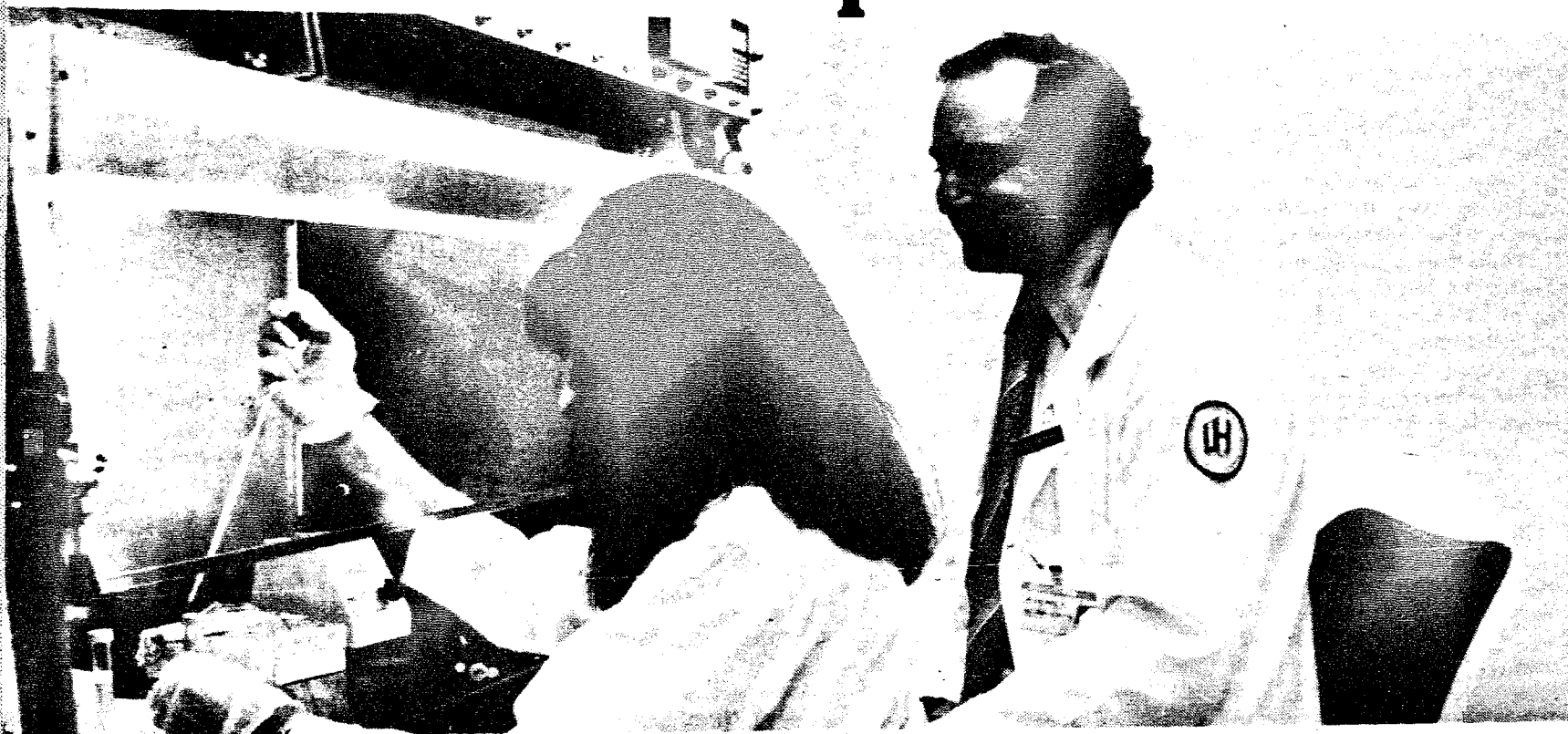


*The  
Stony  
Brook*

# PRESS

Vol. IV No. 1 • University Community's Weekly Feature Paper • Sept. 9, 1982

## Herpes



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# The Price of Dedication

The readmittance of Polity President Adina Finkelstein does not end the controversy over the basic causes of her dismissal. While many believe that hers is an isolated case, the cruel reality is that many students now holding key positions in campus organizations are themselves currently in academic trouble to one degree or another. The fact of the matter is that students involved in extra-curricular activities run a much higher chance of facing academic difficulties, hence placing these much needed organizations in peril. These groups are the hub of campus activities and provide the basis for college life as we know it.

Active students are in the uncomfortable position of straddling the academic world and their extra-curricular responsibilities. The time required to run the legal corporations which these clubs in fact are can seriously reduce students' available study time, as running such an organization requires almost a full time commitment in addition to the normal pressures of a full course load.

Like their counterparts outside the University, the skills required to run these corporations demand hundreds of hours of training through involvement. Hence the loss of certain key students to academic burdens seriously jeopardizes the ability of these groups to fulfill their functions. While failure cannot be excused some alternative must be offered to insure that situations like Adina's do not recur.

Small changes in the Administration's and Faculty's views on student priorities could easily remedy this problem. While some people in the Administration are aware that these academic problems do not stem from irresponsibility but instead from an increased responsibility, most

are unwilling to compromise the university tradition that the prime constituent of college life is academic performance. This single-minded view does not take into account the possibility that a student may have made a serious career decision when joining a student organization. For example, those interested in pursuing journalism as a career must have a portfolio of stories and a tremendous amount of hands-on experience to even enter the door of any respectable publication. Similar situations exist in radio broadcasting, theatre, art, advertising, and politics, where experience is often of equal or greater importance than one's grade point average.

In addition to attitudinal changes on the part of the Administration, small changes in the current curriculum could virtually eliminate the disincentives that accompany involvement in these organizations. Such changes would involve establishing programs in which senior officials in student run organizations could receive academic credit for what they produce. This would help span the large division which now exists between these student activities and the academic sphere. We are by no means advocating credits to be given by virtue of being involved, but instead believe that those already learning from their involvement in these activities should be rewarded. These programs should be formed along the lines of the already established independent study workshops. In such programs, students would meet with appropriate faculty members to discuss difficulties they are encountering, as well as progress they are making.

Another possibility to reduce academic pressures on active students would be to increase the availability and accessibility of already established independent study in the student leader's

major, thus making it easier to fulfill the major requirements. This alternative would help alleviate the major source of the student's inability to meet course requirements, that is, the time restrictions imposed by vital activity deadlines.

If policies such as these are implemented, we can be reasonably sure that a situation such as Adina's would not recur. If, however, such changes are not made, the possibility remains that one unlucky semester, enough students in key posts in major campus organizations would be forced to leave their positions, thus halting enough student activities to seriously damage campus life. The best time to prevent such a fate is now.

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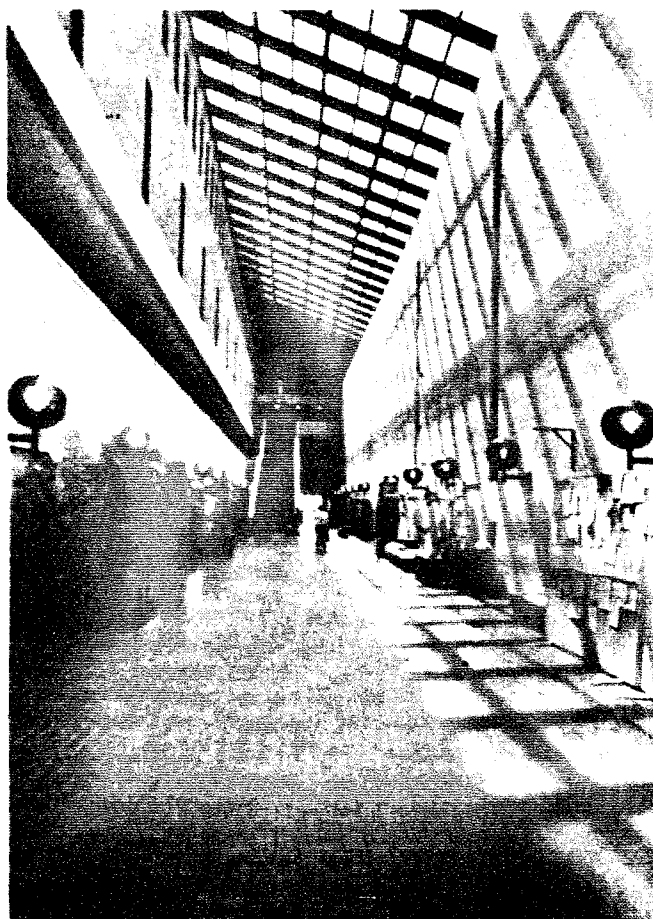
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David Morrison

Reagan and Busch by

Shirley Zrebiec

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Press Photo by Eric A. Weissman

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Advertising Design: Ken Copel.

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

*The opinions expressed in letters and viewpoints do not necessarily reflect those of the staff. Please send letters and viewpoints to our campus address.*

Phone: 246-6832.

Office: 020, Old Biology Building

Mailing Address:

P.O. Box 591, East Setauket, New York,  
11733

# Residence Life Cracks Down

## "Model student" R.A.'s to police halls

by Joseph Caponi

The Department of Residence Life is working hard this fall to realize their image of ideal campus life, which they intend to accomplish by cracking down hard on student rights.

James College RA David Smith said, "The key words around Residence Life this year are 'consistency' and 'rigid adherence to the rules,'" and that staff members will be fired if they do not go along with policy decisions.

At building legislature and hall meetings, students are told the same thing that was told to RA's and MA's at their orientation: Residence Life has become more determined to enforce rules restricting parties, noise, and drinking, and student liberties taken for granted may be taken away.

In particular, Residence Life has as never before stressed the need for RA's to police their own halls and report any disturbance to the RHD. They have been told by RHD's and Quad Directors that they are to be model students, and face the loss of their jobs for not reporting pot smokers in the residence halls or knowingly allowing underage students to drink beer at a campus party.

As Kelly D RA Clare Viscuse explained, "They've even told us that we can't allow students to have open beers in their hall lounges or other public places."

According to Tracy Edwards, Polity treasurer and member of Polity's Residence Life Advisory Committee, Residence Life Director Dallas Bauman has said that the department has a "Master Plan" to reshape the essence of University living over the next few years, including the hiring of staff who are more willing to comply with Residence Life directives, and the closing of campus bars.

However, Bauman told the Press that there have been no changes in Residence Life policy over the last year and the department is simply trying to ensure the enforcement of existing regulations, with no desire to become restrictive. He also said that he is unaware of any RHD's tightening up rules in their buildings.

The facts do not bear him out. Traditionally at Stony Brook proofing for age is simply not done. This semester, however, Bauman says that there will be much more "consistency in terms of enforcement" of the drinking age at parties and pubs, and that students who take out "Limited events clearance forms" (the new version of the Facilities Use Form) will be held legally responsible for proofing and enforcement. Presumably this will make it impossible for buildings hosting parties to give free beer tickets to the residents, and will make it more difficult in general for students to run parties.

James College residents were exposed to the new crackdown even before the

semester began. At a James barbecue, the RHD set up a desk in the corral between James and Amman and personally checked the ID and age of students before they could get beer.

Additional new Residence Life regulations make it necessary to serve food and soda at parties in addition to beer, according to Kelly D building senator Andrew Weiss.

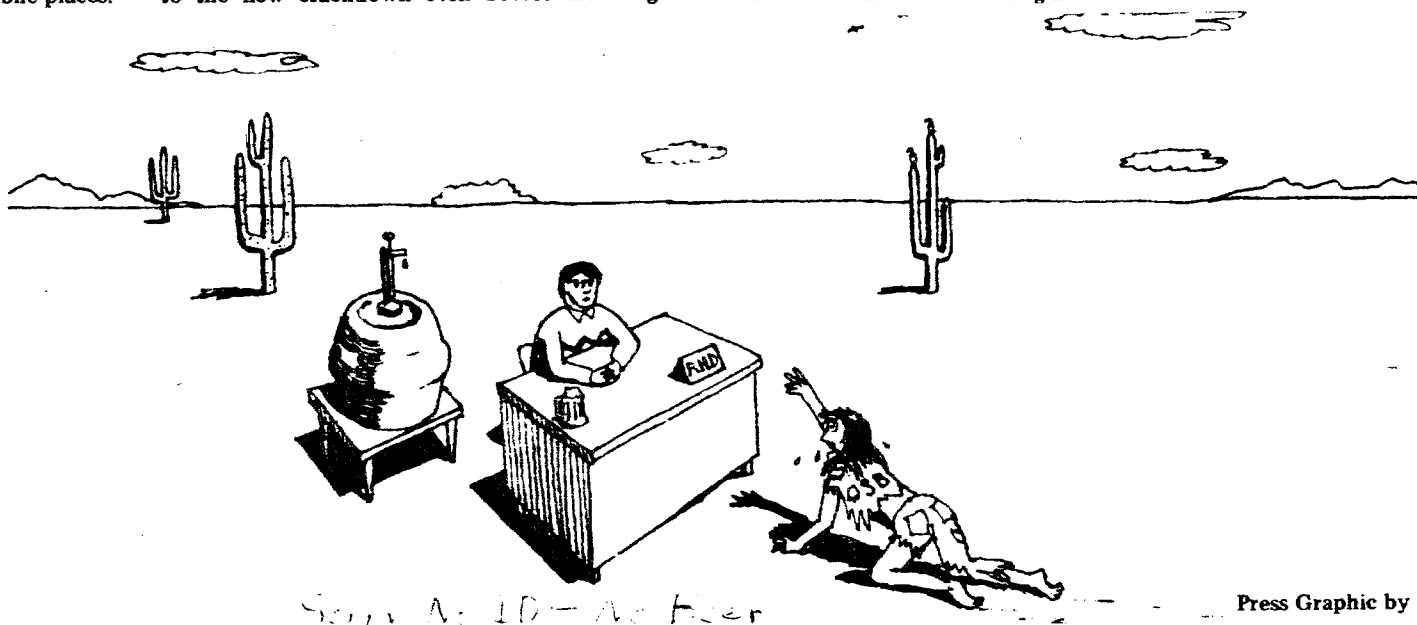
The crackdown on parties wouldn't seem so unjustified if Residence Life ever actually paid for any of them, but as Mary Ellen Sullivan, also of Polity's Residence Life Committee, has pointed out, student parties are paid for by student activity fees, and by actual student donations during the course of a semester. She questions the right of the Administration to dictate how and on what student activity money will be spent.

Because of the relative autonomy of RHD's over their buildings, the crackdown is not felt equally in every college. Apparently, RHD's in the halls are in general more enthusiastic about the new regulations than those in the suites. In Kelly, for instance, there is much greater variety allowed in room colors than in H-Quad, where the RHD's personally approve and often deny the painting wishes of students.

Finally, the practice of "keying into" rooms is being restored in many buildings. While students wait outside during a

fire drill, staff members will open every door in a wing, looking for people who have failed to respond to the alarm, according to Bauman. But while an RHD must give 24 hours notice before a room inspection, according to Bauman the "emergency conditions" of a fire drill allow the RHD to suspend notice and check any room he or she wants. When asked what would occur if, during one of these key-ins, the staff found unauthorized university furniture, drugs or drug paraphernalia, or even open beers in the rooms of underage students, the Director of Residence Life deftly skirted the question by saying that such decisions were up to the individual RHD's.

While these events may cause only minor inconvenience to some students, they tend to increase the splits between students and staff members, and heighten the "us vs. them" attitude on both sides. The increased Puritanism of Residence Life is not merely an appearance. While Residence Life can claim to have instituted no major rule changes this year, by tightening up the old rules that were largely not adhered to, they can hamper student life severely. A staff member who doesn't exercise his or her enhanced jurisdiction can be replaced by one who will, and it appears that the quality of campus life for students in the future may be very much in jeopardy.



Press Graphic by B. Kraft

The following are Residence Life advisory guidelines on promoting "Intelligent and Responsible Drinking," and were distributed to RA's.

### BE A GOOD ROLE MODEL

- Set a good example.
- Do not push drinks.
- Do not drive after drinking.
- Learn to refuse drinks graciously.
- Avoid alcohol when confronted with problems or pressures.
- Try to restrict your own drinks even on special occasions.
- Take an honest look at your own drinking habits.

### CREATE A CLIMATE IN WHICH NOT DRINKING IS AS ACCEPTABLE AS DRINKING

- Do not let alcohol be the primary focus when programming (i.e. keg party)
- Offer alternatives to alcohol; a COKE machine is NOT an alternative
- Initiate non-alcoholic activities; for example: hikes, picnics, make your own sundae night, pizza parties, films, game nights, etc. . . .

### HELP TO ESTABLISH A POSITIVE DRINKING ENVIRONMENT ON CAMPUS WHEN ALCOHOL IS SERVED

- Be sure that the room where alcoholic beverages are being served is not cramped—students should be able to sit and relax.
- Be sure that food is served.
- If there is music, it should not be so loud that people are unable to converse.
- Be sure that the room is light to semi-dim but not bright or dark.
- Efforts should be made to insure that drinking per se is not the principal or only activity occurring.
- Give equal time to both alcoholic and non-alcoholic beverages. Some people may not wish to drink; a person should be able to get a soft drink without a lot of hassle.
- Check for ID: DO NOT become involved in a legal issue for serving a MINOR. YOU ARE RESPONSIBLE!

The following are excerpts from a memo on "RA/MA Responsibilities" sent from H-Quad director Jodi Bergman to the H-Quad staff.

RA's/MAs should try to limit enrollment in night classes.

Limit extra-curricular activities as much as possible.

RA's/MAs must respect individual privacy and the confidential nature of information about individual students—particularly information shared among staff.

RA's/MAs must be available to students in the hall most evenings.

Support the staff in their decisions regarding University policy, no matter what your feelings are about that decision.

Accept the fact that the RA/MA is a role model for other students, whether he/she wants to be or not, and act accordingly.

Support Judicial systems.

MAs are expected to coordinate wing staff meetings on a weekly basis.

MAs are expected to attend all hall meetings in his/her wing. RAs are expected to inform the MAs about all meetings.

Confront inappropriate behaviors (staff and student) early so that a situation does not turn into a "crisis" before it is dealt with. Document incidents. Remember, "A Warning is a warning only if it is given once."

It is essential to keep your RHD informed about everything that is going occurring [sic] on your hall. This is the only way we can work together as a team to help the student.

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# Reagan vs. Civil Rights

by David Scott Bookerscam

At the NAACP's annual convention last June, Chairperson Margaret Bush Wilson prefaced President Reagan's introduction with a disclaimer. The 73-year-old civil rights organization, she said, while sponsoring his appearance, did "not necessarily subscribe to the views that were about to be expressed." Reagan's words that day, although supportive of civil rights, were meaningless in view of his attacks upon several pieces of legislation. Statements such as "My Administration will root out any case of Government discrimination against minorities and uphold and enforce the laws that protect them," received polite, yet chilly responses. After the president's speech, Wilson took the podium. "Mr. President," she said, "you have heard our views and we have heard yours. That is the beginning of the dialog and we shall overcome." The President left the convention bewildered. The delegates couldn't understand why.

Since January, 1981, the Reagan Administration has not only tampered with and in some cases destroyed civil rights legislation, but had threatened the future of fundamental civil liberties as well. During the past 19 months, the Administration:

- has destroyed busing by stripping the federal courts of their review power
- has nominated persons to civil rights and affirmative action posts who are opposed to certain civil rights legislation and affirmative action procedures
- is attempting to deny the right to an abortion by amending the constitution
- has stripped the federal courts of their federal review powers in certain instances
- has proposed to allocate seven one-hundredths of one percent of the current budget to civil rights enforcement
- temporarily granted tax exempt status to institutions that practice racial discrimination
- plans to grant tax credits to parents with children enrolled in private schools
- made it a felony to publish the name of a covert CIA or FBI agent, even if the informant is in full public documents
- attempted to destroy portions of the Freedom of Information Act
- has established a Congressional Subcommittee on Terrorism and Security, strongly similar to Joe McCarthy's House on Un-American Activities (HUAC)
- has proposed to enact a federal death penalty as well as other major revisions of the Federal Criminal Code
- has proposed that the Legal Services Corporation (LSC), a federally funded litigation group representing minorities, be eliminated
- is attempting to permit voluntary prayer in public schools through constitutional amendment.

## Busing

The Senate in February of 1982 voted to outlaw busing as a tool to desegregate public schools by prohibiting federal courts to order the busing of children for racial reasons. The Neighborhood School Act also allows the Justice Department to overturn all existing court decisions in the area, most notable among them: *Brown vs. The Board of Education* (1954). Attorney General, William French Smith said in May that the decision is constitutional given the documents "exception clause" which dictates the Supreme Court's jurisdiction subject to "such exceptions... as the Congress shall make." The Neighborhood School Act will now go to the House for final disposition.

## School Prayer

At least six bills were introduced in the House last year in an attempt to overturn the 1962 *Engel v. Vitale* decision held that the statement may not compose prayer to be recited on a regular basis in public schools. While some bills call for a constitutional amendment, others are testing the court stripping tactic which was successful in dismantling busing. Attorney General Smith doubted whether court stripping was constitutional, in this case saying that the school prayer bill "raises fundamental and difficult questions regarding the role of the Supreme Court in our constitutional system." "But, if Congress passes Jesse Helms' court stripping measure, Smith stated that he will attempt to defend its constitutionality, unless it infringes on Presidential power or legal precedent that 'overwhelmingly indicates that the statute is invalid.'"

## Abortion

Several bills are concurrently under consideration: The Helms sponsored bill, S.158, S.1741 and S.2148, will outlaw abortion by defining a fetus as a person under the Constitution's 14th Amendment, S.1741, or the Human Life Amendment will prohibit the Supreme Court from ruling on abortion cases and overturn previous cases such as *Roe v. Wade* (1973). Senator Helms has also introduced a resolution (S.J. Res. 19) which will

curtail or eliminate the use of birth control. Senator Hatfield's Federal Abortion Funding Restrictions Act is an attempt to completely shut down all avenues for federally funded abortions. The bill also allows anyone to sue on behalf of the unborn fetus. Under Hatfield's S.2372 proposal, virtually anyone can interfere in a woman's decision to have an abortion.

## William M. Bell

Nominated by the President as head of the Equal Employment Opportunity Commission, Bell was president of Bold Concepts, Inc., a one-man Detroit employment agency which failed to place one person last year. The NAACP and the National Organization of Women questioned Bell's ability to run a 3,000 employee, \$100 million per year operation. The two groups also charged that Bell held no previous experience in the civil rights field. With Senate confirmation doubtful, Reagan withdrew the nomination.

## Sam Hart

Philadelphia radio evangelist nominated by Reagan to head the U.S. Civil Rights Commission, Hart opposed the Equal Rights Amendment, Gay Rights, busing, and agreed with Reagan that Congress, not the IRS, should regulate racially discriminatory institutions. On the ERA, Hart said, "I am all for equal rights. I do not equate them with the amendment. I don't see the need for an amendment." On Gay Rights, Hart said, "I do not consider homosexuality a civil rights issue. Homosexuals are not born. They have chosen a way of life. They have to accept the consequences." On busing, Hart said, "The government shouldn't force citizens to do anything they don't want to do." On tax exemptions for discriminatory institutions, Hart refused comment since it would never come before the Commission. But he agreed Reagan was right to seek legislation to bar exemptions rather than going through the IRS.

With attacks upon Hart's credibility becoming stronger, Reagan defended the nomination. "He just happens to be opposed to the ERA as a means

of getting" equal rights, said the President. "I happen to have the same position." The President added that his personnel department had "done a good job" in selecting Hart.

Two weeks later, Hart's nomination was withdrawn by Reagan after it was learned that Hart's radio station (Hart Broadcasting Inc.), defaulted on a \$100,000 Small Business Administration loan. He was also one year behind in payments on a \$200,000 loan from the Pennsylvania Minority Business Development Authority. In addition, Hart owed \$4,400 in Pennsylvania back taxes. Hart, who was a non-registered voter for 20 years, suddenly registered as a Republican last November. The same time the White House notified Congress that Hart was under consideration for the position.

**"My Administration will root out any case of Government discrimination against minorities and uphold and enforce the laws that protect them"**

## Ronald Reagan

### Tax Exempt Status for Schools

In 1969, a group of black taxpayers, whose children attended public schools in Mississippi brought suit seeking revocation of the tax exempt status all-white schools in the state were receiving. The court said that the plaintiffs were entitled to relief "on an enduring basis that could not be withdrawn with a shift in the tides of administration, or changing perceptions of sound direction." The case was appealed to the Supreme Court in 1971 which upheld the lower court's decision. But, eleven years later, perceptions have changed and the landmark decision was nearly destroyed.

On January 9, 1982, the Reagan Administration announced that it would no longer deny tax exempt status to private schools, colleges, and certain non-profit institutions that practiced discrimination. Over 100 organizations would have been affected.

It was argued in the Administration's initial decision that policies against discrimination should be enforced by Congress, not by the IRS or other tax authorities. The new relationship would be more in tune with the Constitution's "separation of powers" doctrine. With the green light given to grant tax exempt status, the Justice Department notified the Supreme Court that the Treasury Department was planning reinstatement of tax exempt status to Bob Jones University in Greenville, South Carolina, whose exemption was revoked in 1970, and to Goldsboro Christian Schools in Goldsboro, North Carolina.

Margaret Tice, Goldsboro's yearbook and journalism advisor said, "We don't

have and open admission policy. We believe that God in His plan and purpose and wisdom separated men into various nations and races and that those races should be preserved. We would seek to discourage any type of social integration that might lead to intermarriage."

### Naming Names

On June 10, 1982 the Senate passed S.391, the "Intelligence Identification Act" making it a felony to reveal the names of covert CIA or FBI agents, even if the information is available through public documents. The bill was signed by President Reagan on June 23rd. Major newspapers and various civil liberties organizations are awaiting appropriate cases to test the Act's constitutionality.

### Freedom of Information Act

The threat to the availability of information from the U.S. Government was thwarted on May 20, 1982 when the Senate Judiciary Committee voted down a series of watering-down proposals. Under the Orrin Hatch sponsored amendment:

--Fees would have been charged to review requests in addition to those already assessed for research time and xeroxing. Although the Judiciary's version of the Act also allows fees for time spent reviewing requests, a fee waiver is included for information requested by newspapers and non-profit groups intending to make the information public.

--Law enforcement records, including those on terrorism, organized crime, and foreign counterintelligence would have been exempt under the Hatch proposal. Instead, the Judiciary Committee in a compromise increased the power of law enforcement agencies to withhold information concerning "confidential sources", and granted to the Secret Service greater discretion in releasing information relating to "on going" investigations.

--All foreigners, felons, and persons involved in litigation or administrative proceedings would have been barred from filing FIO. Presently, anyone can make a request.

--Agencies would have been granted more discretion in defining what information is exempt because of "national security" considerations. The standard remains unchanged.

--Consumer, environmental, and public interest groups would have had to prove an "overriding public interest" in order to obtain business records.

### Subcommittee on Terrorism and Security

The Subcommittee on Terrorism and Security of the Judiciary Committee was established last year to monitor "subversive" organizations worldwide. The Subcommittee was founded by Strom Thurmond (R-NC) and is headed by Jeremiah Denton of Alabama. President Reagan has supported the idea from the start.

On April 16, 1981, Reagan granted pardons to two former FBI officials, who were convicted of illegal break-ins of private homes in 1972. Reagan said that the two officials "acted on high principles to bring an end to terrorism that was threatening our nation" during the Vietnam War. The civil liberties infringement was hailed by one of the pardoned G-Men as "the biggest shot in the arm for the intelligence community for a long time."

Since last year the Subcommittee has held hearings on:

--the National Emergency Civil Liberties Committee, which Denton

(continued on page 10)

# WHO *ARE* THESE PEOPLE?



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And they need your help.

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# FILMS FOR FALL

A comprehensive brochure of films  
to be shown on campus this semester.



*The following film series are listed:*

**Committee On Cinematic Arts**  
**SAB Concert Films • Tuesday Flix**  
**Citizen's Forum • Library Films**  
**JACY Film Forum • American Cinema**  
**Slavic/Eastern European Film Festival**

*Funded by Polity - State University of New York at Stony Brook*



# fall films for fall films for fall films for fall films for fall films for fall films for fall

## Tuesday Flix Fall 1982

Tuesday Flix are shown in the Union Auditorium on Tuesday nights at 7:00 and 9:00 P.M. There is a \$0.25 admission at the door.

(Sept. 14)  
**LILI MARLEEN**—7:00 & 9:30 P.M.  
Dir: Rainer Werner Fassbinder with Giancarlo Gianini, Hanna Schygulla.  
1981, 120 min./C German with subtitles.

*Lili Marleen* is the story of Willie (Schygulla), a singer/entertainer whose rise to fame during WWII brings about the collapse of her personal life as she becomes involved with Robert (Giannini), a young Resistance leader. One of Fassbinder's richest and most colorful productions. This is one of the last films before his recent death.

"A must see for serious filmgoers... The feelings Fassbinder expresses in *Lili Marleen* are sweeter and more compassionate than any he has expressed before."

Andrew Sarris, Village Voice



(Sept. 21)  
**A BOY AND HIS DOG**—7:00 & 9:00 P.M.  
Dir: L.Q. Jones with Don Johnson, Susanne Benton, Jason Robards. 1975, 91 min./C.

A kinky tale of survival in 2024 traces the exploits of Vic and his dog companion Blood in a post-atomic wilderness, based on the award winning novella by Harlan Ellison.

"One of the best science fiction films of recent years, *A Boy and His Dog* deserves to be more than a cult item."

Take One

(Sept. 28)  
**HIROSHIMA, MON AMOUR**—7:00 and 9:00 P.M.  
Dir: Alain Resnais with Emmanuelle Riva, Eyi Okada. 1959, 88 min./B&W French with subtitles.

Elle, an actress shooting an anti-war movie in Tokyo, falls in love with a Japanese architect. The affair brings back vivid memories of her tragic love for a German soldier during WWII. *Hiroshima, Mon Amour* is one of the most original and daring films in the history of cinema.

(Oct. 5)  
**L'AVVENTURA**—7:00 & 9:30 P.M.  
Dir: Michelangelo Antonioni with Monica Vitti, Gabriele Ferzetti. 1960, 145 min./B&W Italian with subtitles.

A girl mysteriously disappears on a yachting trip, and her lover and her best friend begin an affair in the resulting vacuum.

"Antonioni's meaning, clearly but complexly, is the loss of self in a society preoccupied with self. And one can only marvel at the utter rightness of the action, the sustained metaphor, he has invented to embody and contain the meaning."

William S. Pechter



**YOJIMBO**—7:00 & 9:30 P.M.  
Dir: Akira Kurosawa with Toshizo Mifune (Best Actor—Venice Film Festival). 1961, 110 min./B&W Japanese with subtitles.

A comedy-satire tour de force from a master filmmaker, in which Mifune plays a swashbuckling samurai who decides to take matters into his own hands and bring peace to a feuding town.

(Oct. 19)  
**SLAVE OF LOVE**—7:00 & 9:00 P.M.  
Dir: Mikhailov Nikita with Elena Solovei, Rodion Nakhapetov. 1978, 94 min./C Russian with subtitles.

A film crew is shooting a romantic melodrama in the south of Russia as the turmoil of the Bolshevik Revolution engulfs them.

"An unexpected, ravishingly beautiful masterpiece."

Janet Maslin, New York Times

(Oct. 26)  
**ALPHAVILLE**—7:00 & 9:30 P.M.  
Dir: Jean-Luc Godard with Eddie Constantine, Anna Karina. 1965, 100 min./B & W French with subtitles.

Godard's "science fiction" film about alienation in a technological society in the not so distant future (present?)

## Tuesday Flix Commentaries

Every week before each feature we will allow a 2 minute commentary to be announced. These commentaries will deal with any of a wide range of issues presently affecting the campus community.

As usual we are presenting serious, thought-provoking cinema which provides ample ground for analysis and discussion. The films in conjunction with the commentaries can perhaps turn the Union into a public forum where ideas and attitudes can be exchanged openly.

Commentary requirements:

- 1) Any group or individual is welcome to submit a commentary; these should be short and to the point (preferably typed).
- 2) The subject matter should be limited to current situations affecting the immediate campus community.
- 3) Submit commentaries to any one of us working at the Auditorium Tuesday night; also, you may drop them off in Union Room 266.

(Nov. 2)  
**EVERY MAN FOR HIMSELF AND GOD AGAINST ALL**—7:00 & 9:30 P.M.  
(The Mystery of Kaspar Hauser)

Dir: Werner Herzog with Bruno S. 1975, 110 min./C German with subtitles. Grand Jury Prize, Cannes Film Festival.

Based on an actual event, this film portrays the story of a young man who, unable to speak and hardly above the animal level, mysteriously appears in a German town in the 1920's.

"A superb movie. Herzog's *Kaspar Hauser* in a stunning fable full of universals."

New York Times

"Unforgettable, intensely provocative drama. Beautifully played, striking to watch."

William Wolf/Cue Magazine

(Nov. 9)  
**VIRIDIANA**—7:00 & 9:00 P.M.  
Dir: Luis Bunuel with Fernando Ray, Sylvia Pinal. 1961, 92 min./B & W Spanish with subtitles.

A young, novice nun leaves her cloistered world, to live in the home of her uncle, where she is confronted by the corruption of the real world and finds herself compromising her ideals in order to survive.

(Nov. 16)  
**O LUCKY MAN**—6:30 & 9:30 P.M.  
Dir: Lindsay Anderson with Malcolm McDowell, Ralph Richardson. 1973, 165 min./C English.

A journey through life symbolizing man's reliance on fate to form his destiny. The second part of Anderson's trilogy (*If... , O Lucky Man* and *Britannia Hospital*).

"... a masterpiece! Savagely funny, humor-rich, dexterous and musical!"

Rex Reed, New York Daily News

(Nov. 23)  
**ASHES AND DIAMONDS**—7:00 & 9:30 P.M.  
Dir: Andres Wajda with Zbigniew Cybulski and Eva Krzyzewska. 1958, 105 min./B&W Polish with subtitles.

This is Wajda's (*Man of Iron*...) statement about political fanaticism revolving about a young resistance fighter, who assassinates the wrong man at the end of WW II.

"Ashes and Diamonds is a hauntingly fascinating film... brilliantly conceived and directed."

New York Times

(Nov. 30)  
**JEAN COCTEAU RETROSPECTIVE**—7:00 P.M.  
**BLOOD OF A POET** (1930—72 min. B&W)  
A blend of poetry, shock and special effects makes this a surrealist classic.

**BEAUTY AND THE BEAST**—9:00 P.M. (1946—90 min. B&W)  
A faithful adaptation of the classic legend, it is an authentic, personal statement by the great French poet.

**ORPHEUS**—11:00 P.M. (1959—88 min. B&W)  
The ancient legend of Orpheus is updated into a modern Parisian setting where Orpheus must struggle with Death in order to bring his wife Euridice back to life.

(Dec. 7)  
**LA STRADA**—7:00 & 9:00 P.M.  
Dir: Federico Fellini with Anthony Quinn. (1954, 107 min. B&W) Italian with subtitles.

"La Strada is the complete catalogue of my entire mythical world, a dangerous representation of my identity undertaken without precautions."

Fellini



## COCA Fall 1982

COCA films are shown in Lecture Hall 100 on Friday and Saturday evenings at 7:00, 9:30 and Midnight. Tickets can be purchased during the week at the Union Ticket Office (\$0.25 with ID—\$0.50 general public) or at the door (\$0.50 with ID—\$1.00 general public).

(Sept. 10, 11)  
**MONTY PYTHON and the HOLY GRAIL** (1975—90 min.)  
Monty Python meets King Arthur in one of the zaniest movies ever made.

(Sept. 17, 18)  
**RAGTIME** (1982—155 min.)  
Milos Forman's colorful pastiche of turn-of-the-century America, based on E.L. Doctorow's novel.

(Sept. 24, 25)  
**RICHARD PRYOR IN CONCERT** (1980—78 min.)  
**RICHARD PRYOR ON THE SUNSET STRIP** (1982—90 min.)  
Two of Richard Pryor's love, uncensored performances.

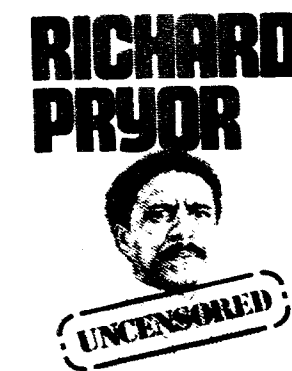
(Oct. 1, 2)  
**FALLFEST (Outdoors)**  
**THE ROCKY HORROR PICTURE SHOW** (1975—100 min.)  
The cult classic comes to Stony Brook.  
**SLEEPER** (1973—88 min.)  
Woody Allen's twisted, Orwellian vision of the future.  
**GENESIS** (1982—48 min.)  
Live footage from their 1976 London concerts.

(Oct. 8, 9)  
**PENNIES FROM HEAVEN** (1981—108 min.)  
Steve Martin stars in this stylized MGM musical extravaganza that contrasts the music of the Great Depression with the reality of the period.

(Oct. 15, 16)  
**SUPERMAN II** (1982—127 min.)  
Richard Lester (*Hard Day's Night, Three Musketeers*) has created a sequel that surpasses the original, with Christopher Reeve and Gene Hackman.

(Oct. 22, 23)  
**X-RATED WEEKEND**  
**LAST TANGO IN PARIS** (1972—129 min.)  
Marlon Brando stars in Bertolucci's controversial study of death, sexuality and culture.

**INSERTS** (1976—117 min.)  
Richard Dreyfus stars in this nostalgic look at Hollywood's pornographic film industry during the early 1930's.



(Oct. 29, 30)  
**THE THING** (1982)  
John Carpenter (*Halloween, The Fog*) remakes the 1950's Sci Fi thriller in this gory, scaring movie.

(Nov. 5, 6)  
**NICE DREAMS** (1981—88 min.)  
Cheech and Chong's third and most outrageous film of all.

(Nov. 12, 13)  
**VICTOR/VICTORIA** (1982—133 min.)  
Blake Edwards (*10, The Pink Panther*) wrote, produced and directed this lavish and funny film, starring Julie Andrews, Robert Preston and James Garner.

(Nov. 19, 20)  
**CHARIOTS OF FIRE** (1981—124 min.)  
This English gem won 4 academy awards including best picture of the year and best score, with music by Vangelis.

(Dec. 3)  
**MAD MAX** (1980)  
Australian director George Miller tells a tale of revenge on the roads of a post apocalypse world where people kill for a drop of gas.

(Dec. 4)  
**THE ROAD WARRIOR** (1982)  
The story of Max (Mel Gibson) continues in this hallucinatory sequel, more beautiful and visionary than its predecessor.

(Dec. 10, 11)  
**ROCKY III** (1982—100 min.)  
Sylvester Stallone writes, directs and stars once more as Rocky Balboa, the Italian stallion.

## American Cinema Fall 1982

The American Cinema Series will present double features by American directors on alternate Thursday evenings in the Union Auditorium at 7:00 and 9:00 P.M. Admission is free.

(Sept. 16)  
**ORSON WELLES:**  
**MAGNIFICENT AMBERSONS** (1942—88 min.)  
The declining magnificence of the American Dynasty as written, directed and narrated by Welles.  
**CITIZEN KANE** (1941—119 min.)  
This thinly disguised biography of William Randolph Hearst is considered by many to be one of the greatest films of all time.

(Sept. 30)  
**FRANCIS FORD COPPOLA:**  
**DEMENTIA 13** (1963—78 min.)  
Coppola's first film is a low budget tale of axe murders in an eerie Scottish setting, produced by Roger Corman.  
**THE CONVERSATION** (1974—113 min.)  
This story of a wiretapper and his victims is a thriller, a psychological study, a social analysis and a political comment, featuring Gene Hackman's greatest screen performance.

(Oct. 14)  
**MIKE NICHOLS:**  
**CARNAL KNOWLEDGE** (1971—96 min.)  
Art Garfunkel and Jack Nicholson star in this searing study of American sexual mores.  
**CATCH-22** (1970—121 min.)  
Faithfully adapted from Joseph Heller's cutting anti-war satire about a group of flyers in WWII, starring Alan Arkin.

(Oct. 28)  
**ROBERT ALTMAN:**  
**BREWSTER MCCLOUD** (1970—101 min.)  
This cult classic is an outrageously funny adult fairy tale about a boy who lives in the Houston AstroDome and wants to fly, with a cast of terminal neurotics.

**MCCABE AND MRS. MILLER** (1971—120 min.)  
Warren Beatty and Julie Christie star in this riotous, compelling, authentic portrait of a small, western mining town and the gamblers and whores who inhabit it.

(Nov. 11)  
**ARTHUR PENN:**  
**THE LEFT HANDED GUN** (1958—102 min.)  
Paul Newman is Billy the Kid in this action-packed psychological western.

**BONNIE AND CLYDE** (1967—111 min.)  
Warren Beatty and Faye Dunaway as the legendary 30's bank-robbers in this powerful evocation of dust bowl desperation.





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## SAB Films Fall 1982

SAB Concert Films are shown in the Union Auditorium on Monday nights at 7:00, 9:00 and 11:00 P.M. Tickets will be sold at the Ticket Office and at the door (\$0.50 with ID/\$1.00 general public)

(Sept. 20)

**RUDE BOY** (1979--123 min.)

"The Clash offers visions of a Rock n Roll apocalypse."

(Oct. 4)

**GRATEFUL DEAD: LIVE AT RADIO CITY MUSIC HALL** (1980--118 min.)

Franken and Davis host this mesmerizing record of the Dead in Concert.

(Oct. 18)

**THE HARDER THEY COME** (1973--103 min.)

A hard hitting statement about the exploitation and commercialization of Third World cultures, this exhilarating Jamaican Cult classic introduces reggae star Jimmy Cliff to the screen, with a great reggae score.



(Nov. 1)

**BLACK AND BLUE** (1981--91 min.)

Produced by George Harrison, this features Black Sabbath and Blue Oyster Cult on their recent SRO tour.

(Nov. 15)

**HEAD** (1968--90 min.)

The Monkees star in this fast, funny, free-wheeling melange of film genres, with Frank Zappa, from a screenplay by Jack Nicholson.

## COCA Presents: The Citizens' Forum

The Citizen's Forum is a progressive film/speaker series which seeks to provide students and the community with socially relevant entertainment. Ticket prices are \$1.50 for the day or \$0.50 for the 9 P.M. feature film only (tickets for feature film only are available only at the door), all with ID; for the general public the prices are \$3.00 and \$1.00.

September 15th

Topic: **NUCLEAR WAR**

7:30 P.M. **THE LAST EPIDEMIC** (1980, 36 min., documentary)

One of the best documentaries ever made on the medical consequences of nuclear war. This PSR film utilizes speeches by famous doctors, politicians and military personnel, and includes a simulated nuclear attack on the city of San Francisco.

8:15 P.M. Guest Speaker: Speaker from Physicians for Social Responsibility

9:00 P.M. **ON THE BEACH** (1959, 133 min., feature film)

After nuclear explosions and their aftermath have annihilated everyone in the northern hemisphere, the people of Australia await their inevitable end. This powerful film by Stanley Kramer stars Gregory Peck.

October 13th

Topic: **COVERT U.S. MILITARY ACTIONS**

7:30 P.M. **WHO INVITED US?** (1970, 52 min., documentary)

Explores American reliance on military interventions to protect U.S. economic interests abroad and the CIA's role in triggering these military operations.

8:30 P.M. Guest Speaker: To Be Announced

9:00 P.M. **MISSING** (1982, 82 min., feature film)

Winner of the 1982 Cannes Film Festival Award for Best Picture, this first American film by Costa-Gavras is based on the true story about an American writer, Charles Horman, who mysteriously disappears during the 1973 coup in Chile.

November 3rd

Topic: **WOMEN**

7:30 P.M. **UNION MAIDS** (1976, 48 min., documentary)

Union Maids

*Union Maids* explores sitdowns, scabs, goon squads, hunger marches and red-baiting, as seen through the memories of three extraordinary women who lived and shaped the landmark decade of the thirties. This charismatic film clearly illustrates the vital contributions of women and minorities to the labor movement.

8:30 P.M. Guest Speaker: To Be Announced

9:00 P.M. **ROSIE THE RIVETER** (1980, 115 min., documentary)

Chronicles the great increase in employment of women during WWII. This inspirational film details the fight of women to keep their jobs after the war's end. "Extraordinary," says *The New York Times*.

December 8th

Topic: **THE WAR IN EL SALVADOR**

7:30 P.M. **EL SALVADOR: Another Vietnam?** (1981, documentary)

The first American made film to be filmed in El Salvador during the current crisis. This powerful film details the current struggle and suggests U.S. involvement is similar to our early intervention in Vietnam.

8:00 P.M. Guest Speaker: Speaker from C.I.S.P.E.S.

9:00 P.M. **APOCALYPSE NOW** (1979, 146 min., feature film)

Francis Ford Coppola's masterpiece, inspired by Joseph Conrad's *Heart of Darkness*. It is the consummate statement about the horror, the madness, and the moral dilemma that was Vietnam. Starring Marlon Brando, Martin Sheen and Robert Duvall.

## The Jewish Association for College Youth Presents:

### JACY Film Forum

All shows are in the Union Auditorium, free of charge, beginning at 8:00 P.M. on Wednesday evenings, with occasional guest speakers after the films.

(Sept. 22)

**I LOVE YOU ROSA** (1972--84 min.) Hebrew with subtitles.

Beautiful love story of a 19th century Jerusalem woman who, by religious law, must marry her 11 year old brother-in-law after her husband dies.

(Oct. 20)

**HESTER STREET** (1975--91 min.)

The story of immigrants who passed through the melting pot process and exchanged their old customs for those of America. Directed by Joan Micklin Silver, with Carol Kane.

(Nov. 17)

**TO BE ANNOUNCED**

(Dec. 1)

**IMAGE BEFORE MY EYES** (1980--90 min.)

Through rare films, as well as photographs, memorabilia, music and interviews with survivors, *IMAGE* vividly recreated Jewish life in Poland from the late 19th century through the 1930's—a unique and now vanished era.

## The Slavic/Eastern European Film Festival

The Festival will include movies from such countries as Poland, Yugoslavia, Bulgaria, Rumania, East Germany; showings will take place starting September 16 and will continue approximately every other Thursday. Some films will be introduced by competent people from the institutions lending the movie—this will be a short

commentary on the movie in general. The sponsorship over this event is by the Office of International Programs, Department of Germanic and Slavic Languages and The Slavic Cultural Center of Port Jefferson. Admission will be free and will take place in the Union Auditorium at 8:00 P.M.

## Library Film Society

The Library Film Society will present its fourth annual campus film series this year. There will be three films shown during the fall semester. All are free and open to the public. All are on Wednesdays, at 7:30 P.M. in Lecture Hall 102 (except October 20, which begins at 7:00 P.M.)

(Sept. 22) **SOUL TO SOUL**

A Black concert film where major American performers tour Ghana in celebration of its birthday.

(Oct. 20) **THE KILLERS and IN A LONELY PLACE**

A film noir double feature, with Burt Lancaster, Bogie and Ava Gardner.

(Dec. 8) **SHAKESPEARE WALLAH**

James Ivory's work about a touring acting company in India performing for the uninterested masses.

## Union Box Office Hours

Monday-Friday

10:30 AM - 12:30 PM, 1:30 PM - 4PM

Thursday 7-9 PM

Located in the Union Lobby

Produced by

The Stony Brook Press

Written and directed by

Elias Coutavas

Ralph Sevush

Anyone interested in planning and organizing campus film activities please contact Ralph Sevush, SAB Office, 246-7085

# V.D. With An Attitude

## Herpes as a matter of opinion

by Ned Goldreyer and Corrine Schruhl

Herpes must be one happy trooper. After twenty centuries spent building a modest reputation for itself as a second class social disease, herpes has burst into its own in the Eighties, where finally we have recognized it for what it has always aspired to be: VD with attitude. Who can fault its pride? Media attention of every available kind, including cover stories in *Time* and *Newsweek* and nationwide television exposure, have contributed to making it the biggest conversation/contagion since Legionnaires Disease. Yet while many of us will eagerly accept horror stories of lives and relationships destroyed by herpes, only a strikingly small number know and are willing to believe realities about this ancient virus that have been subtly ignored by the media at large.

Having been labeled by the press as everything from the New Scarlet Letter to the next step in evolution, herpes and herpetics seem unquestionably vague. Most of us feel we understand the disease well enough to know that sharing soap or a toothbrush with a "victim" qualifies one for That's Incredible, while there are those, far from thrill seekers, who regularly go much further than swapping toiletries.

According to one source, a clinical psychologist who himself contracted herpes five years ago, "if it becomes common knowledge that it's a horrible disease to have, then it's a horrible disease to have," regardless of its medical nature. In this therapist's opinion, many, if not most, difficulties with herpes stem from purely psychological origins, which he re-emphasized by stating that "if you refuse to let it steam-roll your sex life, then it's no big deal."

Media hype, social stigma, and psychosexual problems present prior to infection appear to be as responsible for herpes' influence as the virus itself. "When I first got it," said a thirty-year-old Stony Brook graduate student, "I had no problems. I'd never heard of herpes, and my doctor treated it like any disease." Recently, since herpes became news, he has reportedly suffered increased episodes of symptom recurrence and the feeling he is "being judged as though herpes were a character defect."

How each individual case deals with herpes is largely a matter of personality. Michael Herships, coordinator of the Long Island chapter of the Herpes Resource Center (L.I. HELP), reached this conclusion based on his conversations with people who have contacted the Center for help. Oversimplifying for the sake of clarity, Herpsheps divided herpes sufferers into two categories: those who are bothered by it and those who aren't. The first group are quite frightened by the disease and consequently apprehensive about entering situations where they could infect others. He describes them as "both sensitive and neurotic," seeing their plight as an exposure of incipient problems rather than the result of the illness alone. Apparently the way others feel about the disease tends to influence the physical as well as psychological symptoms. "Evidently," according to the above psychotherapist, "there are subcultures where the entire population is infected." In the absence of "us and them" demography, he explained, symptoms are generally reduced, possibly because people are not subject to the stigmatization they feel in a predominantly herpes-free society.

Gynecologist and researcher Dr. David

Baker of the University Hospital believes that stress, as with many other physical problems, may be a key factor in exacerbating the symptoms of herpes. Those who are able to cope with, ignore, or otherwise sublimate such stress seem better able to deal with having the disease. They would fall into Herpsheps' second category as people who do not, or will not, perceive herpes as a life-altering condition. They are, in his words, "both healthy and uncaring," though as cold as this may seem, he added, they are not malicious. Since they themselves don't regard herpes as a major threat, they have no motive for concern about passing it on to others. While there are cases where both men and women reportedly become so enraged at having been victimized by this virus that they intentionally strive to infect as many others as they can, "these are people who were obviously unstable long before they contracted herpes," as are, said Herpsheps, those living at the opposite extreme by denying to themselves they have it at all. "You'd be amazed," he said, "at how many times a guy can catch himself in his zipper."

In general women will experience a larger number of lesions due to the favorable environment the vagina presents to herpes and other microbial infestations.



Press Photo by David Morrison

According to an article in *Contemporary Obstetrics and Gynecology* women face the additional possibility of cervical cancer once they have contracted Herpes Simplex II, the more common type of genital herpes. The medical symptomatology, however, is responsible for only a fraction of the psychological damage herpes can incur.

One of the most alarming revelations came when Herpsheps mentioned that several women had been misdiagnosed by their physicians as having herpes, only to discover months, and sometimes years, later that they were never infected. Two of the four women Herpsheps counseled relate stories indicating their doctors judged them to be herpetic solely on the basis of observed lesions and a confession of having slept with someone who had the disease. After spending years thinking like a herpetic, irreversible psychological damage can result regardless of whether the disease was present, according to Herpsheps. "Many women are already so filled with guilt about sex [that] a doctor's telling them they've got a venereal disease is enough to shoot these feelings to the surface" and change their sex lives radically.

Much of the research being conducted to determine the mechanisms whereby

herpes operates is focused on the effects of stress in bringing on episodes of recurrent lesions. Herpes is transmitted by two known viral types, Herpes Simplex Virus I and Herpes Simplex II (HSV I and HSV II). The viruses are closely related and produce symptoms that are virtually indistinguishable although HSV I is generally responsible for oral lesions (cold sores, fever blisters) whereas HSV II is usually located in the genital region. Only fifteen percent of genital herpes cases are of Type I. From *Contemporary Obstetrics and Gynecology* of January 1982:

*The initial infection in the genital tract may be a severe infection. There may be systemic manifestations if the patient has no herpes antibodies. An individual who has had herpes in another part of the body, such as lips, can contract herpes of the genital tract. In this case, the genital tract disease will be milder than when there has been no previous exposure to herpes virus and no circulating antibodies.*

Upon infection the virus invades the skin and mucus membranes and almost immediately migrates along nerve channels to imbed itself in the spinal column. It is for this reason that the disease

taking can have no direct effect on the disease, there is a definite correlation between the regimen of taking the placebo and the abatement of symptoms. One patient went so far as to believe that not taking the placebo would relieve his symptoms, and has succeeded in warding off recurrence.

Currently, there are no proven treatments for altering the natural course herpes takes once it has established itself in the nervous system. As this occurs so rapidly, the chances of cutting the virus off before it has become entrenched are extremely low, although one method being explored by Dr. Baker's research group is the use of anti-prostaglandins, which would curtail the natural destruction of herpes antibodies, allowing them to kill herpes viruses. Aspirin operates as an anti-prostaglandin, as do other drugs being manufactured by the Upjohn Corporation. Baker's team is awaiting permission from Upjohn, who along with the University Biomedical Research Committee and the Obstetrics/Gynecology department are funding the project, before testing these medicines on human subjects. There has already been success in Boston, where 12 patients were treated with anti-prostaglandins. Baker believes this method will reduce the appearance of lesions by forcing the virus into latency within the spinal column. When questioned in regard to the risk once the virus remains in the spine, Baker indicated that although the chance of spinal meningitis developing was present, the probability of it doing so in patients not already prone to such illnesses is small. However, complications within the urinary tract and bacterial skin infections may occur should the lesions be left unattended. Acyclovir, a partial herpes inhibitor, is useful in limiting reproduction of the virus during the primary infection period, but is ineffective in treating subsequent activations. Dr. Baker indicated that although antiviral vaccine research is progressing, realization of a "cure" is unlikely at present due to the literally thousands of variant strains within each of the two identified types, and the difficulty of dealing with an intraneural virus.

But the mind-body relationship being an inseparable one, emotional chaos may be more destructive than the anatomical damage inflicted. A report issued by the Department of Obstetrics/Gynecology at the University Hospital states that "the fear of infecting a sexual partner may cause psychological and emotional problems within patients infected with genital Herpes virus... preliminary data indicates that these people may become sexual cripples." But in Herpsheps' opinion, "If you refuse to be sexually fucked up, then it's no big deal." Responsibility and the way a herpetic sees him/herself are as key to the transmission of the disease as the presence of active sores. "In some ways," he said half-seriously, "you're more likely to get it from someone who says they don't have it than from someone who says they do," meaning those willing to admit it are the ones who are willing to safeguard against transmission.

The issue can be distilled down to a relatively straightforward choice—whether we are to allow the sexual freedoms that have come in the past century to be annulled by a media-hyped microbe, or to explore the very real alternatives we have in exercising control over our perceptions of each other.

Placebos such as Lysine and other virtually inert substances have proven effective in a remarkable number of cases, according to Herpsheps. Even among subjects who fully realize the drugs they are

# **TREASURERS MEETING**

**Wednesday September 8th  
7:30 - 8:30 PM**

**All Treasurers and business managers from each Polity funded organization must attend. Other officers are invited. Failure to attend this orientation session will result in frozen funds until such time as the treasurer meets with a representative from the Polity Treasury.**

*If you have any questions call 6-3673*

## **ATTENTION**

*The Haitian Student Organization will be holding its first meeting of the semester on Thursday, September 9, in the Stage XII Cafeteria at 9 PM.*

*Elections for this year's officers will be held; all members are urged to attend.*

*New members are always welcomed. So come and get involved*



# The Third Estate: Viewpoint

## Weather Report

### The Musings of an Activist

by Mitchel Cohen

Later this month, the "Brink's Robbers" of last October will be coming to trial. This story was written shortly after the media's orchestrated hysteria on that event, with an eye towards keeping things in perspective.

I don't think I've ever met Kathy Boudin although, when it comes to members of the Weather Underground, one is never sure. Our paths might have crossed at any number of anti-war demonstrations. I remember meeting a sailor at a rally in front of the Tombs in New York City during a "Free the Panther 21" demonstration. "Do you know who that was?" my friend whispered hurriedly. "That's Marc Rudd, the leader of the Columbia Strike in 1968, and now underground." No one else seemed to notice, least of all the police.

The Weather Underground did quite a number of bombings during the War on Vietnam. The targets were always carefully selected to have either a strong symbolic effect (like blowing up a portion of the supposedly impenetrable Pentagon!), or to do material damage to a corporation or agency deeply connected with the war effort, and Nixon's harassment of the anti-war movement. Contrary to media reports, *not a single person*—aside from three members of the group itself—were ever killed in a bombing done by Weather. Always, they occurred in the middle of the night; and always, bomb-scares were called in to evacuate all personnel. This neither excuses nor explains Kathy Boudin's recent acts—particularly the deaths of one guard and two Nyack policemen; but, as someone who was (and still is) very active in the anti-war movement, it seems to me there needs to be a little clarity of perspective brought in to the muddle the media has made of the history of the Movement in raking over the tortuous events of the past week.

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I had a friend who went to Stony Brook with me. His name was Paul Watson. He was a Black man, affiliated with the Black Panther Party. To many people the Black Panther Party connotes images of looters and rioters and emotions of fear and panic. But the Black Panther Party I know and worked with helped set up a free breakfast for children program alongside the railroad tracks in Riverhead. We taught kids how to read. We fought for a Service Center for migrant and seasonal farm workers. We boycotted non-union grapes and lettuce. Paul Watson was one of the initiators of this effort. He helped set up the Suffolk County Bail Fund, designed to bail out people awaiting trial on non-violent crimes. Many people, unable to afford bail, end up rotting away five, six, seven months in Riverhead dungeon before seeing a judge. Mostly, these people were Black, although not always. But they were *always* poor. Paul Watson set out to help them.

One night the police, along with Stony Brook Security, came to Paul Watson's room in Sanger College at the University on a phony and minor traffic violation. Security had pass keys, and let "the law" into Paul's suite. The cops then pressed their guns against Paul's head while he was asleep, and woke him up.

They took Paul to the 6th Precinct in Coram, where he was brought into the boiler room in the basement. A year and one half later I was brought to the same basement, after being arrested with 18 others during a sit-in in the Administra-

tion building. "Wipe that smile off your face, Cohen, you think this is funny?," the 6'5" plainclothes cop demanded. "Remember your friend Paul Watson?," the other said. "See that room over there? The same thing can happen to you." I looked over at the Boiler Room where they had bound Paul's wrists and hoisted him up to an overhead pipe, tying him there, by the wrists, for two days. They stripped him and beat him with sticks all around his legs and genitals until he almost died. He was then released to a hospital—no charges—from which he filed a \$4 million lawsuit, and when he got well enough, he disappeared underground, figuring his life wasn't worth shit in Suffolk County. I never saw him again. It's not easy being Black and surviving while being politically active in Suffolk County.

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One day in 1969-70 I got a call. Somehow, the NY chapter of the Black Panther Party had learned that our fledgling collective, Red Balloon—then overlapping with the Independent Caucus of the SDS—had access to typesetting equipment. Arrangements were made and lo and behold, into Stony Brook trooped a half-dozen members of the NY Black Panther Party! Well, for us it was quite an ego trip. But we didn't treat it as such. We felt, "wow, who are we, a little diddly-shit group at Stony Brook, and here's the Black Panther Party, wanting us to help them typeset and layout their new paper, *Right On!*."

For a week, the NY Black Panther chapter lived in our suite in the Experimental College on the third floor of Kelly D. At first, we simply typeset the paper.



Then, we brought up criticisms... gently, for we were 18 and 19 year olds. As the days passed, as we grew more comfortable with each other, as we got stoned together, they'd tell us to write the articles ourselves, and bring them back for criticism.

The process went on. We became more than comrades. We became friends. One day, we were having trouble with *Statesman*. They refused to print an article we had co-written concerning the Riverhead Free Breakfast for Children Program. Instead, *Statesman* printed story after story lying to the people about what we were doing, sabotaging our work.

I remember Zayd Shakur, one of the Panthers. One day he came with us to the *Statesman* office, decked out in his shades, his beret, and leather jacket—which he never wore on our hall. "Hey, you the editor here?" There is a scurrying around the office. "Yessir," a twerp replies out of breath. "Well my friends here tell me you're giving them a hard time with the article on the breakfast program. Maybe you just don't understand how important it is."

The editor acquired a bit of nerve for the moment. "Now look here—no one intimidates me..." Zayd smiled. He was like a hurricane bursting through a den of thieves. "No one's intimidating you," Zayd said. "Just want you to print the truth, understand?" And Zayd picks up the typewriter from the desk and appears about to drop it on the floor. Suddenly: "Yessir, anything you say," the editor says.

"That's better," Zayd says, simply moving the typewriter over a couple of feet, and plucking a joint from underneath it. "Hey editor, wanna smoke a joint with us?"

And it was as easy as that. Illicit drugs in the *Statesman* office! Shaking the cobwebs out of the braincells. Two months later, after the paper came out, I read that Zayd Shakur was shot to death in New Jersey on the Turnpike, and JoAnn Chessimard, a.k.a. Assata Shakur, was arrested and in jail. O, no! Not Zayd! He wouldn't hurt a fly. Not even a cop, unless fired on first! Oh Zayd, Zayd! I remember his humor, his voice, his presence. He was as funny as they come! The damn coppers stopped the car!—"Niggers"—just as they did with longhairs in Jersey, all the time. Blew him away, motherfuckers! Blamed it on Assata! No way. No fucking way, do you hear!!!!

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I remember all this while reading the *Newsday* stories about Kathy Boudin, and the connection to the Black Liberation Army. How the cops are heroes, defending the rich man's money. Oh, it's horrible that they died, horrible that people felt so desperate they'd kill for the money—but whose money was it? It's not as if they mugged a poor soul on the street. I mean, if you're going to mug, if you're going to steal, at least there's an element of class consciousness in it. When was the last time we read page after page of the victim of a mugging in NYC? Only when it's the rich; only when the guardians of the rich corporations get zapped, that's when it becomes big news.

Again, I'm not saying it's all right. To kill for money is revolting. But let's keep a perspective on it all. In the City, it happens every day. And the killers walk.

(The writer is a member of the Red Balloon Collective, and is helping to organize the nationwide Direct Action/Moratorium against nuclear weapons, for Freeze and Scream on Oct. 13th.)

## Reagan vs. Civil Liberties

(continued from page 5)

called "a communist front organization". Denton also called the NECLC's newsletter ("Rights"), "a textbook to learn about the activities within the government and the influence they have had and are having on such men as Paul Laxalt, Orrin Hatch and myself."

-the National Lawyers' Guild, an organization founded in 1936. Denton said the NLG "seeks to exploit the law in order to bring about revolutionary change." He called the NLG the primary "U.S. affiliate of the Soviet controlled International Association of Democratic Lawyers", and pushed for greater latitude in FBI surveillance of the group.

-the Intelligence Identities Act. The bill was sent to the Senate floor by Denton's committee in May and it was passed on June 10th.

-the vulnerability of the U.S. energy installations, claiming that American Indians working in uranium mines are part of a terror network trained by the PLO. Robert Moss, co-author of the novel *Spike* testified: "There is reason to believe that special assault teams of the PLO have been gathering information and operational intelligence on such power installations in the United States." (Subcommittee Info from the National Committee Against Repressive Legislation.)

Rewriting the Federal Criminal Code

The Criminal Code Reform Act (S1630), voted down on May 26, 1982, has reappeared on the Senate calendar

under the auspices of an "anti-crime" measure sponsored by Senators Strom Thurmond, Joseph Biden, and over 40 others.

S2572, the Violent Crime and Drug Enforcement Improvement Act carries forth many of the preventative detention, sentencing, and insanity clauses turned down in S1630.

The new bill proposes that:

-judges be given greater discretion in granting bail to defendants by using a series of factors such as age, vocational skills, schooling, employment, and other considerations having nothing to do with the crime or the defendant's guilt.

-parole be eliminated and that good behavior time be curtailed.

-the government be granted the right to appeal cases in which lenient sentences were imposed.

-the insanity defense be abolished.

Bill S.114 proposes to reenact the federal death penalty.

Bill S 2231 will abolish the "exclusionary rule" so that illegally obtained evidence would be introduced at trial.

Bill S2216 would eliminate a state prisoner's right to obtain a federal court review.

(Source: NCARL)

Based on the evidence presented here, one must question the sincerity of Reagan's pledge to "root out government discrimination" or indeed his administration's moral capacity to execute such a directive, were it ever so charged.

***The Stony Brook Press publishes letters and viewpoints weekly. They should be no longer than 250 and 800 words respectively. Hand written pieces will be burned.***



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# Joe Jackson Steps Out Into The Light

by Jeff Zoldan

Of all the artists that emerged during the late 70's new wave British invasion, Joe Jackson has made the greatest strides in bypassing the confining classification of "angry young man." *Look Sharp* and *I'm The Man* were acerbic statements from a musician who was pissed off at the world. No one and nothing escaped Jackson's wrath. He was out for blood and got it, entrails and all, by becoming major commercial success on both sides of the Atlantic. Refusing to stagnate, Jackson ventured into swing music, obviously a great passion of his, and released *Joe Jackson's Jumping Jive*. Basically because swing isn't the cup of tea for most of today's myopic music buying public, *Jumping Jive* went nowhere and so, most people thought, did Joe Jackson. But after spending a whole year or more in the Big Apple, getting a new band and his head together, Jackson has given us *Night and Day*, an exciting LP that reaffirms Jackson's stature as a musician with ideas instead of a media fabricated novelty who happens to be writing and singing songs whose themes are currently in vogue.

*Night and Day* finds Jackson in an optimistic frame of mind. That's not to say the songs on the LP are carefree, happy ones. In fact, "Target" and "Cancer" are uncomfortable but accurate evaluations on today's society. Jackson has appeared to find his niche of sorts. He is no longer going for the jugular with lyrics like "If it could kill, there'd be another man marked down for dead." Instead Jackson lets the music speak for itself with sensitive lyrics that describe the state of mind in our hypocritical world. In "Cancer," where Jackson expresses cynically that "everything gives you cancer/ there's no cure, there's no answer," the melodic improvisation on piano shows that Jackson has been listening to some old McCoy Tyner works. A far cry from the power chords of "One More Time." With the added percussion

from Sue Hadjopoulos and Larry Tolfree, *Night and Day* rings with a salsa chime. Santana has already shown rock, jazz, and salsa mix like peanut butter and jelly. Now Jackson takes it a step farther and instills it with additional real, but true life commentary.

Jackson is still strongest when it comes to expressing the darker side of the human psyche. "Real Men" is a powerful statement on homosexuality that anyone with a pinch of sensitivity will relate to. "Man makes a gun-man goes to war/man can kill and man can drink/And man can take a whore/Kill all the blacks-kill all the reds/And if there's war between the sexes then there'll be no people left." Something to think about when books like *Real Men Don't Eat Quiche* can make the New York Times Bestsellers List.

On stage, Jackson has been transformed from the worst misanthrope who used to spit at the people sitting in the front rows, to the most affable guy in the house. At the Dr. Pepper shows last month, Jackson was a sensitive and funny performer who took great care in acknowledging and even apologizing for the harsh winds that were blowing off the water. Humble and witty are just two adjectives I could use in describing his stage presence. Most important, Jackson's live performances have been honed down to a fine edge, an edge that's not too sharp to allow for improvisation or even a mistake or two.

Having excluded all stringed instruments, save for Graham Maby's electric bass, Jackson uses double layers of keyboards and synthesizers to round out his textured sound. The versatility of the multilayered keyboard effect was proven beyond any doubt during the performance of "Tuxedo Junction" the only cut performed from *Jumpin' Jive*. With Jackson playing the lone tenor sax, Al Weisman and Joy Askew filled in a mock horn section for what was called "a tribute to Glenn Miller."

Getting back to *Night and Day*, Jackson



son hasn't lost that biting tone. Side one the "night" side, opens with "Another World" where Jackson describes stepping out of an abyss that was almost too deep for him to get out of. All the songs on the night side segue into each other keeping in tune with the hectic pace of New York nightlife, where everything seems to blend into each other. "Chinatown" aptly describes what most of us have experienced in trying to get to Chinatown late on a Saturday night with the worst case of the munchies and having accidentally turned down the Bowery. The salsa effect of Hadjopoulos' steel drums make this a very New York song, just like "Target," where the fear of becoming another victim of the city is exposed. On stage, "Target" was dedicated to John Lennon and the song's meaning took on another dimension.

On the "day" side, the influence is pop-jazz. "Breaking Us In Two" is a poignant appeal by someone who is involved in a heavy duty relationship to his/her lover to do something that will strengthen their love; give each other space. "A Slow Song" closes up the LP and in typical Jackson needling cynicism, he croons that he's tired of the DJ's and what they play. Jackson has learned from his earlier "On The Radio," there is no surer way to get airplay then to write a song that mentions the DJ, even if it isn't always complimentary.

Having already shown us how angry he can be and how well he can swing, Joe Jackson now has stepped out of the night and into the daylight and has pointed his dexterous fingers to a jazzy direction. Now we can all tell the difference between *Night and Day*.

# Clarksville Revisited

by Kathy Esseks

Do you remember the Monkees? Ya do? How much do you remember? Not a lot? You couldn't care less? Oh. But I could tell you the exciting story of their rise to the level of a fad, the days when Monkeemania swept America, the days when I drooled over pictures of Davy Jones on bubblegum cards...

In '65, when I was throwing blocks at people in nursery school, producers Robert Rafelson and Bert Schneider of Screen Gems ("... this has been a Screen Gems presentation...") were sitting around their offices in California wondering how they could cash in on the Beatlemania then rampant. They came up with the idea of a T.V. show about the antics of four lovable mop-tops who played in a rock 'n' roll band, very much like the four mop-tops from Liverpool who were definitely in the money. So they twisted the arms of some people to get enough capital to make a pilot nobody thought would work, auditioned 437 boys, aged 17 to 21, and came up with Mike Nesmith, a.k.a. Michael Blessing, social protest singer and guitar player, Mickey Dolenz, Bay area guitarist and singer,

Peter Tork, Greenwich Village folk-singer-turned-dishwasher, and Davy Jones, British jockey.

They had the guys and they even had a name. Rafelson and Schneider looked at the Beatles and the Byrds and knew that misspelled zoological names were it. The Monkees were put through a rigorous three month training in the art of improvisation and acting to prepare them. The show was based on the Beatles' movies *A Hard Day's Night* and *Help!* and used the same techniques: hand-held cameras, fantasy episodes, little direction, and lots of ad-libbing. In theory, each segment was a mini Beatles' movie. However, the Monkees also had to play together as a band, and that constituted a major problem. They were thrown together for a few sessions, but the results were less than satisfying. Two of them couldn't read "detailed musical charts." I take this to mean they could read chords but nothing else. Davy Jones' forte was the tamborine. You get the idea. Instead of throwing up their hands in despair, the producers called in Don Kirshner to save the day, which he did. Kirshner assembled some session musicians, some

tunes by Tommy Boyce and Bobby Hart, and recorded Monkees songs. The simian quartet were called into the studio to listen to the tapes and add the vocal tracks, but they didn't do much playing themselves. This concoction—Monkees' voices over other (unnamed) people's music—produced hits despite the synthetic, made-to-order flavor of the group. "Last Train to Clarksville," written by Boyce and Hart during a coffee break, and "I'm a Believer" made the charts, and the Monkees' first album sold three million copies in short order.

The Monkees were carefully protected from the press to prevent any misplaced remarks from jeopardizing their growing success. They received the trappings of a rock band from promoters eager to be associated with the name (i.e. guitars, a drum set, amps, and tamborines), their name was licensed for use on fifty Monkees products, including dolls, green wool caps, and my bubblegum cards, and they were given cars and motorcycles. So what if they hardly qualified as a real band? They romped through a weekly T.V. show and did voice-overs on some pretty popular songs. Beats unemploy-

ment, for sure.

By January '67 the Monkees were enough of a going thing that the powers that be decided to send them on tour. There was a lot of scuffling in the background, extra guitar and drum lessons, and probably a lot of finger crossing, but the Monkees went off on a seven city tour with Jimi Hendrix as their opening act (hee hee hee). It wasn't very long before the various agents realized that Hendrix and the Monkees were not a natural combination.

In '68 they made a "trip" movie, which bombed, and which costarred Annette Funicello and Frank Zappa. After the excitement of that, they began fading fast out of the picture. The celebrity picture, that is. The Monkees had a rapid rise and moderate to rapid fade-out—well, fame isn't always eternal, the public is fickle, and so on... Kinda interesting, though, if you take them in the context of a manufactured rock 'n' roll band—they presaged the likes of the Sex Pistols, Bow Wow Wow, and the Go-Gos, all rather calculatingly assembled groups. The Monkees live forever in those bubblegum cards, though.



# Mad Max Strikes Back

by Ron Dionne

Directed by George Miller. Produced by Byron Kennedy. Written by Miller, Terry Hayes, and Brian Hamman. With Mel Gibson, Bruce Spence, Vernon Wells, Emil Minty, and Mike Preston.

*The Road Warrior*, sequel to 1979's *Mad Max*, is a sugar-coated exploitation movie. The bad word there is not exploitation, but sugar-coated. One can often be offended by that which is exploited in films, but yet out-and-out exploitation does have a certain intrinsic honesty about it which, while not necessarily vindicating it, at least labels it clearly and unflinchingly as what it is. *The Road Warrior* exhibits, at its basest level, violence and the thrill of destruction. More abstractly, it trades on any aggression the consumer-at-large might have stored towards the energy industry. The sugar-coating consists of a deference to mass-market tastes that detracts from the impact some of the more imaginative depictions of a possible future might have. As *The Road Warrior* is primarily an exaggerated existential horror movie, the feeling of warmth and ironic satisfaction it bestows upon the audience is tricky, and dishonest.

The movie takes place in Australia after a nuclear war. The outback is now a "wasteland" where the few survivors either band together or go it alone, though the same thing is at the center of all their lives—gasoline. It's a crucial irony that they live by, fight for, and destroy each other over the very same thing most likely behind the nuclear war. But instead of a pre-holocaust stock market trade war, life now consists of vicious hot-rod demolition derbies across the desert, the survivors culling the gas from the wrecked vehicles of the dead, and therefore holding on to life and mobility a bit longer. There are no rules whatsoever, and no resources but luck, one's wits, and any skills left over from before the war. These skills are mainly ruthlessness and grease monkey dexterity. The fastest machines with the most quick-witted and meanest drivers last longest.

Mel Gibson plays Max, a leather-clad loner embittered by the gang-murder of his wife and child (which takes place in a previous film but is alluded to in *Warrior*) who wanders through the wasteland in one of "the last of the ole' V-8 interceptors." He says little, enjoys the company of a singularly ugly but loyal dog, and shuns human contact other than that

which could procure him his gasoline. In his travels he meets the designer and pilot of a two-seater gyro plane (the "gyro captain," played by Bruce Spence) who uses a venomous snake to booby trap anyone checking out his plane in hopes of stealing the gas. Hypothetically, when the snake bites, and kills, the gyro captain leaps from his hiding place and steals the gasoline from the vehicle of the would-be thief. But Max is too fast for the snake, and his dog surprises the gyro captain as he tries to force Max to fork over the gas at crossbow-point. Max subdues him, and the gyro captain avoids getting his throat cut only by promising to lead Max to a nearby oil refinery, still in working order.

When they find the refinery they see that the 20 or 30 people running it are besieged by a gang of homosexual rapist-murderers, who of course want the gas and any sport the killing of the people guarding it would afford. From a hilltop



Max and the gyro captain witness the rape and murder of a man and woman who for some reason try to leave the refinery. When the killers leave, Max comes down from the hills to find the man still

alive. He takes him back to the refinery, and presents the barely alive man to his friends in hope of a good deal of gas in exchange. When the marauders return, Max is stuck, and eventually winds up driving the tanker to "the promised land," which sets up the major chase sequence of the film.

For all the high speed destruction and carnage in this film there is very little pain or blood. This could be construed as tasteful execution, but it seems on more than one count to be streamlining for the big money market. In *Mad Max*, the first film, for instance, the audience was a much more furtive observer, and it was intended to be so. The film set up a continually kept promise of cause and effect creating a real atmosphere of doom and dread, which after all was what the characters' lives were about. However fanciful the characters and plot, the action played on potentially real horrors—rape, murder, cruelty of every sort—that could flourish and thrive in a world without laws. (Or, more philosophically, a world destroyed by laws that breed destruction—the kinds of beliefs that could allow a nuclear war to happen. Once such a thing occurred, any person-to-person atrocity would seem minimal and forgettable.) When Max and his family elude a gang of derelicts, one of the attackers gets a wrist-chain caught on the bumper of their car. As they drive off, Max and his wife hear the derelict screaming but assume it's out of rage and thwarted bloodlust. Only later do they find the severed hand dangling from their bumper. This is the kind of follow-through that made *Mad Max* a visceral, memorable film—and not a film for everybody. And it is this kind of impact and result that are missing from *The Road Warrior*. This is one of the most violent movies around, and that considered, one of the least bloody. It may seem odd to complain about a movie not being bloody enough, but in this case the absence of gore is a bit of a lie. The blood that does exist—the dribble from the dead warrior woman's mouth as she hangs from the speeding tanker in the final sequence; the golden youth's boomerang lobotomy; Max's various cosmetic travel wounds—is negligible and too tasteful. The maniacal ravings of the leader of the marauders almost demand some more explicit blood-bathing. That is part and parcel of his monstrosity. *The Road Warrior* counts on certain fears—of inescapable brutality, of the lack of control of high-speed motion, of that which is gleefully evil—but reneges

on the demonstration of their impact on those who suffer from them. The Teutonic types with whom Max reluctantly allies himself are supposed to be us if we were in their situation, and though their deaths and tortures are glimpsed, they are more than eclipsed by the smiles, good looks and intelligence. The movie seems to be of two minds as to what it should be about—whether the dark side of humanity waiting for the bomb to unleash it, or the light side that will forever retain its dignity and, by the way, beat the monsters at their own game. But in a movie that uses the monstrous as its driving force, it can't be had both ways. It doesn't work. It might sell, but it's a compromise that sacrifices seriousness for pop mythology.

That pop mythology is in itself unpalatable. *Warrior* is framed as a reminiscence apparent rape and murder of a couple related by a speaker who remains unknown until the end of the film, and turns out to be extremely unlikely. The story of Max, the "road warrior," is presented as the story of a desolate man who learns how to feel again. The sentimentalizing amid all the killing and destruction going on is a bit reactionary. There is nothing cautionary about *The Road Warrior*, as there was about *Mad Max*. *Mad Max* was much cruder technically, but much truer. Its characters were admittedly comic book, its lessons dark through and through. It was a downer movie about the winding down of the world. The people in it were so Australian that some of the dialogue had to be dubbed into more standard English before the film could be distributed abroad. What happens in *The Road Warrior* is good old boy stuff. The Teutonic types escape—with heavy self-sacrificial casualties—and the monsters are outwitted and beaten on the road. The good guys win at what the bad guys are best at, all in the name of dignity. Even more disturbing is what the filmmakers have chosen to be the lowest common denominator of repulsiveness in view of making as big a sell as possible. That the bad guys are, incidentally, homosexual, seems calculated to make them all the more monstrous. It's hard to ascertain whether the fact that their homosexuality is of the most exaggerated, stereotypical, and hence dismissable kind should be seen as just part of the mythologizing, or if it is meant to be a depiction of the ultimate decadence. At any rate, trading on homophobia is a cheap, vicious game.

## Uhuru And Johansen Come To Stony Brook

by Jeff Zoldan

In what appears to be the start of a progressive year for SAB Concerts, Black Uhuru will headline a double bill with Burning Spear in the Stony Brook Gym on September 12.

Black Uhuru with Ducky Simpson, Michael Rose, Puma Jones, and Sly Dunbar and Robbie Shakespeare backing up the rhythm is at the forefront of modern day, post-Bob Marley reggae. Like other reggae bands, Black Uhuru sing of political injustices, and of course, Rasta. The difference between Black Uhuru and the scores of other veritable reggae bands is the group's talent and strong commitment to musical content as well as political and social messages.

The group's second LP, *Red*, spurned "Sponji Reggae", and their latest LP, *Chill Out*, has given us "Darkness" two of the most often played cuts in the city's

dance clubs. "Darkness" also exemplifies Black Uhuru's strong vocal harmonies. With the experience of the past several years touring on their own and opening for the Police and the Rolling Stones, Black Uhuru has become the most polished and exciting reggae band today.

On September 24, David Johansen will bring his "Live It Up" tour to the Stony Brook Union for two shows. Fans of the old New York Dolls and rock classicists won't want to miss this show, as a Johansen show is an exercise in exciting rock and roll. There isn't a rock fan amongst us who will feel out of place during his show, as Johansen draws from many of our own 60's favorites in his usual two hour sets. If you missed him at the Ritz this summer, here's your chance to catch Johansen now. And if you did see him at the Ritz, see him again and live it up.

