



# Stony Brook PRESS

Vol. II, No. 7

Thursday, October 23, 1980

## SUNY Tightens Control

*Recent actions may fragment student powers*

by Melissa Spielman

"We have sought greater participation of students," asserts SUNY Vice Chancellor for Educational Services James Smoot. In general, SUNY Central administrators claim they value participation and input from students.

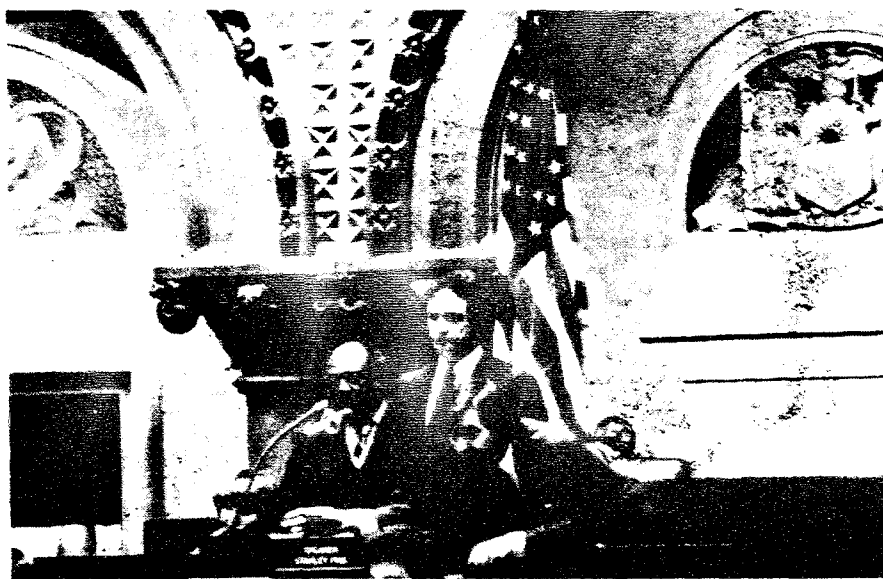
But in the last year SUNY officials have taken action which would seem to discourage student input to the SUNY Board of Trustees and fragment student power in the forms of the New York Public Interest Research Group and statewide student organizations.

Following is a partial list of recent actions which would seem to decrease student autonomy, as well as the autonomy of individual campuses.

### Students Split

The Student Association of the State University (SASU), a statewide coalition of students from almost every SUNY school has been a lobbying force for the last ten years. Now, claims SASU Vice President for Community Affairs Janice Fine, "There's nothing [SUNY] would like to see more than a debilitated SASU."

She related, "SASU was created by progressive student governments who realized students needed a lobbying group. Three years later, the SUNY Board of Trustees, who feared the impact of a strong, independent student lobby like SASU, formed the Student Assembly."



Courtesy/NYPIRG

*Nearly a year ago today, the first issue of The Press featured an article entitled "The University Tightens Control," a summary of some of the ways in which University administrators were seeking greater accountability from and control over students.*

*The Press' first anniversary is commemorated with a partial summary of the ways SUNY Central is seeking that end. Similar articles will be an annual feature of The Press until they are no longer necessary.*

But as Pam Snook, SASU's students in the SA "are given nothing but Communications Director, counts on student power," Mike Kornfeld, who has

been a Stony Brook delegate to the SA for three years, said, "it was established... to be a voice, but not an effective voice—it can't lobby." And although the SA president has an ex officio position on the SUNY Board of Trustees, which is responsible for overseeing the SUNY system, it is a non-voting position.

For the sake of student unity, said Fine, SASU and SA have had nearly identical membership (only a few schools, including Stony Brook, do not belong to SASU), with the SASU president traditionally heading the SA as well. Delegates to both organizations are chosen in campus-wide elections and officers are chosen by the delegates.

Jim Stern, currently president of SASU and SA, said there is "not automatically" an overlap in the organizations, but Snook explained, "Student government leaders were smart to pick up on this, so they could work on the inside [through SA] and the outside [through SASU] of SUNY."

To further consolidate students, said Snook "SASU would like to officially integrate SA and SASU." Stern explained, "You want to have one group speaking for the students."

Snook said SASU has been negotiating the restructuring proposed with SUNY. But the consensus of SASU/SA officials is that SUNY Central is more interested in keeping the groups separate.

SUNY Vice Chancellor for Educational Continued on page 3

**Iron City  
Houserockers  
shake the  
Brook.**

**page 7**



**On a campaign swing through  
the metropolitan area,  
President Carter and  
a pitcher of ice water  
hold a town meeting at Hofstra.**

**Cover Outlook**

Coming up next issue, Oct. 30:

Exclusive interview with:

Al D'Amato  
Jacob Javits  
Tom Twomey  
Will Carney

And exclusive commentary by:  
Ralph Nader



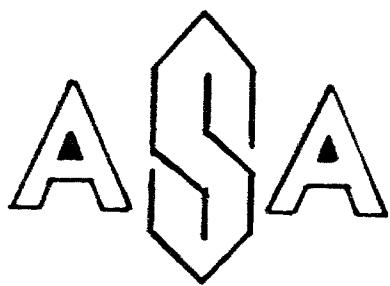
Press/Vincent McFadden

## Tuesday Flicks. . .

Presents Nagisa Oshima's "In the Realm of the Senses"  
Tuesday in the Union Auditorium at 7:30, and 10 PM.  
Admission only 25¢.

## The Anthropology Club

The Anthropology Club is meeting on Thursday, Oct. 23, in N505, Soc-Beh-Sci Bldg. at 8 PM. Professor Lawrence Taylor of Lafayette College will speak on "The Bayment of Bayshore: Anthropology and the Protestant Ethics on Long Island." All are Welcome.



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## LASO

LASO is pleased to announce the outcome of its 1980 elections  
President: Richard Lobdell;  
Vice-President: Yvonne Valle;  
Treasurer: Cesar Novoa; Secretary: Peggy Rosano; Public Relations Officer: Joy Haddock. The board wishes a successful academic year to all its members and friends. Remember that this is the decade of the Latino and with your support L.A.S.O. can prove it.



# POLITY

## The Newman Club

will sponsor a nite with the issues on Monday, October 27 at 7:30 in the Stony Brook Union. Anyone interested in helping organize this event, please come to our meeting on Monday at 7:30. Representative from Anderson and Carter have already accepted our invitation. Faculty and staff are also invited. For more info, call 246-6844



# From Pitching Ball To Pitching Himself

by Kirk P. Kelly

Baseball has seen him as a player, writer and sportscaster. He has always seen baseball through the eyes of a fan. Through all his experiences in baseball and the media, Jim Bouton has maintained a sort of boyish wonder at the turn of events which have made him a popular figure over the last two decades.

"I was surprised I made the big leagues," he explained to a group of Stony Brook students during a recent lecture. "I was always a marginal guy. I just kept going out for the team because I loved baseball. In high school they used to call me Warm-Up Bouton. I was always warming up but I never got to play."

He attributed his original success to his perseverance and his ability to accept failure. "If you fail early enough you don't get as disappointed later on." A lot of guys with more talent would drop out for one reason or another. It was a process of elimination.

"Successful people fail a lot. You must accept and live with it."

Not only was Bouton surprised that he made the big leagues, he was amazed to find out what they were really like. "I was surprised by my heroes. I had an all-American image of baseball." He explains that due to his less than outstanding talent during his early years "I've always seen baseball from a fan's perspective. My first roommate with the Yankees told me 'You're the first fan that ever made the team.'"

It was this perspective that prompted him to write *Ball Four*. "If your next door neighbor got to travel with a major league ball team, what do you think he would tell you about when he got back? He wouldn't tell you that the team won and what the score was. He'd tell you what the players were like

and the things they did." Despite the enormous negative response from most ball players, he still believes it to be a book that "only a player could have written. It had to be written from a player's point of view."

As was true with his baseball career, Bouton did not expect the book to be as successful as it was. "I was surprised when it became a bestseller. I was stunned when Bowie Kuhn, the Baseball Commissioner called me with a reprimand." He attributed as much of the book's success to the controversial response he received in the baseball circles, especially that of the Commissioner himself.

"It was like being banned in Boston. By trying to get the book stopped that man sold 200,000 copies. When Tug McGraw's book came out, he sent a copy to the Commissioner with a note 'Please give this book the same review you gave Jim Bouton.'"

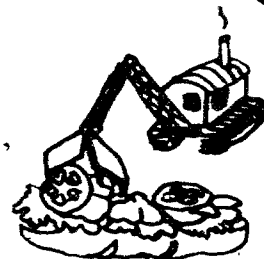
Bouton feels that since his book came out people do think of baseball players somewhat differently. "It was not a bad thing; it didn't destroy anyone. It just made them seem more real. Nothing is more fun than the truth. I kept thinking 'I can't wait 'til people read this.'"

The book is planned for reissue next spring with an additional segment on what some of the characters are doing now. *Ball Four* opened the door for a career in television, and he approached his sports slot on "Eyewitness News" the same way he approached baseball and his book. "Media represents the fans." Bouton joined WABC at a time when it was beginning to change how TV news was presented, with a more casual, humorous tone. Bouton explained, "That style developed because we really did have a good time together."

In 1977 Jim Bouton left television and returned to baseball. Continued on page 5

## LANDMARK DELICATESSEN

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# SUNY'S Actions Bring Angry Response

Continued from page 1

Services James Smoot said SUNY Central's "tentative reaction [to SASU's proposal] is that such an organization, headed by the same officers, sets the stage for a number of difficulties." He said a committee at SUNY is studying the matter.

Smoot added his personal view that "Separate organizations make it possible for students to exercise more power." But Kornfeld said, "SUNY of course doesn't want [a unified student organization] because it would be that much more powerful. Right now students are divided."

Smoot also said the overlap between SASU and SA seems to cause problems in that "the primary attention and energy of the leadership that's wearing two hats is heavily in the direction of... SASU," and that this is diminishing the effectiveness of the SA.

But Snook asserted, "SA at this point doesn't do anything because students know it [legally] can't do anything." And so, she explained, the attempt to create a student organization which in part would turn SA into more than a "rubber-stamp" body.

## In Gov We Trust

A "crucial" bill, said Snook, was introduced last April by the state Assembly Committee on Higher Education. The bill would require that at least three SUNY alumni be appointed to the SUNY Board of Trustees. It passed in both houses but was vetoed by Governor Carey.

It was also opposed by SUNY Central, said SUNY spokesman Harry Charlton.

Carey did choose to fill the vacant positions with SUNY alumni. Because of this, said Charlton, SUNY was in part "not in favor of the governor approving [the bill] because we felt the alumni were adequately represented."

More importantly, he said, the university has "historically been against assignment of Trustee seats on the basis of constituency representation."

But Assemblyman Mark Alan Siegel (D-Lib) of Manhattan's 66th district, chairman of the Committee on Higher Education, explaining why he sponsored the bill, asserted, "A strong University needs full participation of students, as in CUNY," which includes alumni on its Board of Trustees.

The SUNY Trustees include one non-voting ex-officio student member, the president of the Student Assembly. The remaining 15 Trustees are appointed by the governor to 10-year terms.

The trustees are charged with "The over-all central administration, supervision and coordination of state-operated institutions and statutory or contract colleges in the state university." These duties include approving new schools, appointing presidents of institutions, reviewing budget requests from schools and

formulating SUNY's master plan.

Having alumni on the Board, said Snook, "makes a big, big difference. We feel the State University is going through a phenomenal amount of change in the next few years—every year there will be budget cuts, which will directly effect the quality of education."

Alumni, she said, "are going to have sensitivity to and understanding of SUNY." She added, "We don't want the members of the Board to be just political appointments."

## Bar Wars

Dormitory bars have been charged by Stony Brook administrators with everything from distracting freshmen from their studies to harboring "illegal activities of all kinds." But by the time President Marburger announced that hard liquor sales would be banned in the dorms, and that beer and wine sales would be phased out in three years, it was clear that SUNY Central had been making some accusations as well.

"We did not have direct orders to close the bars," said Marburger. But he explained, "There was certainly discussion at SUNY Central and the Dormitory Authority of the relation between bars and vandalism here. The atmosphere at SUNY regarding these operations was definitely one of disapproval."

Elizabeth Wadsworth, going one step further, reported, that the Dormitory Authority, which is in charge of residence halls across the state, "still uses H-Quad [home of the erstwhile and infamous Benedict Saloon and a great deal of vandalism] as its favorite horror story."

The Dorm Authority should now be pleased with the refurbished and Saloon-less quad. And SUNY Central must be breathing easier as well, as Marburger points out, "The atmosphere [at SUNY Central] subsequent to this policy statement [to phase out dorm bars] was one of approval."

## Closed Door Policy

As of this writing, the Board of Trustees was expected to introduce at their meeting yesterday a proposal to end their public hearings requirement.

According to state education law the Trustees must hold two public hearing each semester "to receive testimony and statement from concerned individuals about university wide issues." But according to Janice Fine, "They're trying to get rid of the open hearings stipulation."

A member of the SUNY administration who wished not to be identified confirmed this, explaining, "Some Trustees have felt that the public hearings haven't attracted large numbers of University constituents, but have taken up a large amount of time and expenditure."

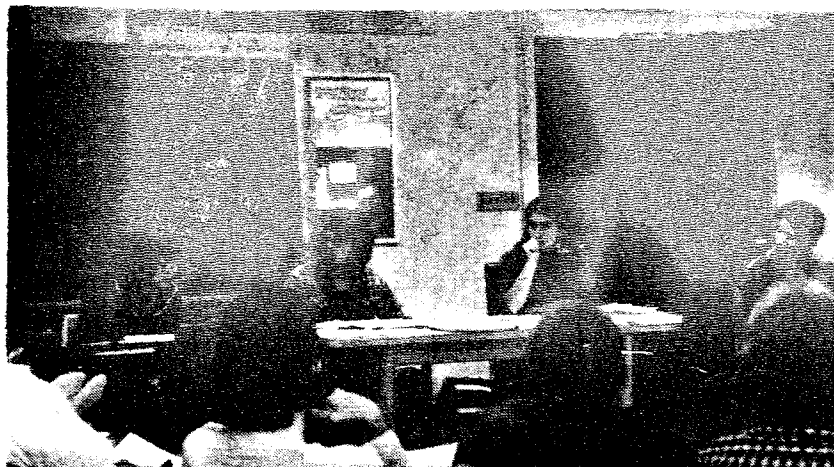
The open hearing may be, as Pam Snook suggested, "an inconvenience" to the Trustees. But she added, "Although it's a long and complicated process, it's a process that's required by state law to protect the public. The State University is run on taxpayer funding, and the public should have the option to make their opinions known."

## To Kill a NYPIRG

The Harrigan memo, SUNY Central's attempt to clarify policy concerning the New York Public Interest Research Group (NYPIRG), had more serious implications, according to NYPIRG members. Donald Ross, executive director of the consumer group, asserted that the

NYPIRG memo, is impractical because "NYPIRG would have to first expend money before obtaining reimbursement... There is no way that staff salaries, supplies and equipment, telephone and printing bills can be fronted for seven SUNY schools until the semester is half over."

The memo concludes, "Were the Harrigan memorandum's strictures obeyed to the letter it would place an intolerable bureaucratic burden on NYPIRG. We could not exist under this model nor could any other multi-campus organization... if the only desire is to learn more about NYPIRG expenditures and services, then surely there are better methods that would accomplish these goals while maintaining NYPIRG and its effectiveness."



The NYPIRG State Board discusses the Harrigan memo

memo's recommendations "would destroy us" at SUNY campuses.

The memo contains recommendations which NYPIRG members argue would damage the organization. They include:

- requiring each NYPIRG chapter to provide a breakdown of the way it spends the money it receives from its student organization.
- requiring that student organizations approve NYPIRG's projects.
- discouraging advance payments to NYPIRG from student organizations.

The first recommendation, according to Ross, would be impossible to comply with since NYPIRGs turn their funds over to a central pool to be allocated by the NYPIRG state board. A memo from Ross and state board Chair Susan Stemler reacting to the Harrigan Memo asserts, "Centralized bookkeeping has assured accountability and enabled NYPIRG to comply fully with state and federal financial reporting and tax laws."

The second, according to the Stamler-Ross memo, could create the "bureaucratic horror" of getting the student governments at the seven SUNY campuses harboring NYPIRG chapters to agree on its SUNY-wide projects. Currently the NYPIRG state board decides both local and state-wide efforts.

And the third proposal, states the

NYPIRG's recent accomplishments include successful lobbying for the Truth in Testing Bill, which requires accountability from standardized testing services, and a study on toxic chemicals in Long Island drinking water.

The Harrigan memo, according to Wadsworth, who was involved in its preparation, was not intended "to muffle NYPIRG."

And SUNY Assistant Vice Chancellor for Student Affairs Ronald Bristow commented, "We asked NYPIRG [members] if they would run into difficulties—I didn't get the impression there would be a significant effect."

But at the October 5 meeting of the NYPIRG state board Ross warned that if the memo's proposals were adopted NYPIRG might have to pull out of SUNY campuses. And the other NYPIRG members at the meeting was similarly distressed.

Ross has since gained optimism. "It appears to us that the situation is rapidly de-escalating," he said. "It seems as if we're gradually reaching accommodations."

But anti-NYPIRG sentiment may resurface in the future. Stressed NYPIRG Project Coordinator Tom Wathen, "SUNY Central and administrators want to knock off NYPIRG and SASU because this is the ultimate in student power."

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# Looking to the Future

The occasion of the Faculty Student Association's Annual Meeting tonight invites comment. Emerging from a clouded past of questionable merit, and facing a year of challenge and change, the FSA must strive to be a strengthened, unified, independent organization, diversified in its activities, and tonight must choose the leaders who can best see that through.

According to its guidelines, the FSA exists to implement the auxiliary services on campus, and to promote educational and social purposes. To date, the FSA has done only half its job.

Both Guidelines for the Operation of Faculty Student Associations and the Standard Contract Agreement between FSAs and SUNY list many areas in which the FSA may engage or lend support: management of college conferences; construction and maintenance of facilities; cultural events; enrichment of the college environment (through the purchase of articles of aesthetic value); student housing (when University housing is insufficient); library film services; library support materials or personnel; support of local community activities (e.g. volunteer fire companies, ambulance services, etc.); faculty research and scholarly activities; scholarship and loan funds; and many others.

With little exception, these areas are ignored by Stony Brook's FSA. Along with various recreational endeavors (i.e. pubs), the emphasis has been placed on the traditional major services such as the bookstore and the meal service.

Yet, because of timidity and internal disagreement last year, the FSA lost control over the bookstore. The University stepped in and contracted with Barnes and Noble, and the FSA is no longer involved with this enormously important facet of campus life—and may never be.

So, FSA is left with the meal service, check-cashing and a few other business-oriented services. And though there has been much improvement over the last few years, many benefits it could bring to the campus are untapped.

The reason, of course, is monetary. The solvency of the FSA is always tinged with doubt, and several times over the years the organization has been seriously in debt—at least on paper. This has led to great caution in the direction of FSA, a belief that merely getting through another year with

no business going under, no major complaints, and a slight surplus constitutes a triumphant record. But this embrace of the status quo leaves a wealth of possibilities unexplored.

President Marburger's edict against the dormitory bars—a major source of revenue for FSA—has met with little opposition. Benedict Saloon, which at one time grossed \$5,000 a week, and was the central socializing spot for many campus residents, is still unopened after almost two months.

Marburger traces many of Stony Brook's problems to its food services. He has often repeated his intention to investigate and revamp the entire system of food distribution on campus. The FSA, with the responsibility for food services, must take the initiative in this situation. The responsibility for the bookstore was taken away from the FSA. The possibility for the repetition of this in other areas exists so long as the FSA is not doing a satisfactory job.

But a satisfactory performance does not include only efficient, profitable operation of a number of services. To remain a vital, significant force on this campus, the FSA must be on the forefront of change and adaptation. Its leadership must recognize the need for new services in addition to the old, for innovation in addition to the tried-and-true, for educational in addition to recreational.

The new board has this mandate, then, for improvement. Unfortunately, the elections to that board are being carried out in an unhealthy atmosphere—a political one. The recent controversy over the treasurer election and the subsequent delays and machinations in the pending decision on that case have definite ties to tonight's FSA election. (The Polity President appoints several people to the Class A Board which votes for the Executive Board, and the Polity Treasurer gets an automatic seat thereon.)

With the cards stacked against them, the newly-elected officers—regardless of political affiliation, background or intention—will have no small task on their hands. To meet that task, and to match it, they will need to cast off their conflicts and precautions. Though FSA has a tradition for caution and retrenchment, it is crucial that it develops boldness. Now is the time for strong leadership and positive movement.

## Correction

In the last issue of The Press it was incorrectly reported that Ralph Milella is affiliated with the Campus Committee on Rape Prevention (CCARP). The CCARP does not condone his statements. In addition, no rapes have been reported to Public Safety this year, and the rape in the Lecture Center occurred two years ago.

## PHOTO RECRUITMENT MEETING

-Tonight, Thursday, 7:30 p.m.

-Press office, basement of old bio-

Trainee position open for photo editors and dark-room technicians.

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Call Vinnie at 6-7504, Eric at 6-5420 or Anyone at 6-66832

## Letters:

### Offensive Self-Defense

To the Editor:

This letter is in response to the Stony Brook Press article entitled: "An Introduction to Rape Prevention," which appeared in the October 16 issue. Following are some of the issues that we are raising with respect to the article.

Richard Milella is making money (a minimum of \$2,000) off wimmin's [sic] very real fear of rape and violence against wimmin [sic]. This is offensive and dangerous. Offensive because men are the rapists, and it is they who must take responsibility for stopping other men. Wimmin [sic] cannot be held responsible for their victimization—we cannot prevent it, but men, individually and collectively can prevent it. His self defense "class" is dangerous because six weeks of training can only give wimmin [sic] a false sense of security.

Many rapes are acquaintance rapes—the tools used are emotional blackmail, financial intimidation and threats always backed by the prospect of being physically overwhelmed. Karate is hardly the answer in these cases. (This is not to imply that the Womyn's Center does not advocate self-defense for wimmin [sic]. However, we feel a self defense program on campus should be free of charge and run by a womyn [sic] black-belt so that she may serve as a

much-needed role model for strength and independence.)

The article's description of the class and its teacher illustrates the attitudes which perpetuate rape. Milella assumes wimmin [sic] ("girls" to him) would not attend free courses or practice when it is their lives that are at stake. (Blaming the victim again.)

How can we tell a rapist from a "normal" man, when this man attacks his former students "to see if they've been doing their homework?" How can wimmin [sic] grow strong and powerful when a man tries to increase their dependence on men in general, and him in particular, by giving the course and advising wimmin [sic] to call him if they are in trouble? This is simply another example of men providing solutions to the problems they are responsible for. In fact, we have learned that solutions must emerge from wimmin's [sic] collective efforts.

The Womyn's Center's Rape Survivor Hotline requires a minimum of 14 hours intensive training before wimmin [sic] volunteers begin supervised shifts on the Hotline. Why is this farce of "prevention" being publicized and encouraged while the Hotline is still struggling for support?

The Womyn's Center  
Colour, Helena, Tania,  
Diane et al.

Letters do not necessarily reflect the editorial policy of the Press.

## The Stony Brook Press

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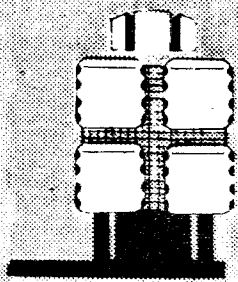
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# OUTLOOK



Press/Vincent McNeer

## Prez' Pitstop

### Carter's entourage blazes in for town meeting at Hofstra University

by Vivienne Heston

"The young, black woman with the mauve sweater, yes, you — come on down!" yelled Claudia Booker, the President's Advanceperson. This was not the euphoric beginning to "The Price is Right," but an introduction to President Carter's "town meeting" held at Hofstra University last Thursday. "You're gonna love him," bubbled Ms. Booker, "he's a really heavy person."

Hofstra University, which under the best of circumstances resembles a penitentiary, looked more like a military base on that eventful, sunny October afternoon. Battalions of blue-uniformed men swarmed about the athletic fields and parking lots, dozens of mounted policemen trotted menacingly near the long lines of prospective meeting participants, sharpshooters were stationed atop each building surrounding the Hofstra Physical Fitness Center and a Nassau County police helicopter patrolled the airspace.

"One of those sharpshooters was spying on me through binoculars," shuddered one scruffy, long-haired student.

"Well, you do look a lot like Lee Harvey Oswald," commented a bystander.

At the rear entrance of the gymnasium, Secret Service agents were screening representatives of the media. Directly behind the entrance door, 40 or more policemen were forming a circle around the area where the presidential helicopter was to land. An exchange was going on between a reporter and the Secret Service coordinator:

Reporter: How many police officers are here?

SSC: I can't tell you that, you'll have to count them.

Reporter: What would you estimate is the cost of security here today?

SSC: I can't tell you that. Next question. Reporter: What do those pins you're all wearing signify?

SSC: They're fraternity pins. Anything else?

Reporter: What did you eat for breakfast this morning?

Despite this drama, the Hofstra Student Union and surrounding buildings bustled with normal activity. Students were studying, chatting and dining on expensive quasi-Lackmann cuisine. Rarely was any mention of Carter's visit overheard and the outside rumbling and roars of preparation for the Presidential visit seemed far-off and illusory.

"Ya' gonna see Carter? queried one Hofstrian to another.

"Nah, I got better things to do," was the mouth-filled reply.

Back at the Gymnasium, TV cameras were set-up while chairs and bleachers were being filled. The University band was noisily warming up with such favorites as "Seventy-six Trombones." Claudia Booker was glowing with excitement after having selected an astoundingly well mixed group of 24 question-raisers. At 2:35 PM, the whirr and chop of helicopters were heard and Security closed all doors, preventing any unauthorized people from taking pictures or greeting the President at the landing area.

The crowd's enthusiasm heightened among shouts, clapping and an occasional "Reagan-for-President" heckling. The temperature rose steadily due to the densely assembled audience of approximately 2,500 and the numerous bright lights arranged for the TV cameras. An enormous American flag served as the backdrop on the raised stage and the band swung into "Girlwatching."

"It looks like the opening scene from

'Patton,' " muttered a network TV news man referring to the enormous flag.

Time marched on. At 3:10 the President still hadn't appeared, though he was scheduled to begin at 3 PM. Secret Service agents in dark blue suits dashed back and forth in front of the stage, to and from the side entrance from which, it was reported, Carter would appear. White House Press Secretary Jody Powell made himself available to reporters for questioning. Newspeople would sporadically cluster around the Secretary and then disperse, leaving him idle. Finding Powell unoccupied, the Press asked him if New York was the President's number one target. "I don't know, I can't determine that," was his response. On the question of the importance of the suburban vote to Carter, especially on Long Island, which is heavily Republican and the home of Republican senatorial candidate Alfonso D'Amato, Powell asserted, "Many suburbanites who voted Republican will probably vote Democrat because they don't see any leadership in the Republican party any more."

The Press Secretary also stated that the President really wasn't spending more time in New York than in any other states, but that he couldn't predict whether Carter would win in New York.

Suddenly, the band launched into "Ruffles and Flurries of Hail to the Chief," as President Jimmy Carter, surrounded by Secret Servicemen, smiled his way on to the platform. The crowd applauded and cheered enthusiastically. At 3:25, President Carter addressed his audience warmly, expressing his pleasure at being able to speak at Hofstra. The President quipped that in his briefing on

Continued on page A3

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# Carter Brings Campaign to Long Island

Continued from page A1  
Long Island, he learned that the most important issue to Long Islanders was "keeping the Stanley Cup."

Carter then switched to a more serious tone of voice, confiding that a "profound and secret development" has come to the Island. "Long Island is no longer a bedroom community... 75 percent of the people who live here, work here." The President continued by discussing two major problems faced by Nassau and Suffolk counties—pollution and property taxes. After observing Long Island's beauty, Carter, jabbed at Ronald Reagan's claim that trees and plants cause 93 percent of air pollution, and that Mt. St. Helens was the worst offender, stating with a grin, "I'm glad to see that the trees and volcanoes have taken a vacation."

Carter insisted that he was taking steps to overcome the pollution of Long Island's underground water supply (uncovered by a NYPIRG study). He has proposed a "Super Fund Bill" requiring that chemical companies dumping toxic chemicals into the environment be fined and held responsible for cleaning up the dump sites. Such fines would be used to insure and protect the environment. The bill has already passed in the House.

"Property taxes," Carter claimed, "are higher in Nassau County than any other county in the U.S." The President promised to lessen the taxpayers' burden. Carter furthermore projected a welfare reform and increased spending on mass transit, as well as plans for national health insurance. His urban policy, he asserted, would be less dependent on property taxes and more dependent on income taxes. The President called Reagan's urban aid plan a "phoney program," and then asked that the selected citizens bring forth their questions.

The first question concerned a parent's dismay over rising costs of higher education. Carter replied that public schools are the responsibility of state and local governments, however, federal funding (obtained through income tax) would be available to areas that need it. "No young person, if qualified for admission [into a college or university] will be deprived of higher education."

An Army ROTC officer and student at Hofstra asked if the trend of a decreasing number of combat troops would change, should Carter be re-elected. President Carter countered by saying that although there has been no increase in personnel, "there is more of a readiness in the deployment of our forces." Carter complimented the student on his choice of the ROTC, saying he too, was a member of the Navy ROTC at Georgia Tech. Carter emphasized that the U.S. military was strong and sound and that throughout his administration, there has been an "orderly increase of budgetary funds designated to improve defense." He also stressed military strength through peaceful means and that he advocated voluntary military service. Carter assured, "there is not going to be any draft of young people in this country," as long as he is President. Elaborating further on defense, Carter said, "it is important that our allies know, and also potential adversaries, if anyone attacks America, they will be committing suicide."

Other issues raised at the "town meeting" were the ever weakening U.S. steel industry, a bill on spinal chord injuries and continued federal support of small communities. Carter's responses were always diplomatic and often side-stepped the original question. A young high school student asked the President for advice to young people who want to enter politics. ("Don't!" came the answer from the audience.) Carter

then removed his jacket, to the delight of the hooting and whistling crowd, and replied, "First of all, become a Democrat" (scattered booing and hissing). Carter started to reminisce about the Depression, FDR, sweat shops, minimum wages and the birth of Medicare and with a voice filled with emotion, gave thanks to the Democratic Party for its longtime support of people. Abruptly changing pitch, Carter assailed Republican opponent Reagan for his attempts to kill Medicare and his nonsupport of national health insurance. Reagan called unemployment compensation, "freeloading" according to Carter and does not support the ERA. In conclusion, Carter decreed, "there is a place for the Republican Party in America," (dramatic pause) "second place" (sprinkled booing and hissing).

The only display of outright anger from one of the selected citizens came from a middle-aged woman who attacked Carter for his expansion of the nuclear arsenal, inflation, and the current astronomical price of gasoline, finishing with an emphatic, "Why should I vote for you in 1980?" She brought the house down. Carter was stunned, but composed himself and defended his record, avoiding the nuclear arms question altogether, blaming petroleum prices on OPEC tyranny and assuring that "we will overcome inflation, we are so strong, we will never fail," which also brought the house down. The woman then apologized, saying the question was composed by her son and that she thought Mr. Carter was a fine President. Carter could not conceal his jubilation.

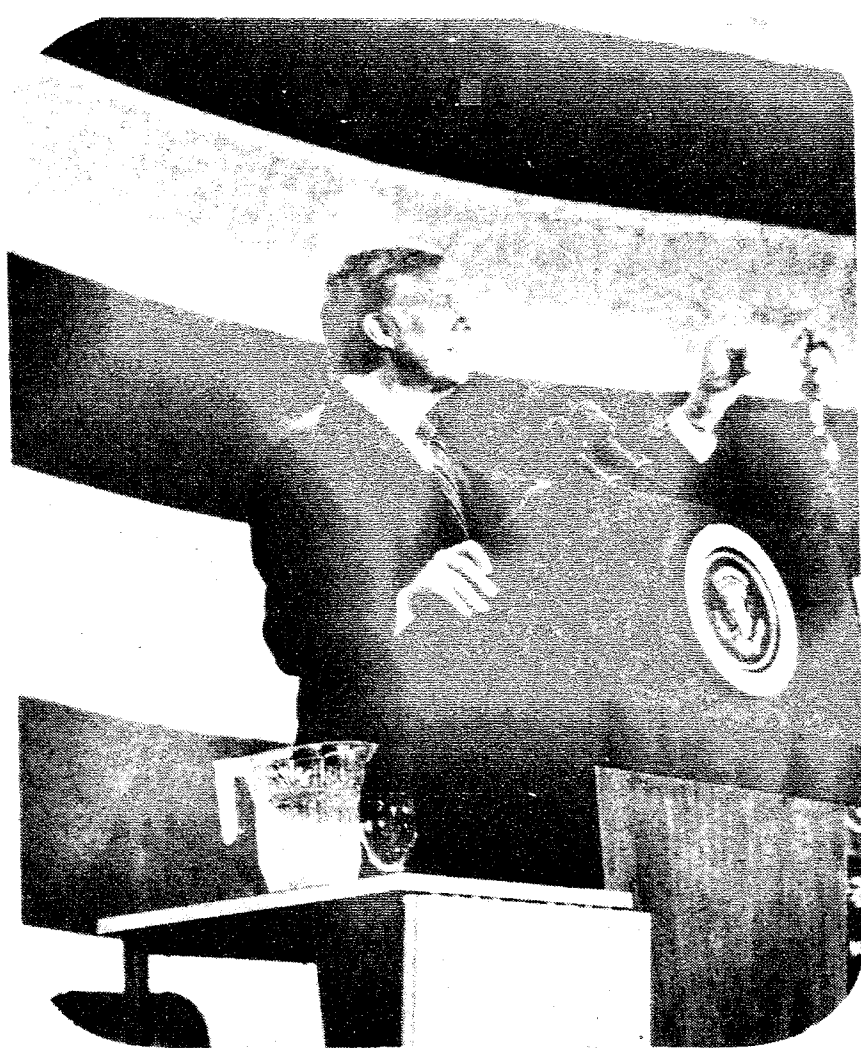
"Mr. President, I'd like to change the subject to Foreign Policy." The audience strained to find the speaker, but were unsuccessful—he couldn't have been more than four feet tall, nor older than seven. "What's the next step in the Iranian hostage situation?" The media went wild. Cries of, "get the kid, get the kid," flooded the press area, as TV camera crews scrambled to capture the articulate, commercial stereotype of a healthy suburban child. The President explained in Mother Goose fashion that he's trying everything he can to insure the health and safety of the hostages and to bring them home as soon as possible. "We've tried to negotiate with Iran in all kinds of ways. Lately, the Iranians have elected a president and a prime minister and we've tried everything we can do to get the hostages home safely."

Carter stated further that the two major goals of U.S. policy in Iran now are honor and integrity. He ended on the happy note that, "they [the hostages] are alive and well. We don't know exactly when they will be released."

Growing factionalism, racism and the increasing power of special interest groups were points raised by one Hofstra student. The President suggested this was due to the heterogeneity of the U.S. and that the situation was actually improving. As an example he cited his election (he is the only president since Polk, in 1844, to come from the deep South) as evidence of change.

Carter added the last legal hurdle before equality was the passage of the ERA. He said he strongly supports the amendment and fully recognizes the necessity of granting equal rights to women (enthusiastic cheers from several women in the audience).

A young woman from Hofstra law school, asked the President if he was taking any steps in preventing U.S. investments in South Africa, and if not, why not, in view of his human rights campaign. Carter claimed he had no such power to stop such investments. How-



ever, he admonished apartheid, calling it "obnoxious to me." Carter then recounted with pride U.S. influence in Africa. Summarizing, he hoped that South Africa would evolve the way Zimbabwe did.

A young student asked Carter to sign a petition asserting full support for a U.S. Embassy in Jerusalem. Carter refused on grounds that he did not want to jeopardize agreements made with Sadat and Begin, and affirmed that any military attack on Israel would be unsuccessful.

Extending greetings from the African Club at Hofstra, a young female student called Carter the best American President regarding equal opportunity and inquired as to what steps he would take, if re-elected, to increase minority representation, especially should any Supreme Court seats become open. Carter humbly expressed his thanks and then proceeded to summarize his past civil rights activities, asserting that through his efforts there will be at least one black Supreme Court judge in every state. As for the U.S. Supreme Court, the President declared he will honor his commitment against racial discrimination.

The final question was posed by an electrical engineer who was "personally troubled" by the unknown status of U.S. military versus that of the Soviet Union, and that Americans were being bombarded by the media with accounts of the U.S.'s military inferiority. Carter denied such reports as, "false statements creating

misinformation and erroneous beliefs in potential adversaries." The Air Launch (Cruise Missile is "practically invulnerable," according to Carter, and American rapid deployment systems are superior to those of the USSR. Again attacking his antagonist Reagan, Carter called Reagan's tone in military matters an important issue, declaring that Reagan would tear-up Salt II, renewing another nuclear arms race between the two sovereignties.

The President of the United States concluded the town meeting by proclaiming, "We are the strongest country in the world, we will never be second." The audience came to its feet, delivering an enthusiastic standing ovation.

Carter descended from the podium to shake hands with the public, tightly surrounded by a ring of Secret Servicemen. Quickly, the President was escorted to his helicopter and the crowd dispersed.

The great migration of automobiles from the campus, with the Presidential helicopter escorted by three others in the skyline, was a memorable sight. Within a half hour most of the police had disbanded and a soccer game in the field adjacent to that of the Presidential landing returned Hofstra to its normal prisonlike self. However, driving away from the university, one could see the rooftops where the sharpshooters were still conferring via walkie-talkies and gazing through binoculars. Perhaps no official instructions were given as to how to get down.

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# Community Calendar

## THURSDAY, OCTOBER 23

**BUSINESS & MANAGEMENT SEMINAR**—"Purchasing Policies, Procedures and Techniques for the Smaller Company," thru Fri. Oct. 24. \$440 includes luncheons and course materials. Infor: 246-5938.

**A TIME TO MOURN**—Conference thru Oct. 25 in conjunction with Museums at Stony Brook. \$15 all events, \$8 one day only, \$3, one evening lecture only. Info: Barbara Beresford, 246-8323.

**RADIO PROGRAM**—An interview with Orthopaedics Prof. Roger Dee on, "The Gift of Health," 1 PM, WUSB FM 90.1.

**HEALTH SCIENCE LECTURE**—Dr. Elliot Schiffmann (Nat'l. Institute of Health), "Aspects of Receptor-Mediated Leukotaxis," 12 noon, T-9, 145, Basic Health Sciences, HSC.

**ESS LECTURE**—Prof. Phillip Solomon, "Giant Molecular Clouds in the Galaxy; the Birthplace of Stars," 1:30 PM, 001 ESS.

**GEO LECTURE**—Prof. Peter Vaughan (Cornell), "Solid-Melt Geometry in Hot-Pressed Olivine-Basalt Rocks," 4 PM, 450 ESS.

**PHILOSOPHY LECTURE**—Prof. A. Hilary Armstrong (Dalhousie Univ.), "Plotinus the Platonist," 4:30 PM, 249 Old Physics.

**POL. SCI. LECTURE**—Prof. Steve Brown, "What Would Happen if None of the Presidential Candidates Should Receive a Majority?" 8 PM, 214 Old Physics.

**ART EXHIBITS**—"Otto Piene," inflatable sculpture and works on paper, thru Nov. 15, Fine Arts Center Gallery, M-F, 12-5 PM.

"Drawings by Judith Howell," thru Oct. 30, Administration Gallery, 1st floor, Admin., 8:30 AM-6 PM all week. SB Fine Arts Students, thru October, SB Union Gallery, 2nd floor, SB Union, M-F, 9 AM-5 PM. Info: 246-3657. Tapestry of Long Island, human and natural history at the SB Museum of Natural Sciences. Tours available. Earth and Space Sciences Building. Info: 246-8373. William Sidney Mount and Artifacts Exhibit, Museums at Stony Brook, W-Sun., 10 AM-5 PM. Info: 751-0066.

**ELECTRONIC MUSIC**—Concert featuring the "Sonic Union," 8 PM, Recital Hall, Fine Arts Center. Students, sr. citizens, \$1; others, \$2.

**HENDRIX HAT & TIE PARTY**—Wear hat and tie, wine & beer 25 cents, 10 PM, Hendrix College.

**IRISH CLUB FALL DANCE**—9 PM-2 AM, End of the Bridge. Party with Katy Hill Band and Partners. Admission: \$1 with ID. Beer: 25 cents.

**CARDOZO HALLOWEEN PARTY**—10 PM, Cardozo College.

**FEMINIST ART SEMINAR**—Six-week seminar, instruction and resource workshop for women artists, 8-9:30 PM, \$8 enrollment. Info: 246-3657 or 246-7107.

**METROPOLITAN CONCERTS**—Ellen Shipley, My Father's Place; Carolyn Mas, The Ritz.

## FRIDAY, OCTOBER 24

**BUSINESS & MANAGEMENT SEMINAR**—See Thursday.

**A TIME TO MOURN**—Conference, see Thursday.

**ART EXHIBITS**—See Thursday

**PHILOSOPHY LECTURE**—Prof. A. Hilary Armstrong (Dalhousie Univ.), "Some Advantages of Polytheism," 12 noon, 100 Old Biology.

**CHEM LECTURE**—Prof. William Geiger (Univ. of Vermont), "Recent Advances in Organometallic Electrochemistry," 4 PM, 2nd floor, Grad Chem.

**HEALTH HOUSE WORKSHOP**—"learning to Cope with Your Teenager's Sexuality," for parents of teenagers, 10 AM-12 noon, Health House, 555 North Country Rd. (25A), St. James, NY. \$5 suggested donation, sliding scale available. Info: 862-6743.

**NURSING CPE PROGRAM**—"Resume Writing: This Is Your Career," L. Johnson, M.S., 9 AM, L-2, SB HSC.

**REGGAE RADIO**—The Phillip and Peter Program (Reggae and Caribbean), 7-9 PM, WUSB 90.1 FM.

**COCA MOVIE**—"Close Encounters of the Third Kind: The Special Edition," times to be announced, Lecture Center 100.

**METROPOLITAN CONCERTS**—Herbie Mann, Bottom Line; Grateful Dead, Radio City Music Hall thru Oct. 31; John Kay & Steppenwolf, My Father's Place.

## SATURDAY, OCTOBER 25

**NURSING CPE PROGRAM**—"Cardiovascular Assessment for Nursing Practice," D. Byrnes, MD., St. Vincent's Hospital, R. Fogel, RN, MS, 9 AM, L-2, SB HSC.

**TRAIN TRIP**—Reduced round-trip fare to NYC, \$4.25. Leave Stony Brook station 9:16 AM. Info: 751-7066.

**A TIME TO MOURN**—Conference, see Thursday.

**ART EXHIBITS**—See Thursday.

**PHILOSOPHY LECTURE**—Prof. A. Hilary Armstrong (Dalhousie Univ.), "Negative Theology of Divine Mind and Being in Pagan and Christian Neoplatonism," time and location to be announced. Call Peter Manchester, 246-7783.



**FALL QUARTER HOUSING PERIOD ENDS TODAY**

**COCA MOVIE**—"Close Encounters..." see Friday listing.

**JAZZ ON THE AIR**—Radio Program with Louis Heckheimer, 6-9 PM, WUSB, 90.1 FM.

**METROPOLITAN CONCERTS**—Bring Back Jazz on WRVR, benefit concert, Beacon Theater; Herbie Mann, Bottom Line; Grateful Dead, Radio City Music Hall; Southside Johnny and the Asbury Jukes, Brooklyn College; John Kay and Steppenwolf, My Father's Place.

## SUNDAY, OCTOBER 26

**ART EXHIBITS**—See Thursday.

**UNIVERSITY ASS'N SCHOLARSHIP AWARDS**—Presented by Pres. Marburger, 2 PM, Sunwood Estate, Mt. Grey Rd., Old Field. Open to Univ. Ass'n. members. Info: 862-7043, 689-9478.

**RECITAL**—Choral conducting by Fred Cramer, 3 PM, Recital Hall, Fine Arts Center. Info: 246-5671.

**FRANK ZAPPA**—Concert, 7 and 11 PM, Gym; \$8.50, \$6.50, SAB sponsored. Info: 246-7085.

**CLASSICAL MUSIC**—Radio program with Brian Dinger or Jim Wiener, 6-9 PM, WUSB 90.1 FM.

**METROPOLITAN CONCERTS**—Gil Scott Heron & the Midnight Band, Avery Fisher Hall; Aztec Two Step/Gallagher, Bottom Line; Grateful Dead, Radio City Music Hall; Johnny Van Zandt Band, My Father's Place; Frank Zappa, SB Gym; The Kinks, Nassau Coliseum.

## MONDAY, OCTOBER 27

**ART EXHIBITS**—See Thursday.

**PSYCHOLOGY LECTURE**—Prof. Diane Fossey (Cornell), "The Behavior of the Free-Ranging Mountain Gorilla," 3:30 PM, 236 SB Union.

**HSC SENATE MEETING**—4 PM, HSC 2L.

**FILM**—"The Cranes Are Flying," (USSR 1957), Cannes Film Festival award-winning film (1958), discussion to follow. Alternative Cinema, Unitarian Fellowship, half mile north of 347 on Nicoll's Road.

**METROPOLITAN CONCERTS**—Johnny Van Zandt Band, Bottom Line; Grateful Dead, Radio City Music Hall; Bobby Bare & the Sheiks, My Father's Place.

## TUESDAY, OCTOBER 28

**ART EXHIBITS**—See Thursday.

**LECTURE**—Prof. David Bevington (Univ. of Chicago), "Action is Eloquence," 3:30 PM, 283 Humanities.

**PSYCH LECTURE**—Prof. Bernard J. Baars, "Was Freud Right?" experimental elicitation of Freudian Slips, 4 PM, N-514 Social & Behavioral Sciences.

**RECITAL**—Violinist Davis Brooks, 4 PM, Recital Hall, Fine Arts Center.

**WOMEN'S VOLLEYBALL**—SB vs. CCNY/LEHMAN, 6 PM, Gym.

**TUESDAY FLICKS**—"In the Realm of the Senses," 5, 7, 10:30 PM, SB Union Auditorium. 25 cents with ID; others \$1.

**HEALTH HOUSE**—"Knowing Your Body," learn gynecological and breast self-examination, workshop sponsored by Women's Health Alliance of LI, at HEALTH HOUSE, 7:30-9 PM, 555 North Country Road (25A), St. James. Info: 862-6743.

**CONCERT**—"Mostly Music from the Last Decade," 8 PM, Recital Hall Fine Arts Center.

**METROPOLITAN CONCERTS**: SVT, Bottom Line; Grateful Dead, Radio City Music Hall; The Brochures, My Father's Place; Utopia, The Ritz.

## WEDNESDAY, OCTOBER 29

**TRAIN TRIP**—Reduced round-trip fare to NYC. \$4.25. Leave Stony Brook station 8:20 AM. Info: 751-7066.

**ART EXHIBITS**—See Thursday.

**PSYCH WEDNESDAY SERIES**—Len Krasner (Environmental Psych.) will discuss his life and work. SSA 111, 11 AM.

**ALLIED HEALTH**—Slide presentation on the Allied Health professions given by Prof. Edgar Anderson (Dean, School of Allied Health Professions). Info: SAINTS, 246-3673.

**ART LECTURE**—Prof. Sandra Susman, "The Cloisters and Its Collection of Medieval Art," 12:15 PM, Fine Arts Center Gallery. Part of Topics in Art Lecture Series.

**SCIENCE LECTURE**—Prof. Mary Williams (Univ. of Delaware), "Circularity in Ecology, Evolution and Physics," 3:30 PM, 038 Grad Biology.

**FOR LANGUAGE LECTURE**—Prof. Barbara Elling, "Careers and the importance of foreign languages," 3:30 PM, N-3063 Library.

**SOCCER**—SB vs. NY Tech, 2 PM, Athletic Field.

**ISRAELI LECTURE**—Israeli Anthropologist Yael Katzir, "Yemenite Jewish Women and Social Change in Israel," 4 PM, 2nd floor Soc. & Behav. Si Wine and cheese.

**BALLET**—Dance theater: Eglevsky Ballet, 8 PM, main Auditorium, Fine Arts Center. Info: 246-5678.

**METROPOLITAN CONCERTS**—Grateful Dead, Radio City Music Hall; Utopia, The Ritz; Strokes, My Father's Place.



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## Pitcher to Writer

Continued from page 2  
"I was unhappy at home and I needed a challenge in my life," he remembers. Starting again in the minor leagues, he noticed a difference in the attitudes of the minor leaguers. "Minor league ballplayers don't want to do the extra things you need to do. Years ago they wanted to hit their way to the major leagues. Today they want to walk their way."

Despite such changes he admits to the difficulty of a 38-year-old man competing with 19-year-olds, but adds "A voice in the back of my head said 'Keep going, you can do it.'" Baseball is basically a skill sport. If you can master the skill you can do it. I had more control, more power on the pitching mound when I made my comeback." He eventually worked his way back into the major leagues with the Atlanta Braves, but found that too was different for him. "When I finally got back it wasn't fun anymore. When you get to the top of the mountain there are other mountains."

Currently Bouton is doing motivational speaking for various business conferences and conventions. He writes a newspaper column and is going to be the voice of "Tank McNamara" in a television version of the popular comic strip.

As for his old teammates from Ball Four, there are many who no longer talk to him because of the book. "They never ask me to old timers day because of my book." He pauses briefly and adds, "Just to show you how much times change, there were a lot of people mad at me when I wrote that Mickey Mantle once hit a home run with a hangover. Now there are commercials on TV with Mickey sitting in a bar bragging about how much he used to drink."

Bouton looks up through the squinting eyes that have become his trademark, "if you tell the truth you can get in a lot of trouble," he says. And yet, he has never hesitated to tell it as he sees it and accept the consequences.

# STONY BROOK CONCERTS

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## ASA

The Asian Student Association in cooperation with the Gershwin Cafe presents: Chinese Pastry Sale at the Gershwin Cafe (pinball, pool, etc., etc.) every Sunday from 9 - 1 PM. Volunteers are needed. Please call Insong at 6-4688 for more information.

## Roller Skating

ASA & The Korean Club are Co-Sponsoring Roller Skating on Nov. 6 from 6:30 to 9 PM at United Skates on 21 Hammond Rd. in Centereach. Tickets are half price at \$2 each, and are available in rm. 073 in the Stony Brook Union. Car Pools are needed.

## History Club

The History Club presents: "THE MAN" starring James Earl Jones. This is a classic and timely film, produced in 1973, about the first Black American who becomes President of the United States. It's on Sunday, October 26 at 8 PM in Stony Brook Union rm. 231. All are Welcome

# POLITY

## Hendrix Party

We're Having a Party. Bring your hat and tie and come to Hendrix Hat & Tie Party on Thursday, October 23 at 10 PM. Only 25¢ a serving for wines and kegs of beer. Assorted Music by Keith. See you there.

## Cardozo College

Cardozo College presents the first DISCO/PUNK HALLOWEEN PARTY of the year. Proper Halloween attire, Please! Thursday, October 23, at 10 PM. (Halloween never came this early before.)

# Ultravox, Ultrabad

by Gary Pecorino

What often results when a band decides that the amount of equipment they have determines how good their stage show will be is precisely what occurred at Ultravox's sparsely attended performance at My Father's Place last week: an audience treated to over an hour of boredom and loose connections.

With the departure of former lead singer John Foxx, Ultravox has undergone a dramatic change from a band leaning towards electronics to a band leaning on electronics for its very survival. With all the banks of keyboards and other devices on stage it was surprising there was enough room for the band members. As it was, no one in the band was satisfied with playing just one instrument. All four members jumped from one instrument to the next as if they were engaged in a rock version of musical chairs. The trouble was that no one was particularly engrossing on any of the multitude of instruments they played.

The band opened with "Astradyne," an instrumental from their latest album, Vienna. This slow, lumbering, unfocused piece set the mood for the rest of the evening. Throughout most of the show, three of the band's four members were playing keyboard instruments simultaneously. This did not, as is the case with some groups like Tangerine Dream, provide multi-leveled sound, but merely provided multi-leveled boredom. This layer became so thick that at times I was tempted to lay down on it and go to sleep. Next time I'll bring my pillow.

While the band members exchanged musical instruments and not musical ideas, they seemed to lose sight of what they were there for: to play for an audience. With the kind of emotional involvement they displayed, the band might as well have been playing in a garage.

The show's monotony was broken only occasionally when the group abandoned their keyboard doodlings for a rockier guitar and bass sound as they did on "Passing Strangers" and "Face to Face." About halfway through the set, the machines decided it was time to take over and since they had the humans far outnumbered, it was no contest. Although loose connections accompanied by loud buzzes did plague the band, it was too late by that time to blame the equipment for an almost entirely awful evening. Too many machines, it seems, spoil the music.

Midge Ure, the band's new lead singer, is no John Foxx, lyrically or as a performer. And therein lies the band's basic problem. In the absence of a distinctive stage performer, Billy Currie, the lead keyboardist, is forced into that role. At best, this once reserved player comes across as an open-mouthed buffoon who, despite his over-abundance of keyboards, manages to do very little of interest.

At times Ultravox sounded like a weak version of a group they themselves inspired (Gary Numanesque). The band closed out its set with "Sleepwalk," the single from their latest album, a song which aptly summed up the evening's performance. Although there was little audience response, the band came out for two encores, one of which, Brian Eno's "King's Lead Hat," could have been better covered by almost any junior high school band. It is bands like this new version of Ultravox that give art, professionalism and experimentation in rock a bad name.



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# Benson Breezes Back

by Vivienne Heston

It is ludicrous to judge a musician on the basis of how snugly he or she fits into a particular category of music. Jazz has been greatly influenced by popular music, the effects of R&B and even salsa and disco can be found on any recent jazz recording. Labels like "jazz fusion" and "funk" are elusive and arbitrarily used for a wide variety of sounds, from Al Jarreau to Chick Corea, from Spiro Gyra to Weather Report. Jazz and pop have progressed beyond their previous definitions; the question of whether a particular genre of music is legitimate is no longer feasible. Innovation, creativity, and the quality of the arrangements and production are what determine whether a recording displays artistry.

George Benson was flooded with criticism when he broke away from the jazz world with the album *Breezin'* in 1976. His critics jeered that Benson had sold out to the more lucrative realm of popular music. Other previously orthodox jazz musicians who changed style have been very successful. Several such musicians appear on George Benson's latest venture, *Give Me the Night*, notably Quincy Jones (former trumpet player for Count Basie) who produced the album on his own label, and Herbie Hancock, who appears on electric piano and synthesizer.

*Give Me the Night* is a highly polished, painstakingly well-produced record. Vocals, rhythm and synthesizer are carefully arranged and co-arranged by some of music's most venerated artists. There is a string section, a concert master, and several arrangers for each song. However, the end result of the structural perfectionism is disappointing. Most of the cuts are simple love songs with fairly simple melodies and chord progressions. Many of the arrangements are heavy-handed and overdone (particularly the string section, which whines and drones throughout the whole album, watering down a lot of the interesting rhythmic parts), rendering a potentially contagious tune dull and immemorable.

The hit single, "Give Me the Night," which is tiring after the second hearing, is

a prime example of the stunning level of production and breadth of arrangements, which result in an astounding lack of musical variation and originality. The song is repetitious, overproduced, and leaves the listener cold without even an occasional tap of the foot (except perhaps towards the end when George, chorus, and rhythm section repeat their parts unaccompanied).

Benson got his fine reputation as a guitarist and not a singer. He plays magically; his tone is like a bell ringing with an

ample singer; his voice is pleasant and rich but often fades in the high register and falters in the low. The wonderful thing about Benson the singer is that he enjoys singing so much. He sings with fierce energy and sensitivity. His interpretation is tasteful and pleasing, full of subtleties and never grating or overly dramatic.

"Moody's Mood," James Moody's answer to "In the Mood," is a wonderful piece which bears out the major strengths and minor weaknesses of George Benson's



Overproduced but contagious, Benson still flies

inspiring clarity. His previous hit song, "Masquerade," won over millions of fans charmed by his palatable blend of jazz guitar in unison with his voice which has since become his trademark. The scat vocals doubled on guitar run throughout the new album. Unfortunately the listener rarely has the opportunity to hear guitar without vocals. Benson's vocals should highlight the guitar parts, not the other way around. Thus, Benson the guitarist has expanded little, whereas Benson the singer has made leaps and bounds. He is

voice. The song is rollicking and joyful as Benson attacks it with vigor and plays and teases us with his jazz knowhow. Patti Austin, a well-known and loved jazz singer who appears throughout the album, executes a dynamic solo which Benson counters exuberantly. "Oh," he shouts, "pretty baby, you make me feel so good." The very high and very low notes pose a problem to Benson's vocal range, but he manages rather well and "Moody's Mood," is worth the price of the album.

The two instrumentals on the record, "Dinorah, Dinorah" and "Off Broadway" are pleasant but, not remarkable. "Off Broadway" surpasses the carnival-like "Dinorah, Dinorah," well arranged by Quincy Jones and Rod Temperton (who wrote it). The tune is not schmaltzy and the strings are bearable and blend beautifully with the solo guitar fills. Deep bass notes and catchy synthesizer bits give the piece a fullness missing from the other instrumental. The horn parts are appropriately staccato. The flaw of this otherwise flawless cut is a repetitious rhythm section. Like many of the tunes on the album, "Off Broadway" cops out with a fade-out blechhh ending.

The rest of the album contains mostly solid, well executed ballads. However, the string section, drippy choral arrangements, and an over-orchestrated band often muddle simple, enchanting love songs so that they become preposterously sentimental. Such is the case with "Love X Love," "What's on Your Mind," and "Midnight Love Affair." These tunes are still enjoyable, despite the unnecessary over-arrangements. Two exceptions to this are Paul Williams/Ivan Lins' "Love Dance" and Rod Temperton's "Star of a Story (X)." The former is a well-balanced Quincy Jones jazz ballad arrangement. Herbie Hancock's synthesizer and Lee Ritenour's acoustic guitar lend deep, beautiful tones to the melody and Benson's singing is superb. The latter is perhaps the best cut on the album. Again Quincy Jones is responsible for the vocal, rhythm and synthesizer arrangements, which are highly innovative. There is a gorgeous blending of harmonies and synthesizer. Benson's guitar and Patti Austin's haunting soprano vocals mix to form a powerful and moving creation.

*Give Me the Night*, for all its flaws, is still a pleasurable work. While it may disappoint some Benson fans, it proves that the artist is still growing and experimenting. Though it contains no awe-inspiring musicianship, it is romantic and very appropriate for late night relaxation.

## A Bright Light Among Dull Bulbs

by Ray Katz

"You can never understand the way it feels," mourned Joe Grushecky, singing about what it is like growing up in a blue collar neighborhood in Pittsburgh. The 80 middle class Long Islanders on hand at the Iron City Houserockers concert last Sunday night in the Union Auditorium probably would have agreed had they been paying attention to the lyrics. A successful concert depends on solid interaction between audience and performers, but the two had little in common to make this one work.

The music of the Houserockers is spirited, and the lyrics are sometimes profound, often emotionally jarring. Eddie Britt plays an inspired, wailing lead guitar and Gil Snyder gives a creditable performance as he engages in Jerry Lee Lewis antics at the keyboards. Grushecky on rhythm guitar, has presence, however, the rest of the band is rather lackluster.

The first four songs were driv-

ing hard rock numbers expressing cynicism, self-assertion, disillusionment and despair. If the specifics were often alien, the general mood of the lyrics was not much different from those of Elvis Costello and Bruce Springsteen. The song "Blondie" gripes that the New Wave group which supposedly expresses the rebellion of youth has sold out. Now their oldest and most dedicated fans get left behind. "Now they're playing your song in all those places/ that won't let Angela and me in." Success carried the music of the Max's Kansas City people over to the "beautiful people" of Studio 54.

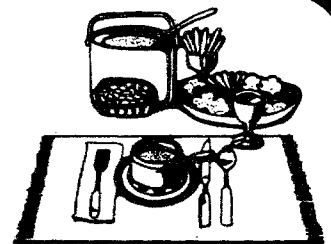
More rugged and less meaningful is the raw energy of "Don't Let Them Push You Around." Here, even the usually invisible bass player Art Nardini comes alive and, together with the strong rhythm of drummer Ned Rankin, helps produce an infectious beat.

"Old Man Bar" and "Junior Bar," a medley of two songs

with the same tune, but different lyrics and arrangements, bridges the general gap by demonstrating similarities between the despair of the old and the young. "Old Man Bar," sung by the gravel-voiced Gil Snyder, tells a story of resigned gloom. The mood is set by use of a mandolin and Marc Reisman's whining harmonica. Then there is a switch to the fast paced "Junior Bar." Joe Grushecky tells of a dismal routine of going to a bar regularly, and fears going home alone... another blow to the ego.

They are a hard-hitting group and their lyrics always aim for the exposed nerve. The Iron City Houserockers are professionals — a bar band with expanding ideas, lyrically as well as musically. Those that can relate to their roots and experiences will find them more enjoyable than the normally staid and sheltered Long Islander's that dominated Sunday's audience.

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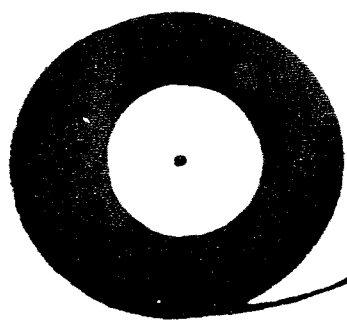
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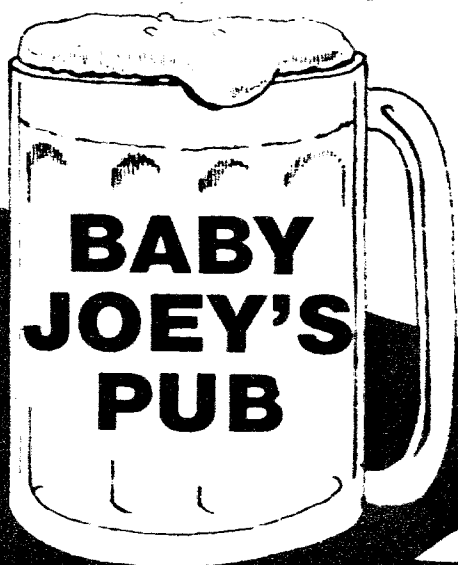
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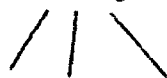


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