:00 and 9:30

MERRY CHRISTMAS, MR. LAWRENCE

Rock phenomenon David Bowie stars in this powerful, stylistic and starkly beautiful but brutal and blunt film about the sweat, squalor and psychological terrors of Japanese concentration camps. These horrors are experienced by Allied prisoners of war Bowie, Tom Conti and Jack Thompson. Directed by one of Japan's premier film makers, Nagisa Oshima.
[124 min.]



Dec. 11, 7:00 and 9:00

THE RETURN OF THE SECAUCUS 7

A weekend reunion brings together a group of friends whose relationship dates back to the politically active 60's. If the plot sounds familiar, that's because it is: Lawrence Kasdan admitted to borrowing extensively from this film to make "THE BIG CHILL". Written and directed by John Sayles.
[106 min.]



September 14 & 15 th

Fallfest, Friday night. MONTY PYTHON AND THE HOLY GRAIL

Cartoon dragons, killer bunnies, and obnoxious Frenchmen battle the Python group in this send-up of the Camelot legend. One of the funniest, wildest films around.

BLAZING SADDLES

An outstanding cast features Cleavon Little as the railroad worker promoted to candidate for hanging and then to Sheriff of the town of Rockridge. It's one hilarious gag after another as the Indian chief, Hedley Lamarr, the Waco Kid, and Lilly Von Shtumpp take you through one of the funniest movies ever made... thanks to the comedic genius of Mel Brooks. (93 minutes)

Fallfest, Saturday night.

AN AMERICAN WEREWOLF IN LONDON

The surrealistic tale revolves around two American students, Jack and David, bumming around Europe. While on the moors of North England, Jack is gruesomely killed by a werewolf, and David is badly mauled. While recovering in London, David experiences disturbing nightmares and visits by the corpse of the 'undead' Jack, who wants David to kill himself to allow the 'undead' murdered by werewolves to be able to rest in peace. (97 minutes)

THIS IS SPINAL TAP

What's it really like to be on the road with a rock supergroup? To find out, jump on the bus with This Is Spinal Tap in this pseudo rockumentary on our beloved rock heroes. Director Rob Reiner creates a witty reflection of contemporary life styles as he attacks fads, drugs, big business, hip language, sex, groupies, and filmmakers.



September 21 and 22, 7:00, 9:30, and 12:00 midnight.

THE NATURAL

Robert Redford is the Natural in this mystical tale of the rise and fall of a mysterious athlete with a magical prowess at bat. Roy Hobbs (Redford) becomes the oldest rookie in the major leagues when he appears in the dugout of the last place New York Knights. A mythical American hero who has been given a chance at glory, Hobbs comes up against corruption, deceit, and treachery, as he fights not only to win the most important game of his career, but to save his life. (134 minutes)

October 5 and 6, 7:00, 9:30, and 12:00 midnight.
TERMS OF ENDEARMENT

In the Best Picture of last year, Debra Winger stars as Emma Greenway Horton, a generous, strong-willed woman who spends most of her life trying not to be her mother's daughter. Shirley MacLaine is Aurora Greenway, the mother who believes something resembling happiness can be achieved only if she maintains absolute control over her life and the lives of those around her. Jack Nicholson, Danny DeVito, and John Lithgow star as friends — and lovers — of the two women. (129 minutes)



October 12 and 13, 7:00, 9:30, and 12:00 midnight.
SUDDEN IMPACT

Sudden Impact, the fourth exciting action-adventure in the legendary Clint Eastwood—Dirty Harry series finds the street-wise, controversial homicide detective too hot for San Francisco to handle. So, he's sent out of town to hunt a murderer. However, Harry finds the tables turned on him when he becomes the quarry. This installment in the Dirty Harry legend, the first directed by Eastwood, is the most intense, sinister, and powerful one yet. (115 minutes)



October 19 and 20, 7:00 and 10:30.
THE RIGHT STUFF

This epic tribute celebrates "how the future began" and the achievements of the space pioneers who had The Right Stuff to make it happen. Philip Kaufman directs a rousing, exciting and satirical but warm and vivid adventure story about the men who initially explored the final frontier. The riveting, personal tale reveals the beauty, intelligence, humor and humanness of the last American heroes from Chuck Yeager, the first man to break sound barrier, to Gordon Cooper, the last man to orbit the earth alone. (192 min.)

October 26 and 27, 7:00, 9:30, and 12:00 midnight.
FIRESTARTER

Dino DeLaurentis' adaptation of Stephen King's novel stars irresistible Drew Barrymore (E.T.) as a little girl whose anger and fear turns into a weapon...FIRE. A good stylish mixture of hokey horror and science fiction elements.



November 2 and 3, 7:00, 9:30, and 12:00 midnight.
FOOTLOOSE

Kevin Bacon sizzles as Ren McCormack, a rebellious, free-spirited teen-ager who sends ripples of excitement through a sleepy Utah farm town when he arrives from Chicago. Uninhibited McCormack, a flashy dancer with rock'n'roll in his soul, leads the town's teens in a high-spirited rocking rebellion! FOOTLOOSE contains some of the most dizzying, vigorous dancing ever put on film and a vibrant rock score, provided by Kenny Loggins, Bonnie Tyler and Sammy Hagar. It cuts loose with a manic energy that is bound to have audiences boogieing down the aisles! (107 min.)

November 9, 7:00, 9:30, and 12:00 midnight.
UNCOMMON VALOR

Gene Hackman stars as Colonel Jason Rhodes, who is sure his son is being held prisoner in a forgotten, P.O.W. camp. When his appeals to the government fail on deaf ears, he takes matters into his own hands and recruits his son's old army buddies for an intricate do-or-die raid. (105 min.)

November 10, 7:00, 9:30, and 12:00 midnight.
FIRSTBLOOD

When you draw first blood, be prepared to fight, and Jack Rambo is! After being arrested for vagrancy and harrassed by police, ex-Green Beret, Rambo (Sylvester Stallone) lashes out and, before they can figure out what happened, he escapes into the mountains. Rambo is now a fugitive, armed and on the run ready to do what he does best - guerilla warfare. What starts out as a personal vendetta for the local sheriff quickly turns into an all-out manhunt with Rambo using everything he knows to stop the "enemy."

Nov. 6 and 17, 7:00, 9:30, and 12:00 midnight.
SILKWOOD

On November 13, 1974, on her way to deliver evidence of wrongdoings at a nuclear power plant, Karen Silkwood died in a mysterious automobile accident. The cause of her death remains unknown. Academy Award-winner Meryl Streep is Silkwood, the free-spirited, nuclear plant worker who questions the safety of her work environment and decides to investigate on her own. Directed by Mike Nichols (131 min.)

Nov. 30 and 31, 7:00, 9:30, and 12:00 midnight.
SIXTEEN CANDLES

Samantha (Molly Ringwald) feels her sixteenth birthday should be the most wonderful day of her life...instead it's positively her worst. Still, she'll manage to live...barely. (93 min.)

December 7 and 8, 7:00, 9:30, and 12:00 midnight.
MOSCOW ON THE HUDSON

The best performance of Robin Williams' career! A gentle, glowing exuberant Russian defector tries to build a new life in New York City. His sensitive anguish and overwhelming enthusiasm make for a tale of rare, warm, wonderful magic. Energetic, touching parody on patriotism. (155 min.)



Dec. 14 and 15, 7:00, 9:30, and 12:00 midnight.
POLICE ACADEMY

It's rude, crude, sexist, disarmingly funny and offers one good belly laugh after another. POLICE ACADEMY features crazed exploits in the tradition of ANIMAL HOUSE. This gleeful farce is light and fast-paced as a group of urban misfits run afoul of academy commander George Gaynes and instructor G.W. Bailey in their frantic bid to get kicked out! A raucous free-for-all. (101 min.)



Oct. 10, 7:00 and 9:00pm.
THE AFRICAN QUEEN

This great film is one of the most popular and acclaimed of all time. It follows the progress of the unlikely romance between an alcoholic skipper and a prim spinster, and won Humphrey Bogart his only Oscar. (103 minutes)



Oct. 17, 7:00 and 9:30pm.
FOUL PLAY

Chevy Chase and Goldie Hawn star as a detective and a scatterbrained librarian who uncover a bizarre plot to assassinate the Pope. Their efforts to unravel the mystery and prevent the murder build to a hilarious climax in which cars, people, and one-liners fly at breakneck speed. (116 minutes)

A new comedy thriller
from the creators of
"Silver Streak."

Goldie Hawn Chevy Chase Foul Play

PARAMOUNT PICTURES PRESENTS A MILLER-MALKIS / COLIN HIGGINS PICTURE
GOLDFIE HAWN CHEVY CHASE A FOUL PLAY BURRESS MEREDITH DUDLEY MOORE
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Read the Joke/HBJ Paperback! Soundtrack album available on Arista Records and Tapes
Main Title Song Sung by Barry Manilow A PARAMOUNT PICTURE



Oct. 31, 7:00 and 9:00pm.
THE HOWLING

When the California countryside becomes strewn with mutilated corpses, a TV reporter investigates and finds that murdering werewolves are roaming and mating in the hills. This film stands as a first-rate monster horror. (91 minutes)

November, 14, 7:00 and 9:00pm.
In the Union Ballroom.
KING KONG

A movie crew journeys to a land of prehistoric beasts where their leading lady is abducted by a giant gorilla. The crew brings them both back to New York, where Kong escapes with his lady love, only to be killed atop the Empire State Building. Horror and pathos are magically combined in this original, uncut version of King Kong. (100 minutes)

AMERICAN

Sept. 13, 7:00.
CHINATOWN

Set in the 1930's, Chinatown reverberates with the subtle eroticism of the love affair between Jack Nicholson as the small-time shamus and Faye Dunaway as his big-time client.

[131 minutes]

9:30

ONE FLEW OVER THE CUCKOO'S NEST

Jack Nicholson plays the free-spirited McMurphy, who has himself committed to a mental hospital.

[134 minutes]



Sept. 20, 7:00pm.

ALL THE PRESIDENT'S MEN

Robert Redford and Dustin Hoffman star in brilliant performances as Bob Woodward and Carl Bernstein, the Washington Post reporters who publicly dissect the corrupt executive organ of the United States government during the Watergate cover-up.

[135 minutes]

9:00pm.

THREE DAYS OF THE CONDOR

On the run after a massacre in his CIA office, agent Redford uncovers the possibility of another CIA operating within the organization and finds himself the target of both his employers and the killers of his associates.

[118 minutes]

October 4, 7:00 and 9:30pm.

EXCALIBUR

Director John Boorman brilliantly recreates the timeless myth of Arthur, who rises to rule Camelot after extracting the sword Excalibur from its stone, then falls with his kingdom's decay.

[140 minutes]



October 18, 7:00.

SHAMPOO

In the world of high style hairdressing and undressing, Warren Beatty is the best in Beverly Hills.

[112 minutes]

9:00pm.

HEAVEN CAN WAIT

Warren Beatty stars as a football player taken to heaven before his time.

[100 minutes]

October 25, 7:00pm.

SUSPICION

A shy, provincial British girl marries an unprincipled charmer (Cary Grant) whom she gradually discovers to be a lying cheat and possibly a murderer.

[99 minutes]

9:00pm.

FRENZY

This tidy little tidbit of organized Hitchcock perversion yields a villain who picks his teeth with a diamond stickpin at one glance and strangles lovely ladies with his necktie the next.

[116 minutes]



November 1

PRESIDENT'S NIGHT

7:00pm.

THE WIND AND THE LION

Based on a historical incident, Sean Connery plays a Moroccan shiek who kidnaps an American citizen (Candice Bergen) for ransom. President Teddy Roosevelt sends in the Marines to rescue her.

[119 minutes]

9:30pm.

THE MAGNIFICENT SEVEN

A powerful western starring Yul Brenner, Steve McQueen, and James Coburn.

[127 minutes]



CINEMA

November 15, 7:00pm.

THE GOODBYE GIRL

Neil Simon's happiest and funniest comedy provides an excellent showcase for the talents of Marsha Mason and Richard Dreyfus.

(110 minutes)

9:00pm.

SAME TIME, NEXT YEAR

Doris, a housewife from Oakland, and George, an accountant from New Jersey, meet very innocently and become lovers at a Northern California seaside inn. Now, Doris and George meet once a year for 26 years — all the while remaining happily married to other people.

(119 minutes)



Neil Simon's
**the
Goodbye
Girl**

November 29, 7:00pm.

MIDNIGHT COWBOY

Jon Voight is Joe, a naive Texan who is convinced he can make a living in the city by selling himself to lonely rich women. Dustin Hoffman is brilliant as Ratso Rizzo, the seedy, crippled con-artist who becomes Joe's only friend.

(112 minutes)

9:00pm.

LITTLE BIG MAN

Sole survivor of Custer's last stand at Little Big Horn, adopted Indian brave, mule skinner, town drunk, and gunfighter, ... these are just a few of the amazing characterizations of Jack Crabb portrayed brilliantly by Dustin Hoffman.

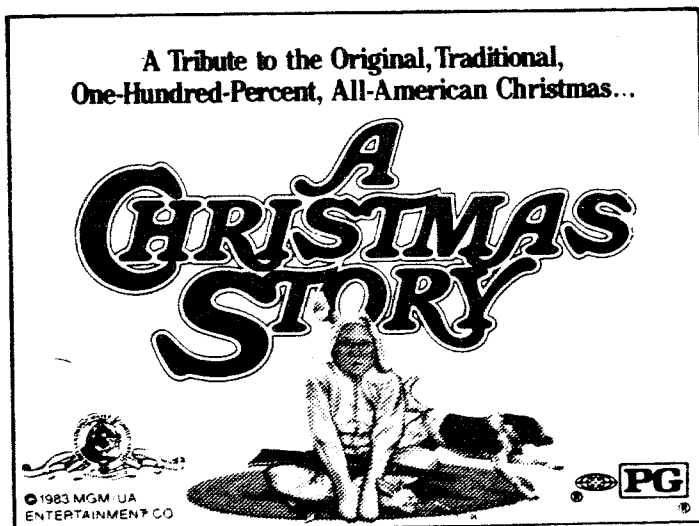
(139 minutes)

Dec. 13, 7:00pm.

A CHRISTMAS STORY

Jean Shepherd's America is brought to life in this nostalgic and witty remembrance of a time gone by, in a small town of the 1940's.

(95 minutes)



9:00pm.

IT'S A WONDERFUL LIFE

Frank Capra's personal favorite of all his films. Jimmy Stewart stars as a man contemplating suicide on Christmas Eve but is saved by a guardian angel who shows him how dismal life in his home town would have been had he never been born.

(125 minutes)



End Of The Bridge

"The Place To Be"

**Mon-Fri 4pm-8pm
ATTITUDE ADJUSTMENT
HOURS**

HAPPY HOUR!
STARMAIDS: Dawn & Allison

THURSDAY NIGHT

**Absolut
Vodka
Party!**

**Music By: Lost Soul Band
D.J. "System"**

FRIDAY NIGHT

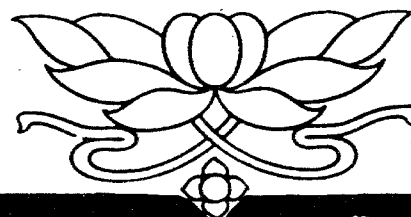
Disco Party!

D.J. "System"

SATURDAY NIGHT

Disco Party!

D.J. "Josh"



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Building On The Second Floor.
Call 246-5139 For Further Info.**

19 and Over Please

DON'T GO HOME THIS WEEKEND!!

POLITY PRESENTS:

FALLFEST

1984

SEPT. 14 & 15th

FRIDAY'S ACTIVITIES FEATURE

THE FULL HOUSE BAND

LEE JEANS Wacky Olympics-Big Prizes

MERCURIAL TODAY (jazz band)

VOGUE (band)

TRADITIONAL BONFIRE

BLOTTO

SPINAL TAP & BLAZING SADDLES

SATURDAY'S ACTIVITIES FEATURE

MARCH OF DIMES CHARITY SOFTBALL

WBABvs.WUSB (1PM)

FLEA MARKET

PRIMARY COLORS (band)

STONY BROOK'S OWN SKYDIVERS

DRESS FOR SUCCESS (band)

DETONATORS (band)

THE FAMOUS GRUCCI FIREWORKS

THE RAMONES

AN AMERICAN WEREWOLF IN LONDON & MONTY
PYTHON AND THE HOLY GRAIL

PLUS BOTH DAYS:

CARNIVAL-RIDES AND GAMES

PLENTY OF FOOD, BEER, (double proof required) AND
SODA

FALLFEST 1984 is also sponsored by FSA, SAB, COCA, and DAKA

Student Polity Association

Wanted:

Ad Manager to arrange Polity Ad Pages in Statesman, Press, and Blackworld. Must be available 1 hour each on Monday afternoon, Wednesday afternoon, Friday afternoon. Contact Brian Kohn at 6-3673

POSITION AVAILABLE:

Assistant Printer

Undergraduate students with any type of experience in offset printing, graphic arts, clerical work, and public relations are encouraged to apply. For further information, please contact John Tom, Print Shop Manager at 246-4022. Applications are available in the Polity office, Suite 258, of the Stony Brook Union. The application deadline is 5:00 pm, Monday, September 24, 1984. Polity is an affirmative action and an equal opportunity employer.

The

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PLACE: STAGE XII CAFE
TIME: 9:00 P.M. - 10:15 P.M.
Thursday Sept, 6th

For more info please call 6-7854
The meeting will be held each and every thursday the
same place & the time starting Sept. 6

S.A.I.N.T.S.

GENERAL BODY MEETING
Pre-med, Pre-dent, Pre-nursing
and allied health professions
guest speakers will provide
IMPORTANT INFORMATION

DATE: Wed. Sept. 19, 1984

PLACE: UNION rm 231

TIME: 7:30 p.m.

DEFINITELY A MUST FOR
THOSE INTERESTED IN ANY
MEDICAL FIELD!

It's not the money
It's not your mother
It's not the long trip
or the time involved
It's fear

Fear of the unknown is preventing you from

SKYDIVING

give it up. Live Life on the razors edge with the Stony Brook Dragonriders. Don't let fear prevent you from living life to its fullest. If you missed our meeting last night, but are interested in parachuting, call Adrienne at 246-7849 for further info. Don't Forget: The Dragon Riders will be parachuting into Fallfest at 5:15pm on Saturday. Come out and enjoy the show.
give it up. Live Life on the razors edge with the Stony Brook Dragonriders. Don't let fear prevent you from living life to its fullest. If you missed our meeting last night, but are interested in parachuting, call Adrienne at 246-7849 for further info. Don't Forget: The Dragon Riders will be parachuting into Fallfest at 5:15pm on Saturday. Come out and enjoy the show.

COME TO THE FAIR!

THE STUDENT ACTIVITIES FAIR

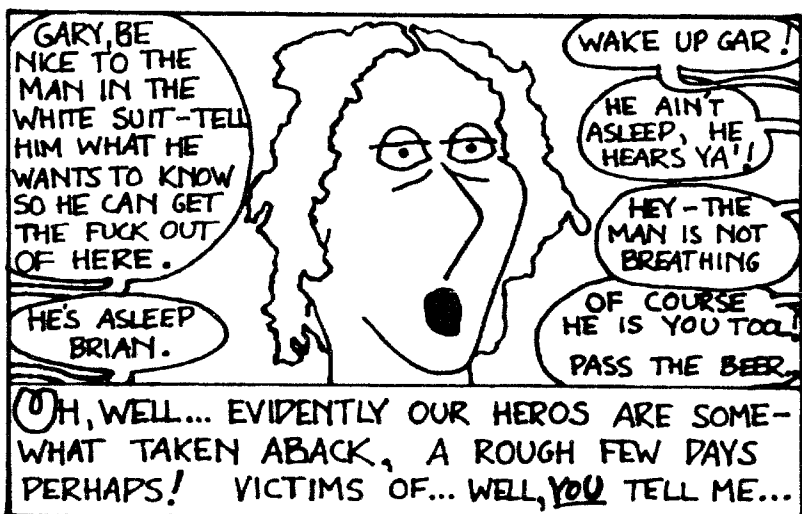
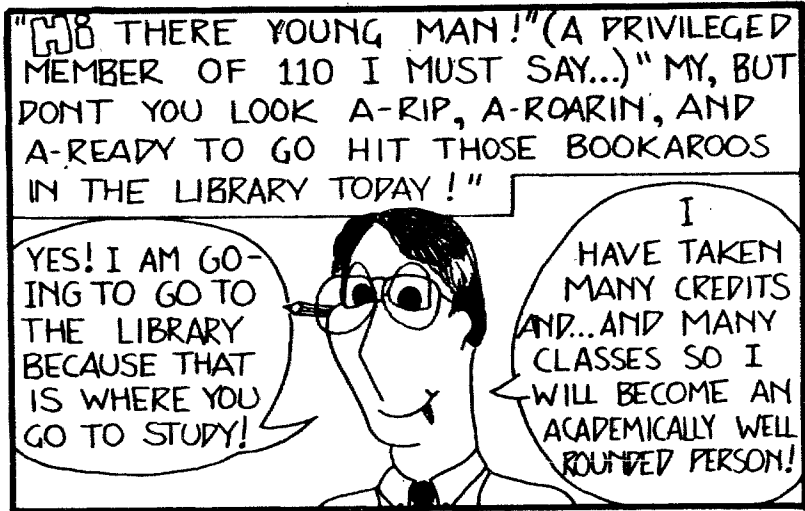
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11:00 am - 6:00 pm
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110 Chesco-



Springsteen

continued from page 1

Unfortunately, some of the older songs suffered a bit because of this revision. Four years ago, songs like "Badlands", "The Promised Land" and even "Born to Run" could take your breath away, however, tonight their qualities of redemption were lost and they became simple crowd pleasers. Springsteen may still dream about escape, but he doesn't believe it's possible anymore, and that distinction is important. (Besides, with all the money the dude is making, why would he want to leave?)

The surprises of the evening were a kicking "Spirits in the Night" and a typically playful "Growin' Up", which featured a dancing bear and some good-natured clowning between saxophonist Clarence Clemons and the Boss.

But, you know, on second thought, it could have been more than good-natured clowning. Although it really doesn't mean a thing, and at best, could only serve as a trivial rock footnote - the actions mentioned are carried to a point that borders on more than mere camaraderie - there is something else going on. Check it out: At the end of the first set, in the midst of the climax to "Thunder Road", Springsteen sprints across the stage and slides into Clemons' arms for a big hug and kiss. However, the kiss lingers, and what appears as half a pack of Lifesavers becomes painfully evident in Springsteen's jeans. The band gathers and takes a rather extended break - upon

returning, Clemons is wearing a different pair of trousers and the Boss has suddenly developed a funny walk. The third song of the second set is "Cadillac Ranch" which features the line "Long and dark, shiny and black" - is this referring to something more than a Coup de Ville? Is this, in fact, a testimony to Clemons' might? Thus explaining his alias as the Big Man in terms that relate to more than height? Also on the song "Darlington County", if you listen real closely at the end - some have claimed - Springsteen says, "Fill me up, Big Man", still others claim it's "Hey Big Man, play the saxophone for me." Perhaps the edge is no longer there; perhaps escape is no longer possible; perhaps Springsteen walks a bit funnier in the second set. Does it really affect the music? Well, yes and no. For down to earth rock 'n' roll, nobody can beat "Detroit Medley" - but once you've grown accustomed to certain identifiable traits in a person, and they disappear, it's difficult not to think of them anymore. Springsteen can still knock it out, but his directions have changed. "Gone Commercial" seems to be the common diagnosis, but that's just plain wrong; for he's always been commercial. Remember the "new Dylan" hype of the early 70's? And the recent plastering of every construction site in NYC with the cover of **Born in the USA**, plus the unforgivable appearance in **People** magazine. There's no doubt, Springsteen's as commercial as the label on the back pocket of your jeans, always was and always will be.

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Matthew Plays Well in Auditorium

by Ivan L. Pitt

Godspell opened for the second time last Thursday night in a new venue, the Union Auditorium. It was originally produced in the Union Ballroom as part of the opening week celebration, but the Ballroom, with its wide open space, was quite unsuitable for staging such a production. The auditorium, on the other hand, offered better lighting facilities and improved acoustics.

Godspell is the musical version of the Gospel according to St. Matthew, with some variations originally conceived by John-Michael Tekelak in 1971 as part of his master's degree project.

Ten raggedly dressed actors gathered in a dismal and abandoned construction site to sing, dance, and act out the parables in St. Matthew's passage. The ten represented Jesus and nine of his disciples. Most of the actors did fine jobs and each one held the limelight at some point in time. I was told that the actors all shared a two bedroom apartment during the summer, and they developed a close relationship among themselves. None seemed intent on upstaging the others. A close bond throughout the play made the actors reasonable engaging.

Jesus was portrayed by producer/director Bruce Grossman, whose credits include last season's produc-



Press photo by Mike Shavel

tions of "Hair" and "Jesus Christ Superstar." Bruce's singing was vibrant and emotional in the "God Save the People" number and he projected quite well in the spoken portions of the musical.

Notable features of this **Godspell** included Gerry Lee's wonderful rendition of "Bless the Lord," and the four piece band that blended in nicely with the singing of the actors.

Ms. Lee's debut performance added

the singing touch that is heard only at revival services, and she appeared a promising singer.

On the off side, the monotonous singing of Michael Brannen in "We Beseech Thee" and the off-keyed rendition of "On the Willows" by Gene Forman were over-looked because of fine performances by the other actors. Furthermore, the message in the musical was incoherent, unless you were familiar with the St. Matthew

passages. The audience didn't mind, however, because it was the singing and dancing that drew them.

The set, designed by Charles Lawson, was more imaginative than the one used in the Ballroom. The lighting was adequate, and the choreography was good.

Godspell was delightful and transcended its incoherent message. The songs, dances, and comic routines were bound to entertain.

No Wash This Weekend

by Kathy Esseks

Stony Brook weekends historically have all the appeal of a vacation in a concrete factory, but this weekend is different. This weekend is Fall Fest 84, a reason to tell Mom you'll be home to do the wash next weekend because this weekend you're planning to knock yourself out with all the excitement at college. The popcorn, zeppoles, games, rides, softball, skydiving, and music, music hit the athletic fields starting at 4 pm this Friday, September 14. Soda and many varieties of luscious junk food will abound raid the piggy bank; beer and wine require cash plus two believable forms of ID.

The rides and games guarantee to unsettle your stomach and populate naked dorm rooms with hard war fuzzy friends. I personally plan to try for the companion-sized elephant prize because it's a bummer to wander around alone. The carnival opens at 4 pm. Friday and 3 pm. Saturday.

The absolutely free concerts open Full House at 4:30 Friday and include sets by Rosanna, Vogue, Atrilogy, Dress for Success, and the Detonators. Blotto headlines Friday night, and the Ramones thrash out their proto punk ravings Saturday - both shows scheduled for 9:30 pm.

If you're still on the vertical at midnight, after those gallons of diet soda, bags of zeppoles, four bands, rides and all the associated screaming and yelling; if you're still crying for more, COCA presents Midnight Movies. **Monty Python and the Holy Grail** and **Blazing Saddles** unreel on Friday

and **An American Werewolf in London** and **This is Spinal Tap** run on Saturday. The first movie starts at midnight, the second whenever the first one ends. Then, if you're still not ready to pass out, you're on your own.

WBAB and WUSB defend their individual programming styles for the benefit of the March of Dimes in a blood battle on the softball field is slated for 1 pm Saturday. Whether you favor Bob Buchman or Jim Caligiuri your hysterical cheers are cordially solicited.

5 pm Saturday cast your bloodshot eyeballs skyward: your duly elected Polity president, Rory Ayleward, will bail out of an airplane and fly down to greet you without any mechanical devices except maybe a parachute. Also wafting down on the breezes will be Press Managing Director and all around Dan Hank. Hawkeye and Dan will undoubtedly be available for autographs and personal interviews afterwards, unless their chutes malfunction, which case watch out for the blood and body parts.

Could there possibly be anything else??? Yes: Grucci fireworks at 9 pm Saturday right before the Ramones. You can make up your own snide comments for this one. Gourmet fireworks right here at the Brook, along with the Parachute club leaping from the sky, tons of junk food, fuzzy stuffed animals, rides....isn't it like a dream come true? Everything you've ever hoped for? No? Well why not check it out anyway. Fall Fest doesn't happen every day.

The Finger

by Malcom Murphy

O.K. You dared me. Here it is. I admit I was a complainer and so... I'll try a column: A little bit of everything: Music, news, reviews, lots of opinion, all of it with an alternative slant. No Prince, Springsteen, Jackson. If you want to read about those guys, go someplace else. Please.

I'll let you in on my point of view to start. Let you know where I'm coming from so we understand each other. I do not like all types of music, although at times it's been said that I don't like anything. When I listen to a new record I look for originality and a sense of vision, because anybody can simply copy a style or idea. I also listen to see if the artist has a sense of music history. (Anybody who thinks Iron Maiden is Rock 'n Roll should go listen to an Eddie Cochran, Dave Clark 5 or Wilson Pickett record. A sense of humor helps, too. This is supposed to be fun, remember? Finally, if a performer has a political point of view, that's great. More should these days.

Do you find listening to the radio boring? Sometimes I wonder if the DJ's on the stations I listen to are listening to the same music I am. Can you explain why all the stations play the same song by the same artist over and over again till I pull the plug on the goddamn receiver? Weren't you fed up with Cyndi Lauper's first two singles just in time to hear "She Bop" once an hour? Don't they know that there are 6, 8, even 10 songs on an album?

The problem is that the people in charge of the radio stations all think

their audience is composed of morons. The easiest way is to program to the lowest common denominator and to hell with anyone with a brain. Besides, I've been told that they don't even give a shit what the music is just as long as they get to play the Crazy Eddie commercials.

Rumor of the Week: Prince at Stony Brook in November.

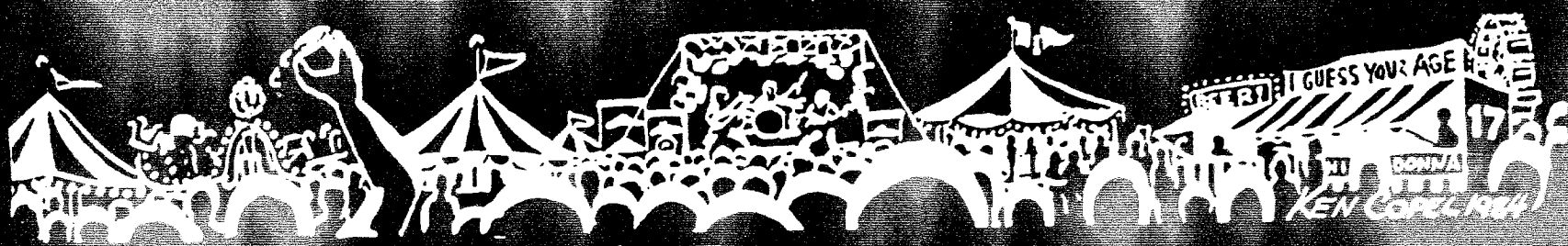
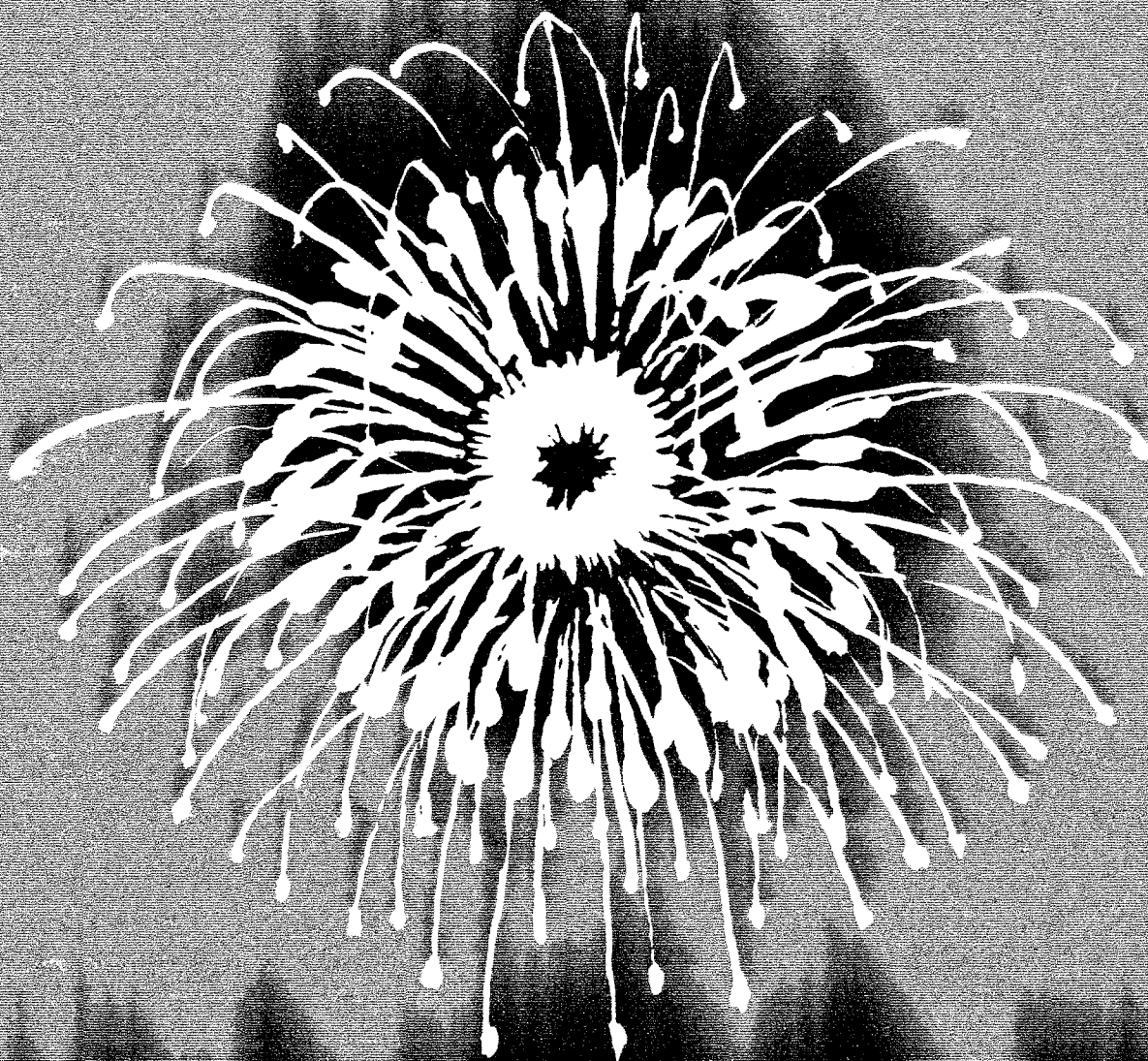
Looking forward to Fallfest. Blotto, Friday's headliner, is a lot of fun live. Wonder why they don't have a record contract yet? Ramones have a new album due soon, so they'll probably be doing some new songs along with lots of old headbangers, and all free. Should be a zoo.

Some LP's to check out: Romeo Void-**Instincts** (moody social commentary and you can dance to it), King Sunny Ade-**Aura** (Juju music from Nigeria-very hypnotic, I just wonder what he sings about), Bird songs of the Mesozoic-**Magnetic Flip** (jazz-rock fusion, sort of. Side one features excerpts from the Rites of Spring-yes that one. On side two they cover the theme from Rocky and Bullwinkle. Strange but interesting).

Disappointments: Talking heads-**Stop Making Sense** (why another live album? Maybe the movie will make some sense). U2 single-**Pride in the Name of Love** (O.K. not great, let's hope this isn't the best track on the new album). Dave Edmunds-**Riff Raff** (why Dave wants to sound like ELO I'll never figure out).

Send any comments on The Finger to The Press, c/o Mr. Murphy. All will be answered in this space.

Polity presents
the blast...



Fall Fest '84

September 14-15 - SUNY at Stony Brook