

The
Stony
Brook

PRESS

Vol. 5 No. 1

University Community's Weekly Paper

Thurs, Sept 1, 1983



SAB Scandal

page 2

James Pub Closes

page 5

Survival Guide

page 6

New Music

page 16

Movie Schedule

page 7

The Fourth Estate: Editorial

Lupoids and the SAB Dogs

The Student Activities Board scandal currently erupting in Polity is awash in allegations, coverups, and personality clashes, but very little fact.

What is a fact is that two nights ago the Polity Council kicked SAB committee member Ira Levy out of SAB forever. They claimed to have evidence that Levy had misused SAB concert activities for his own financial benefit. What did he do? The Council won't say. Just how much money was involved? The Council won't say? How do they know he did anything? They have signed affidavits, the Council says. From who? The Council won't say.

You get the picture.

To understand this story, though, one must go back to last year. SAB was divided into two factions, whom we at the Press referred to informally as "Lupoids" and "SAB Dogs." The Lupoids were the personal entourage of SAB Concerts Chairman Daniel Lupi, who ran SAB with an iron glove and a velvet touch. The SAB Dogs were everybody else in SAB. Lupi and the Lupoids were firmly in charge of SAB, running all the activities, and while they had one of the most successful years in recent Concerts history, they were suspected by the Dogs of major financial improprieties. No one in positions of responsibility - the Polity Council (which is supposed to oversee SAB) - ever investigated these charges. President Adina Finkelstein and the rest of the Council simply let things go, and as long as Lupi was in charge and shows were running smoothly, everything was alright with them.

Certainly there was room for the Lupoids to have made off with a great amount of stuff, if they wanted to. Whispered accusations include the private sales of 'guest list' tickets to concerts by SAB members, who then pocketed the money, the renting out of Polity property by SAB members who never reported the income - but simply kept it, and the placing of names on Concert work vouchers for people who never worked the shows. (These people would then presumably kick back some of the money to the people who put them on the list.)

These things were all possible, though evidence of them actually occurring has not been put forth, because there are virtually no cash controls at SAB, a quarter of a million dollar a year organization.

Lupi, for instance, would, at the end of each Tokyo Joe's take all the cash from the entrance prices, all the cash from the beer sales, and all

the cash from the coat checks - often a thousand dollars total - and would take the money back to his room in Irving College for the night. The next week he would bring the cash into the Polity bookkeeper, spill it out on the table, and declare it to be the total Tokyo Joe's revenues.

Lupi could have kept as much of that money as he desired, if he had been of a mind to do so. Polity was content with that arrangement.

How does Ira Levy fit in? Well, last year, Levy was one of the highest ranking Lupoids. He was responsible for the birth and development of Tokyo Joe's, and was its manager, along with producing individual concerts. Lupi and Levy both assumed that, after Lupi graduated, which he did in May, that Levy would become Chairman, inheriting the power and prestige therein.

But SAB appointments are in the hands of the Polity President. David Gamberg was President by the summer, Lupi was gone, and Levy was not attending summer classes. Gamberg, with the approval of the rest of the Council, named Ken McKenna, a relatively low-ranking SAB Dog, for SAB Chairman, and Mike D'Andrea, a relatively low-ranking Lupoid, as SAB Concerts Chairman. Little else happened until Tuesday night, when the Council took Levy off the SAB Committee, barring him from, "participating in the SAB in any capacity."

Will the Council investigate further, and in



Press Photo by Chris Von Ancken

It's Muller time
Stony Brook

Former SAB Concert Chairperson Dan Lupi

particular will they investigate any involvement of the current SAB administration in any past wrongdoing? We suspect they will not, in the same manner that they failed to follow up on any former investigations in SAB. By placing this interdict on one man, they may feel they have closed the matter, but they really haven't.

Because there really were financial improprieties in SAB last year. Provable ones. On the Joan Jett and Stray Cats concert contracts, it states that "15% or \$150" of the gross sales on merchandise (t-shirts, buttons, etc.) sold at the concert will go to SAB. For the U-2 concert that number is "25% or \$250". No where in the SAB financial records for last year, and the Press went through every line of them this week, are there entries for any deposits of merchandise money. Merchandise was sold at these concerts - a lot of merchandise. Where did the money go? It went to somebody. D'Andrea stated that the responsibility for collecting money such as that would lie either with the producer of the individual concert or with the Concerts Chairman. Ira Levy did not produce any of those three con-

certs, and he certainly was not Concert Chairman. So even if Levy is guilty of everything the Council believes him to be guilty of, there is still money - perhaps a great deal of money - not accounted for. It is the Council's responsibility to track down that, and any other missing money, and then to make sure such things never happen again..

Calling one person names is not enough.

During the investigation of this story, a Press photographer took pictures of Mr Levy without Levy's permission. Levy asked that the pictures not be used, and as it has always been the Press's policy not to run pictures of people against their will, we agreed not to, and explained such to both Levy and the photographer.

Afterwards, though, Polity Vice-President Barry Ritholtz went into the photographers' bag, removed the camera, and destroyed the film roll, which also included many shots of D'Andrea and McKenna, among others, taken with their full knowledge and consent. We will not speculate on Ritholtz's motives, and we were unable to reach him before press time. We simply request an apology.

This is the year's first issue of the Stony Brook Press, the University communities' weekly feature newspaper. We'll be appearing every Thursday of the school year. The Press will, however, not appear next Thursday, but will return in two weeks.

The Stony Brook Press

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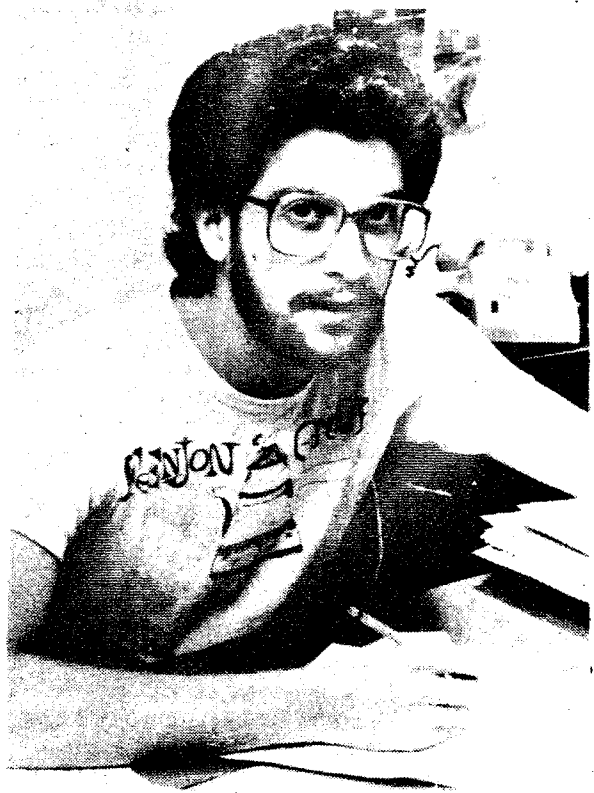
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Press photo by Scott Richter

Polity President David Gamberg

Life After Bentley FSA's President Resigns

by Joe Caponi

Richard Bentley, President of the Faculty Student Association through its years of greatest growth, announced his intention to retire in mid-July to accept the position of Administrative Support Services Director at the Downstate Medical Center in New York City.

The Faculty Student Organization is responsible for all the auxiliary services on campus, including the meal plan, washing and vending machines, and the campus pubs, among other things, and Bentley, whose three-year reign was the longest and most successful in memory elicited widespread praise for his work.

Vice President for Administration Carl Hanes said, "History shows that the FSA Board made the right decision electing Rich president three years ago. He's changed the budget situation from a bad one to a very good one, accomplished a great deal, and improved the image of FSA greatly." According to Chris Fairhall, former FSA Secretary and Polity Treasurer, "Rich made great strides in the operations of FSA, and the good shape of the organization is a reflection on him."

Since his election in the fall of 1980, FSA has gone from a \$90,000 fund deficit to a \$200,000 balance.

Bentley points to four things in particular that he was most pleased



Press/John Tymczyszyn

Richard Bentley

in seeing FSA accomplish during his tenure: the computerization of the meal plan through the Validine system, which permits students to eat wherever on campus they want, the building of the Loop kiosk, the development of the Union amusement center into a major source of profit for the corporation, and the bringing of the Bank of New York machine on campus, a move that took over two full years to engineer.

Bentley's story at Stony Brook goes back before FSA, though. In 1977, the Kelly E legislature, led by Bentley, became the first to ban their RHD from building leg. meetings, because, as Bentley said, "He was taking over the leg., and those

of us who knew him and (then) Vice President for Student Affairs Liz Wadsworth knew what that meant for student rights, so we decided that the building leg. was no place for an administrator."

Following Kelly E's successful example, several other legislatures banned RHD's from their meetings.

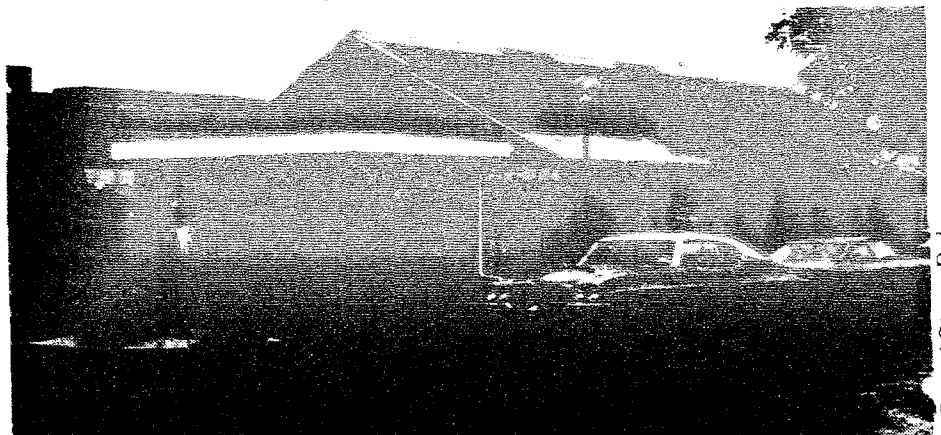
In the spring of 1980, Bentley, along with 11 others, ran for Polity President. He won the primary election, but lost the runoff to Richard Zuckerman.

Both Hanes and Fairhall expressed the opinion that the school has been much better off because Bentley lost that election. In the fall of that year Bentley was free to run for FSA President, and defeated Zuckerman's candidate by a vote of

12 to 10 in the FSA Board of Directors.

Bentley, who was very open to student input and concerns, thanked three people in particular who, he said, made his work possible. "Jack Marburger and Carl Hanes have consistently provided all the administration cooperation we could have needed to accomplish what we did, and (FSA director of operations) Larry Roher taught me about the operations of the corporation and really started the process of FSA running operations on their own instead of sub-contracting them out to people who wouldn't be as responsive to our needs."

The FSA Board of Directors is scheduled to meet this fall to elect Bentley's successor.



Press/Steve Daly

The Loop Kiosk

Public Safety's Report Card Task Force Report Released

In July, after thirty-nine meetings over more than a year's time, the University's Task Force on Campus Safety and Security issued their long-awaited final report.

The body of the 92 page report, compile by Task force Chairperson Elizabeth Riggs and consultant and former Public Safety Director Hugh Cassidy, begins with a "review of the Public Safety Departments at Stony Brook and other Universities". It summarized the 1975 campus rape case, in which the victim successfully sued Stony Brook for \$25,000, because, as the judges' decision state, Stony Brook was "negligent in failing to provide a reasonable level of security for the claimant's building" and that the court felt that "a reasonable level of security would, at a minimum, require the locking of dormitory doors." The decision is still on appeal.

The report goes on to survey a number of major universities and discovers that the public safety officers at all of them are armed. Every institution surveyed, however, was located in cities consi-

derably larger than Stony Brook.

From the founding of the university to 1965, some University officers were armed. However, in a memorandum of July 8, 1965, then Dean of Students (there was no President at the time) David Tilley disarmed them because he "did not believe officers should be armed". They have not had guns since.

The next section contains the five sub-committee reports of the Task Force.

Professor Alfred Goldhaber's subcommittee on Safety-Security Enforcement issues was far and away the most controversial, dealing as it did with the issues of arming University Public Safety officers. Their considerations on the arming issue are reprinted on page 5 and their other recommendations included a University safety council, foot patrols, building watchmen, and a charter for the Public Safety Department.

Jerrold Stein's sub-committee on Campus mobility and access recommended, among other things, greater numbers of traffic signs,

Student traffic officers to direct traffic at certain campus intersections, the constructions of jogging and bicycle paths through the campus, emergency telephones in parking lots, and a Polity run pick-up service for intoxicated students.

The sub-committee on Campus fire safety issues, chaired by Steven Cohen, concerned themselves primarily with the need to improve fire and other emergency equipment, including better smoke alarms, fire boxes, enunciator panels, and heat sensors, along with better fire training for public safety and residence life staff, and the possibility of obtaining a fire pumper for the University.

The sub-committee on student life facilities made a whole slew of recommendations on improvements needed in the gym and union (new key cores, etc.) and recommends the locking of all Dorm doors at night, with a receptionist security program in each building to allow guests into the building when it is locked.

Finally, the sub-committee for

other campus facilities recommended specific improvements in lighting, handicapped access, student patrols, and fire alarms.

The report, which will provide the basis for all safety-related decisions for years to come concludes, in part:

Public Safety is everyone's business. The Department of Public Safety cannot do it alone. The officers need us, and the community needs them. Many of our recommendations suggest workable ways for improving relationships between the Public Safety Department and the University community. The image of Public Safety Officers must be improved. They must be made to feel that they are a real part of the University community. Many of our suggestions, including the University Safety Council, focused on ways of bringing the Public Safety Officers and the campus community closer together.

J O B S !



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Summer Roundup

James Pub Closed

Rat on the Way

by Joe Caponi
The Henry James Pub, the campus's oldest social institution, and one of the Faculty Student Association's major financial headaches, was closed this summer, the victim of its' large deficits. But there is hope that the money saved can go to the development of a long-awaited rathskellar.

According to FSA's operations director Larry Roher, the pub's operating losses for the 82-83 school year will be slightly over \$18,000. A pub budget was prepared for next year, but was tabled by the board as it projected a \$23,000 loss for the pub, stung by the increased utility fee and increased drinking age.

The full FSA budget, however, which was accepted by the board, projects a net operating profit for the year of as much as \$200,000, depending on the profits from dormitory video games, whose control was recently given to FSA by Polity.

On June 14, the Polity Council proposed that the expected \$23,000 savings from the pub be combined with a proposed \$25,000 to be taken from the operating profit to from a \$48,000 fund to begin planning and construction of a rathskeller by spring of next year.

"It's a very good proposal, and I expect the Board will pass it easily at the next meeting," commented Dick Bentley, who expressed the hope that FSA's and

State funding could be combined to build an operating rathskeller by early as the fall of 1985.

Roher and Bentley pointed to the first floor of the cafeteria as the ideal spot for the rat, as it was in a quad predominately filled with legal-drinking upperclassmen, unlike the James Pub, and that it already possessed facilities for a food service for the rat.

There are two current problems, however. First, the first floor of Roth cafe is desired by other groups for other reasons, including the Universities' Department of Conferences and Special Events.

Secondly, if video revenues are not as high as expected, the operating profit could be significantly smaller. \$106,000 of the operating profit is already earmarked for other capital improvements, and the rat would have claim on the next \$48,000 above that figure.

Nevertheless, confidence abounds. The James Pub will be turned back to James college, where a student committee has already proposed that the pub be preserved and be used for building functions, parties, etc.

According to Bentley, it is highly unlikely that the profit for next year will be any less than \$125,000 so there will be at least some development money available for the new rathskeller. "It's about time we got on the ball with a rathskeller and the FSA's gonna lead the way," said Bentley.

Arming

Individually and collectively, we have participated in discussions on arming in many different forms, noting results of formal votes and of polls, as well as the arguments presented.

The obvious rationale for arming officers would be to reduce hazards to life and property. We have listened to reports of many particular cases, and so far have not found any in which it is clear that the presence of armed officers on campus would have had a positive influence.

Since there are always ambiguities in individual cases, one may also ask if there are trends of violent crime increase which would call for a more powerful force on campus. We have received no evidence of such trends.

Two substantive arguments have been advanced in favor of arming. First, the result would surely be a significant shortening of response time (compared to Suffolk County) in case of a weapons call. However, even with very quick response, we do not know how likely it is that a criminal will be captured, since the call may come after the criminal is gone.

The second argument is that our officers are called police, and hired under specifications for police. We agree that this is a contradiction with the current no-arms policy, but that means either the title and job description should change or there should be arming. Therefore the arming decision should not be based on this current contradiction.

There are two other arguments for arming. Many illustrious universities in this country have armed police. Also, it is possible that future court cases would establish a State obligation to provide police protection to persons at a State facility. With regard to the first point, our needs may not be the same as those of the other institutions, but it would be worthwhile to inquire what their reasons for arming.

As to the second point, there is a counter-argument that protection afforded by crime prevention and community alertness programs is greater than that which armed officers could provide. If so, then we might prefer to place our emphasis there, hoping the courts will approve.

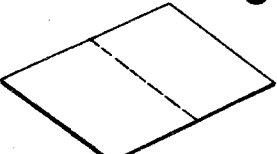
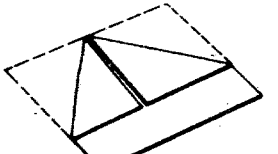
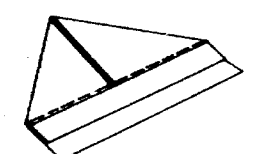
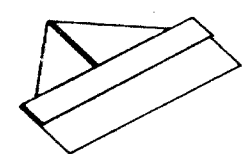
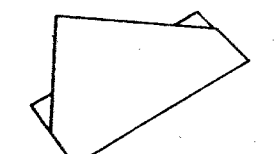
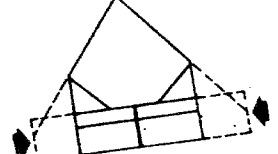
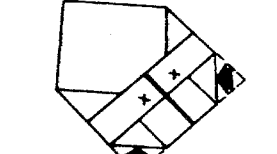
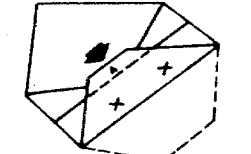

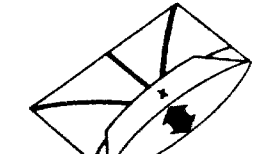
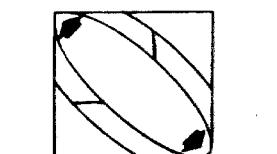
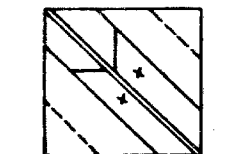

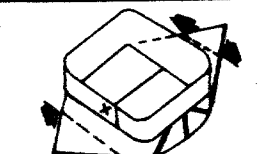
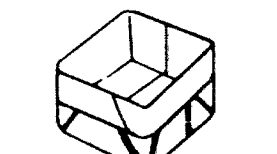
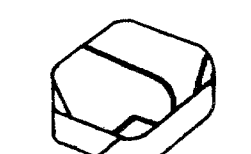
Finally, there is one strong argument against arming. A large portion of our community fear that they may literally end up as victims of shooting by our police. This means that the crucial barrier to be overcome if our officers are to be armed is community fear and distrust. That should anyway be a prime goal of the Department of Public Safety. The ideal resolution of this issue would be a strong community demand that our officers be armed for our protection. The various polls and discussions show that this is not yet the case.

In short, the decisions to be made involve weighing objective considerations about the most effective ways to assure community safety, and factoring in the feelings of members of the community who are fearful and members of the Department who are frustrated. The final decisions should address all of these concerns.

The task force suggested that, in the event a decision to arm officers was made, that:

Not more than two officers (including supervisors) should be armed on any shift. Except when these officers are carrying out an assigned duty requiring arms, or responding to a call which requires arms (strict criteria should be established for these), the weapons should remain in a secure locker at Public Safety Headquarters.

Stray of the Week

 <p>1. Take two full pages and lay them spread open and flat on table.</p>	 <p>2. Turn down the top corners and crease so they meet evenly.</p>	 <p>3. Fold up the single top sheet from the bottom to meet the folded corners.</p>	 <p>4. Fold this same piece once more over the folded corners.</p>
 <p>5. Now flip the whole works over so that it's upside down, point facing away from you.</p>	 <p>6. Fold both sides over so that edges meet.</p>	 <p>7. Turn up both lower left and right corners to bottom of folded band marked "X."</p>	 <p>8. Fold bottom up across band along dotted line "A" and tuck into band as arrows show.</p>
 <p>9. Now fold top down, crease well, and tuck it under band also.</p>	 <p>10. Hold hat at "X" (top and bottom) and spread it open ...</p>	 <p>like so...</p>	 <p>... until it is a square, flat shape as shown.</p>
 <p>11. Again holding at "X", open hat.</p>	 <p>12. Crease along indicated line</p>	 <p>... and tuck into band. Repeat this step on the other side.</p>	 <p>13. And here's your newspaper hat. Remember to square the corners well to give it that "professional" look.</p>

Wear a Stray Hat

The Stony Brook Stony Bro

Alternative Activity

The University Gym is open from 8am to midnight, and has handball, squash, and racketball courts. 6-6790. If strenuous exercise isn't your idea of relaxation, try the Union Crafts Center. The Center offers courses in ceramics, wine-tasting and auto mechanics, among others. Stop by the Center in the Union basement Monday- Friday 12-5, or call 6-3657.

Food Stamps

If you are an independent student living on or off campus and can demonstrate financial eligibility you will receive more than \$50 a month in food stamps. No, you cannot buy alcohol or cigarettes with them, but you can buy food products at any authorized store. To start: go to the Financial Aid office and obtain a food stamp application. Complete it and take it to the Social Service Building at 3600 Rte. 112 in Coram. Bring along proof of maintaining your existence, e.g. gas bills, oil bills, rent receipts, etc. Be consistent. For more information, call 348-4294.

Lost and Found

Call Public Safety at 246-3333 or check at the Union Information desk. If your car is missing, call Public Safety—they may have towed it. If your friend is missing, try the Riverhead Jail (727-2176).

Academic Survival I

The freshman honor society, Sigma Beta, provides tutoring in all subjects. For information contact the Undergraduate Studies Office, Library E-3320, 246-3420. The Math Learning Center provides free tutoring for students in all introductory math courses. No appointment is necessary. The Center is open 9-5pm Monday through Friday, and is located in the Math Tower basement.

VITAL, a community volunteer organization, offers various types of tutoring, W-0530 Library, 6-6814. S.A.I.N.T.S. is an academic support group for minority students, Union Room 256, 6-8330. The Writing Clinic, sponsored by the English Department, teaches and improves writing skills. In Humanities 220, 6-5098.

Academic Survival II

After receiving the second 'On Notice' You must petition the Committee on Academic Standing to be readmitted to school. You will have to present some good excuses for your dismissal, and reasons why it won't happen again. Get lots of documentation: recommendations from teachers, doctor's notes, lawyer's notes, letters from employers, anything. See Lydia Probe in the Undergraduate Studies Office for help. Good luck.

Day Care

Three child care centers operate on Daniel Webster Drive, next to the entrance to the Health Science Center. Benedict Day Care (6-8407) and Toscanini Day Care (6-7150) care for three to five year olds, and the Early Childhood Center (6-8407) cares for infants. Fees are on a sliding scale basis.

Alternative Education

Unhappy undergraduates have a few courses of action. If staying in school is one of them, you might want to check out the Federated Learning Communities or Empire State College. Federated Learning Communities focuses clusters of existing courses into one theme, such as World Hunger or Human Nature. Visit Old Physics 145 or call 6-6107. Empire State College provides a goal-oriented education which has proved successful for many adult students. Much work is done with faculty members and through independent study. Visit Humanities 198 or call 751-6910 for more information.

Employment

College Work Study Program: Before taking a do with your field of study, check with the financial situation. Check with the Financial Aid Student Employment: Applications are available for those who don't qualify for work study. Department of Labor: Campus and local newspapers, bulletin board houses, and food stores all may help you make a

Easy Cash

Between \$200 and \$3,600 a year could be yours if determination and a lot of patience. TAP, SEOG, B Work Study, and other programs separately or combined some free cash. Apply at the Financial Aids office. on your parents, brings statements of their earnings. pendent student bring your own statement of earnings.

TUESDAY FLICKS

(September 6)

LOCAL HERO (1983 - 111min.) 7:00/9:00pm
Bill ("Gregory's Girl") Forsyth wrote and directed this charming and whimsical fairy tale about a small, unspoiled Scottish village and the plans of a wealthy oilman.

(September 13)

Jean Renoir:

THE RULES OF THE GAME (1939- 110min)
7:00pm/French with subtitles

Renoir paints a picture of a dying ruling class whose main occupation is the pursuit of pleasure. A very funny, very sad film in which Renoir also stars.

THE GRAND ILLUSION (1937 - 112min)

9:00pm/French with subtitles

One of the all time classic anti-war films, starring Jean Gabin, Erich von Stroheim.

(September 20)

VERONICA VOSS (1982 - 105min)

7:00pm/9:00pm

German with subtitles. A hasbeen actress trying to project the image of success while struggling with a doctor prescribed morphine addiction.

(September 27)

THE BICYCLE THIEF (1948 - 87min)

7:00pm/9:00pm Italian with subtitles

This Academy Award winning film was directed by Vittorio DeSica and tells the story of an impoverished Italian laborer and the exploitive society which forces him to steal to survive. A fine example of Italian neo-realism.

(October 4)

BRITANNIA HOSPITAL (1983 - 116min)

7:00pm/9:30pm

This is the third film of director Lindsay Anderson's trilogy ("If", "Oh Lucky Man") that satirizes English society and institutions. Malcolm McDowell stars once more as Anderson takes on socialized medicine.

(October 11)

Jacques Tati:

MR. HULOT'S HOLIDAY (1953 - 85 min)

7:00pm French with subtitles

Tati stars in this chaplinesque tale of an everyman beset by disaster while on vacation.

PLAYTIME (1967 - 108 min) 9:00pm

Tati observes man coping with the unfamiliar and cold qualities of modern architecture in this brilliant chaplinesque film.

(October 18)

AMARCORD (1974 - 83min)

7:00pm/9:30pm Italian with subtitles

Federico Fellini directed this semi-autobiographical film based on his recollections of his youth in pre-war Italy.

(October 25)

LOS OLVIDADOS (1951 - 83min)

7:00pm/9:00pm Spanish with subtitles

This story of juvenile delinquency in Mexico won the Grand Prize at Cannes for its director, Luis Bunuel.

(November 1)

M (1931 - 95min) 7:00pm

German with subtitles

Peter Lorre in the role of the child murderer which made him famous, directed by Fritz Lang.

NOSFERATU (1922 - 95 min) 9pm silent

The granddaddy of all vampire films, F.W. Murnau directed this chilling example of German Expressionism.

(November 8)

A Post Nuclear World:

THE WAR GAME (1966 - 49min) 7/9:30pm

This English documentary postulate the grim effects of a nuclear attack on Britain, based on information supplied by experts in defense, economics, and medicine.

A BOY AND HIS DOG (1975 - 91min)

7:50/10:20pm

Based on Harlan Ellison's award-winning story, this kinky tale of survival in the year 2024 centers on the exploits of a boy and his dog in a post-atomic wilderness.

(November 15)

RASHAMON (1950 - 111min)

7:00pm English

Kurosawa's masterpiece explores the nature of truth and subjective reality. Set in the middle ages, flashbacks within flashbacks mold the history of a man's murder and the rape of his wife by a bandit, played by Toshiro Mifune.

(November 22)

Roman Polanski:

CUL-DE-SAC (1966 - 111min)

7:00pm English

Jacqueline Bisset and Donald Pleasance star in Polanski's bizarre allegory of society as represented by Three refugees clashing within a stone castle.

KNIFE IN THE WATER (1962 - 94 min)

9:00pm Polish with subtitles

Polanski achieved international acclaim with this, his first feature film. With subtlety of characterization and tightness of structure, Polanski tell the story of a young couple on a yachting weekend and the mysterious hitchhiker they pick up.

(November 29)

THE WOMAN NEXT DOOR (1981 - 111min)

French with subtitles. Francois Truffaut's exploration of the temptation to infidelity that arises when an ex-lover moves next door.

7:00pm/9:00pm

(December 6)

FITZCARRALDO (1983) German w/subtitles

Herzog's gripping tale of boating in South America. With Klaus Kinski. 7:00pm/9:00pm

IN THE UNION AUDITORIUM



Films For Fall

(September 2 and 3)

48 HOURS

(1982 - 105 min.) 7, 9:30, 12. Eddie Murphy and Nick Nolte team up in this fast paced action comedy about a cop and a convict-turned informant. Directed by Walter Hill.

(September 16 and 17)

SOPHIE'S CHOICE

(1982 - 157 min.) 7 and 10 pm. Meryl Streep gives an Academy Award-winning performance as the survivor of a concentration camp, and Kevin Klein plays the lover who nurses her back to health. Directed by Alan Pakula.

September 30)

SAINT JACK

(1979 - 112 min.) 7, 9:30, 12 Ben Gazzara gives a bravura performance as a flamboyant American expatriate who dreams of owning the finest house of prostitution in Singapore. Directed by Peter Bogdanovich.

(October 1)

THE YEAR OF LIVING DANGEROUSLY

(1983 - 111 min.) 7, 9:30, 12 Mel Gibson plays an Australian journalist who falls in love with a British diplomat (Sigourney Weaver) while reporting a revolution in the Philippines. Directed by Peter Weir.

(October 7 and 8)

TO BE ANNOUNCED

(October 14 and 15)

OCTOPUSSY

(1983 - 126 min.) 7, 9:30, 12 Roger Moore stars in this, the 13th Bond flick. With Maud Adams as the villain and the usual extreme doses of sex and violence. Directed by John Glen.

(October 21 and 22)

THE MEANING OF LIFE

(1983 - 103 min.) 7, 9:30, 12 Monty Python's comedy troupe take to the screen once again in their funniest movie yet. This relentless and arrogant social satire has something to offend everyone. Directed by Terry Jones.

(October 28)

CREEPSHOW

(1982 - 120 min.) 7, 9:30, 12 Writer Steven King and director George Romero team up to give you the most fun you've ever had being scared.

(October 29)

TALES FROM THE CRYPT

(1976 - 92 min.) 7, 9:30, 12 Bizarre glimpses of the future are unfolded by a strange crypt keeper (Sir Ralph Richardson) to a party touring ancient catacombs. Directed by Freddie Francis.

(November 4 and 5)

GAHNDI

(1982 - 188 min.) 7, 10:30 Richard Attenborough's epic that swept the Oscars. Ben Kingsley stars as the man who lead India through a passive revolution against the British.

(November 11 and 12)

WARGAMES

(1983 - 112 min.) 7, 9:30, 12 A teenage computer whiz (Matthew Broderick) taps into the Defense Department's computer to play a game, but to the machine it's much more. Directed by John Badham.

(November 18 and 19)

THE VERDICT

(1982 - 118 min.) 7, 9:30, 12 Sidney Lumet directed this story about a washout lawyer (Paul Newman) who, against all odds handles a malpractice case while battling with the bottle.

(December 2)

THE TWILIGHT ZONE

(1983 - 120 min.) 7, 9:30, 12:00 Four Directors, Steven Spielberg (ET) Joe Dante (The Howling), John Landis (An American Werewolf in London) and George Miller (The Road Warrior) each direct a tale from the twilight zone.

(December 9 and 10)

TOOTSIE

(1982 - 116 min.) 7, 9:30, 12 Dustin Hoffman is an out-of-work actor, who dons a dress to land a soap opera role. Directed by Sydney Pollack.

AMERICAN CINEMA

(September 1)

Directed by Bob Fosse

Lenny (1974 - 111min.) 7:00 pm. Dustin Hoffman is Lenny Bruce. In this realistic drama Hoffman exhibits pure balance as the self-destructive comedian who harassed hypocrites and was harassed by obscenity laws.

All That Jazz (1979 - 120 min.) 9:00 pm. Roy Scheider stars as Joe Gideon, a choreographer who is trying to come up with something both original and acceptable to the backers of his Broadway musical while at the same time editing a movie about a comedian. Fosse has made a dazzling, sexy autobiographical film that goes beyond the show stopping dance numbers.

(September 15)

Directed by Alfred Hitchcock

The Man Who Knew Too Much (1934 - 74 min.) When a murder takes place in Switzerland, a bystander's daughter is kidnapped to keep him from telling the police what he knows. 7:00 pm.

The Lady Vanishes (1938 - 97 min.) Espionage and intrigue with most of the action taking place on a train. Michael Redgrave and Paul Star. 9:00 pm.

(September 29)

Directed by Vincent Minnelli

An American in Paris (1951 - 113 min.) Gene Kelly dances to a score by George and Ira Gershwin. Watch for the Ballet sequence choreographed the star. Academy Award: Best Picture. 7:00 pm.

The Bandwagon

(1953 - 111 min.)

Fred Astaire and Cyd Charisse dance their way into each other hearts and into a Broadway musical. In spite of the backers pulling out, the show goes on. That's entertainment. 9:00 pm.

(October 13)

Directed by Howard Hawks

Bringing Up Baby (1938 - 100min.) 7 pm. Cary Grant is a paleontologist. George is a terrier and a bone thief. Grant meets Katherine Hepburn, George's owner, while trying to recover his stolen bone. Baby is Hepburn's pet leopard. A great screwball comedy.

His Girl Friday (1940 - 92 min.) 9:00 In this fast-paced screwball comedy, Rosalind Russell is an ace newspaper reporter and Cary Grant is her editor who must keep her from quitting.

(October 27)

Bad Movies

Plan 9 From Outer Space (1956 - 79 min.) 7:00 pm Perhaps the worst movie ever made. Bela Lugosi, who died during the shooting, was replaced by a nobody almost a foot taller than he. The "double" was told to stoop and use the cape to cover his face. Lots of laughs.

Little Shop of Horrors (1969 - 70 min.) 9:00 pm. There is a man-eating plant at the florist's. And it talks. The florist fulfills its demands for food, but he does feel bad about killing people. This movie was made into a play which did well in London and is doing well off-Broadway, but it's still a bad movie.

(November 10)

Theme: Nuclear Weapons.

Fail Safe (1964 - 111 min.) 7:00 pm. A mathematical error sends a Strategic Air Command Bomber to attack Russia with nuclear weapons. Tense drama Directed by Sidney Lumet. Starring Henry Fonda and Walter Matthau.

Dr. Strangelove. (1964 - 93 min.) 9:00 pm Basically the same plot as above but as black comedy. George C. Scott is a gung ho Air Force general, Peter Sellers is brilliant in all of his roles, including the President of the United States and Dr. Strangelove. Directed by Stanley Kubrick.

(December 2)

Written by Paddy Chayefsky

The Hospital (1971 - 103 min.) 7 pm. The blistering satire of a mismanaged hospital. George C. Scott at his best. Directed by Arthur Hiller.

Network (1976 - 121 min.) 9 pm. Peter Finch as Howard Beale goes crazy from the pressures of low ratings on his news show. When he announces he will kill himself on the air, his ratings soar. Ned Beatty delivers one of the best monologues in any satire. Directed by Sidney Lumet.

IN LECTURE HALL 100

IN THE UNION AUDITORIUM

S.A.B. CONCERT FILMS

(September 19)

ONE TRICK PONY (1979 - 106 min.) 7, 9, 11 pm.
With only one hit in 14 years, an ageing musician-composer is pressured by his wife, his agent, and his band to make artistic compromises. Lyrics, music, and screenplay by, and starring, Paul Simon.

(November 14)

LET'S SPEND THE NIGHT TOGETHER (1982 - 90 min.) 7, 9, 11 pm. The newest concert film from the Rolling Stones.

(October 17)

THE KIDS ARE ALRIGHT (1980 - 98 min.) 7, 9, 11 pm. This documentary reflects the changes in youth culture through the music of the Who. Keith Moon's last performance is one of the concerts included. With Ringo Starr and Steve Martin.

(November 28)

WOODSTOCK (1970 - 184 min.) 7 and 10:30 pm.
The story of the most famous concert in history, with Crosby, Stills, and Nash, Jimi Hendrix, The Who, Santana, and others.

(October 3)

THE ROCKY HORROR PICTURE SHOW (1975 - 100 min.) 7, 9, 11 pm. A young couple stumbles upon a castle filled with weirdos from another planet. Rocky Horror is the newly created sex slave of the transvestite, mad scientist who runs the castle, Dr. Frank N Furter. He urges them to "give themselves over to absolute pleasure", and they do.

(December 5)

ROCK AND ROLL HIGH SCHOOL (1979 - 83 min.) 7, 9, 11 pm. A high school rebels against a militaristic principle with some help from The Ramones.

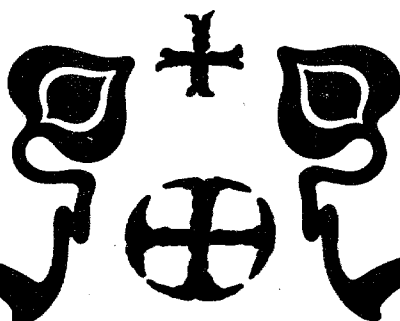
IN THE UNION AUDITORIUM

Admission for all films is 50 cents for S.B.I.D holders and \$1.00 for the public. On nights where two films are being shown the price is 25 cents for each film, and 50 cents for the public.

Tickets are available at the Union Box office or at the door if still available. No food, beverages, or smoking is permitted in any area where films are being shown.

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

This schedule was written and directed by:
Daniel Hank
and
Michael Barrett
and produced by The Stony Brook Press



Press Guide To Book Survival

Counselling

The Bridge to Somewhere: Student staffed, walk-in counselling for emotional, personal, social or educational problems. Union Room 061.

The Group Shop offers programs to encourage development of social and academic skills. 6-2280.

Victim Information Bureau of Suffolk: Crime crisis counselling for victims of rape sexual assault and family disputes. 360-3606.

Long Island Council on Alcoholism: 747-2606.

ASK: Provides counselling on drug abuse, family planning and medical care. 736-3316.

Long Island Women's Coalition: Provides 24 hour crisis intervention counselling for abused or beaten women. 666-8833.

Middle Earth Switchboard: Provides suicide and crisis intervention counselling. 826-0244.

Response: 24 hour hotline. 751-7500.

Legal Advice: Polity offers free legal advice. Call 6-3673 for an appointment.

Switchboards

Info-line: 6-3639

Sportline: 6-7020

Child Abuse Reporting Center: 800-342-3720

Poison Control Center: 542-2323

Polity Hotline: Information and referral service: 6-4000

Bargain Basement Classics

Music majors give recitals open to the public throughout the year. Check the Fine Arts building bulletin boards.

Tickets to theater and music performances are available to students for half-price 30 minutes before performance time.

Cheap Thrills

COCA movies are 50 cents with I.D. in the Lecture Center every weekend.

Tuesday Flix screens the best in foreign and independently produced films for 50 cents and I.D. in the Union every Tuesday night.

American Cinema shows the best American movies every other Thursday night in the Union at comparable prices. Bowling in the Union offers the lowest prices around.

Polity sponsors hundreds of clubs from the SB Press to the Haitian Students Organization to the Players' Improvisational Theater. And if you can't find a club to suit your interests, 25 signatures will get you your very own. Call Polity, 6-3673 for club information.

Health Care

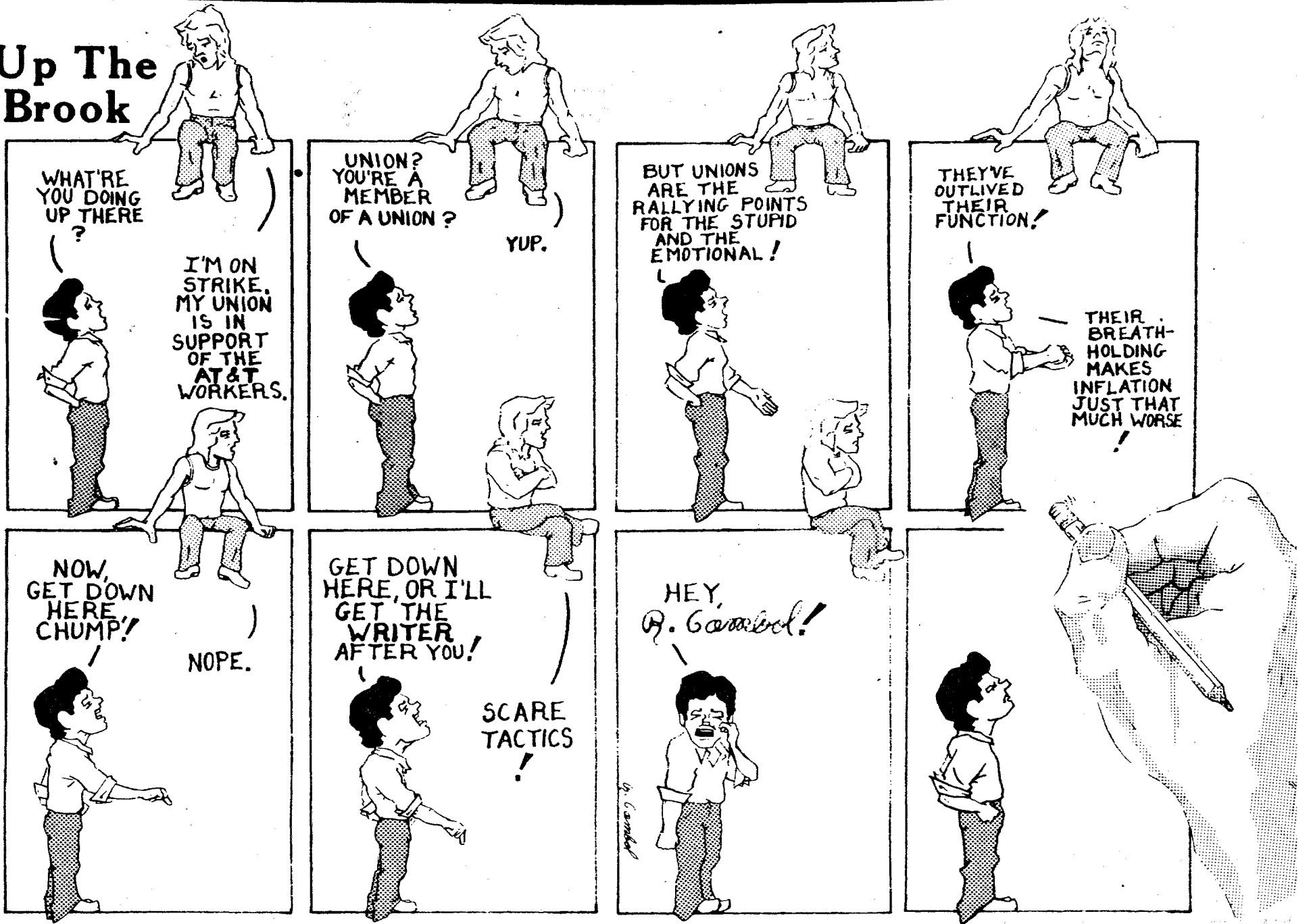
The Stony Brook Infirmary has a wide range of medical facilities. Call 6-CARE

The University Hospital serves the campus community when the Infirmary is closed. 689-8333.

VD Hotlines: 800-227-8922; 348-2847.

The Dental Care Center in South Campus building K provides temporary emergency dental services. 6-2500.

Up The Brook

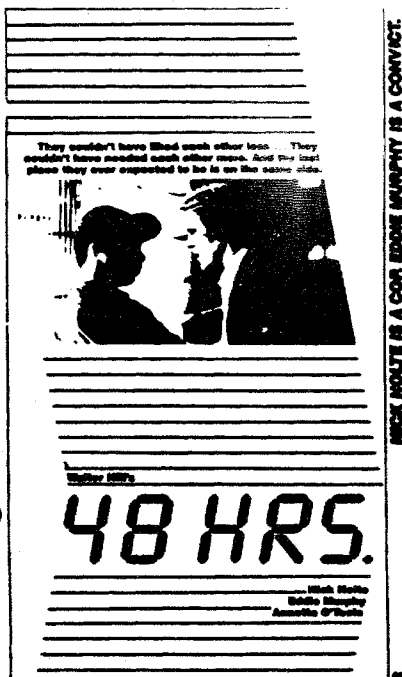


COCA presents: EDDIE MURPHY NICK NOLTE IN 48 HRS.

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and
SATURDAY
Sept. 2nd & 3rd
At
7:00, 9:30, 12:00
In lecture hall
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the box office
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- NO FOOD
- NO SMOKING
- NO KIDDING



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GRAHAM PARKER

Thurs. Sept. 15th
At 10:00 PM In The Ballroom
Students: \$6.00 Public: \$8.00
Tickets Available at the Box Office

To the Editor:

The *Stony Brook Press* recently listed "the annual salaries of Stony Brook's chief administrators, along with a sample of faculty and staff salaries, for the period March 31, 1982 to March 31, 1983 (Salaries 1982-83," pp.6-7 July 7, 1983, *The Stony Brook Press*).

Full professors were listed as earning anywhere from \$40,000 to \$102,000; while administrators were listed as ranging from \$35,000 to \$70,000. At the other end of the scale, a typist might earn \$10,000; a groundsworker \$12,000; a dormitory RHD \$13,000; and a full-time custodial cleaner \$9,000.

But completely omitted from the list was on very important group of employees: Graduate students! Variouslly labeled "graduate assistants" (GA's), "teaching assistants" (TA's), and "research assistants" (RA's), their annual salaries at Stony Brook are much, much lower than those of anyone cited in the *Press* listing.

For example, in my own department, the corresponding salary for TA's, RA's, and GA's during 1982-83 was a mere \$4,450. With SUNY records showing that the typical

Doctorate at Stony Brook take 8-9 years of graduate work to complete, more and more graduate students are looking elsewhere to pay their way through Graduate School.

By any educational or economic standard, most graduate students are seriously underpaid. As a result hundreds of graduate student employees at Stony Brook have recently signed authorization card in support of a Graduate Student Employees Union (G.S.E.U.) election.

Furthermore, many more graduate students have signed these cards at SUNY-Buffalo, SUNY-Binghamton, and SUNY-Albany--the three other major campuses of the SUNY system.

Statewide, more than one out of every three graduate student employees have signed G.S.E.E. cards--far more than the legal minimum required for an election to be held.

So the academic year of 1983-84 may very well be "The Year of the G.S.E.U." SUNY's graduate student employees will no longer be overlooked, neglected, and ignored.

Dr. Ralph W. Bastedo
Dept. of Political Science

Fallfest 1983

is Coming

Sept. 22-24 be prepared

Sponsored by Polity

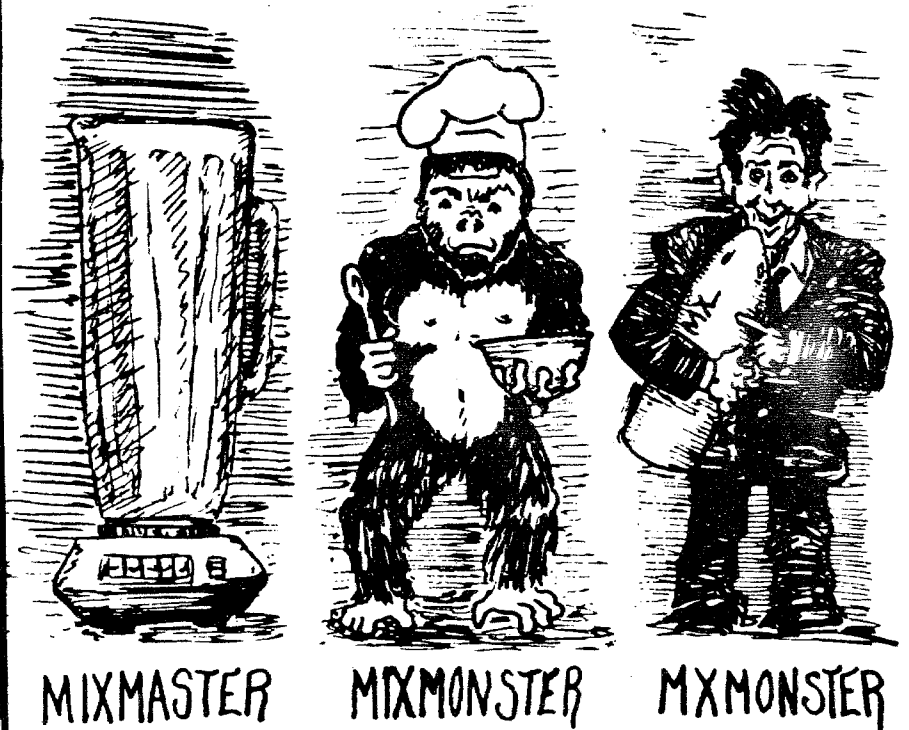
**AMERICAN
CINEMA
PRESENTS:**

Films Directed by Bob Fosse

"LENNY"
At 7 PM

"THAT JAZZ"
At 9 PM

Thursday, September 1st in the Union Auditorium. Buy tickets at the Union Office.



The Press Meets MondayNights

at 8:00 in 042 Old Bio

All Are Welcome



WELCOME BACK!



All FSA Bowling Leagues are filling up fast. But it's still not too late to join.



Bowling Center Schedule

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
OPEN BOWL 12:00 noon to 12 am	BOWLING CLASS 10:00 am—12:00 pm					OPEN BOWL 12:00 noon to 1 am
	OPEN BOWL 12:00 pm—6:00 pm					
	7:00 League	5:30 League	7:00 League	OPEN BOWL till 12:00 am	6:00 to 9:00 League	
	9:30 A.B.C. League	9:30 League	9:30 League		OPEN BOWL till 1 am	

League Application

Name _____

Campus Address _____

Phone _____

Home Address _____

Phone _____ S.S. # _____

Check League Desired Teamates (If any)

Mon. 7:00 ☐ 9:30 ☐ 1. _____

Tues. 5:30 ☐ 9:30 ☐ 2. _____

Wed. 7:00 ☐ 9:30 ☐ 3. _____

The FSA Bowling Center

Located downstairs in the Union Building

6-3648

The Faculty Student Association Welcomes You To Stony Brook

The King Crusade

Cujo

by D. J. Zauner

(oh no, not me.)

I backpedaled from the editor's desk, shaking my head slowly. He flickered a cool smile at me and snapped his fingers, and I found myself being dragged to a movie theater by two burly ushers in poorly fitting uniforms. They sat me in row eight, thrust a tub of pop corn in my hand, and a medium Coke on my lap. The lights dimmed; *there was no escape.*

After the "No Smoking" and "Treat-Your-Sweetheart-To-Pop corn" trailers, the dark screen exploded in the crimson title, *Cujo*. My hand tightened reflexively on the soda and I thought to myself *I can't do a movie review of Cujo*. And I can't—for several reasons. First, I'm from the school of thought that says a book is always better than the movie made from it. With *Cujo* it's true. In fact, for any Stephen King novel-turned-film, the celluloid pales to the print. No, I can't do a review of *Cujo*, I'd just bicker about how much better the book was, how much better Stephen King is than the schlock-jobs the producers and directors have made out of any of his novels. Let me explain...

Round about '76, this twenty-six-year-old fellow with coke-bottle thick glasses and a bushy forest of beard (which comes and goes with the baseball season) published his first novel, *Carrie*. The book found itself on the best-seller list, and then became a Brian DePalma film. I read the book, saw the movie, and crawled home in disappointment. Soon after that, King did it again; *The Shining* was a best seller, and another filmmaking genius took a crack at it. Stanley Kubrick's representation starring the talents of Jack Nicholson and Shelley Duvall was an abstract of the book and misrepresented any feeling that came across in the pages. And a third time with *Salem's Lot*, only now it was a made for T.V. movie. I read the book and tuned in for each of the two parts. For the boob tube, it wasn't bad. But

I'm critical—it was a further demonstration of how much better a book is than a flick.

And now *Cujo*. I hoped. Prayed. But I knew it would fail. First, there was no way the dog, Cujo, could properly be portrayed as the so-huge yet so-kind Saint Bernard King described. Second, the dog turned out to be the best actor in the film, and that had nothing at all to do with reading the book. The film was bad, and because I had read Stephen King's novel, it was nearly intolerable.

The task of tying in so many different unfolding scenarios was apparently too great: we skip from Cujo getting sicker and sicker from being bitten by a rabid bat (and the make-up job for this was poor to boot) to a married couple whose kid is frightened that there's something that had "eyes that promised horrible death and the music of screams that went unheard," as the laureate of horror writes at the beginning of the book. How can a little kid's scream, while the camera shows a long shot of their house, compared to what you see when the book between your hands turns slick with sweat?

Throw in a pointless love affair between the kid's mom and the town's handyman, a failing T.V. advertising campaign that belongs to the kid's father, disjointed scene changes, and a too-sweet ending that strayed miles from the book, and it spells don't go.

But don't listen to me; lay out the eight bucks for you and your date (or better yet, go Dutch) and see for yourself. My suggestion is to go out and spend that four bucks on the Signet paper edition written by the current grandmaster himself, and set yourself up with about three or four hours of free time. Draw the blinds, flick on the reading lamp, and curl up with the three hundred and four page chiller. Enjoy it.

Then go out and search the stands for the rest of his stuff. Try his most recent book, *Christine*. Or go for the one that just hit the pa-



perback bestseller list, *Different Seasons*.

Oh, and keep your eyes open for a couple more King-books-turned-film. *Firestarter* is supposed to be in the works by John Carpenter; *DeadZone* is already being finished off, starring *Deerhunter*'s John Savage; and be especially watchful for George Romero (of *Martin*, *Night of The Living Dead*, and *Dawn of the Dead*) and his version of *The Stand*. They look like a promising team in the horror genre.

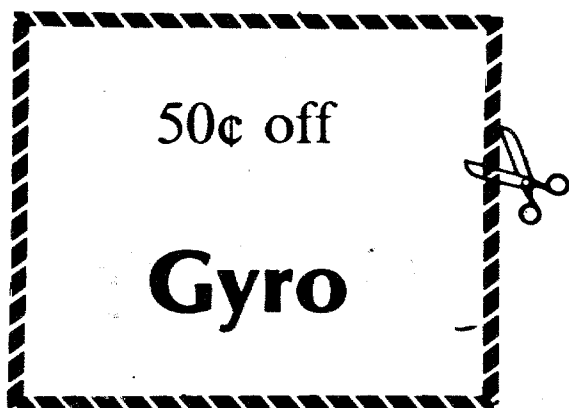
Most of all, take heed of Mr. King's own words, "I recognize terror as the finest emotion and so I will try to terrorize the reader. But if I find that I cannot terrify, I will try to horrify, and if I find that I cannot horrify, I'll go for the gross-out. I'm not proud." Neither am I—see the movie and buy his books, the royalties all get back to him. And the way he writes, he deserves them.

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New Music

WLIR'S Steve Jones

by Kathy Esseks

Stories about the new music scene on Long Island - the music, the dance clubs, the djs and what their function is - have been popping up all over the place in varying degrees of accuracy and credibility. Since this subject is of endless fascination to me, I took my version of the Press' infamous investigative journalism out to Franklin Square, a town which is accessible only after you stop for six thousand traffic lights no matter what direction you're coming from. There I had a free-floating chat with WLIR air personality, club disc jockey, and all around nice guy Steve "the Pistol" Jones in the coatroom of 007, the new music club where he spins record for a veritable crush of dancers and ogles three nights a week. WLIR is the metro New York area's only commercial new music station and as such is the way most people know about new music aside from a few videos on MTV. Steve Jones is WLIR's bright boy doing a show-plus-club mix Saturday nights and the weekday morning news.

Kwik fax about our interviewee: He got started at WPIX at 17 as a news intern and eventually got a regular news job there. At the same time he was spinning at small clubs in the city and building up a massive record collection. Last summer, while at the New Music Seminar in Manhattan, Steve met Ray White, then WLIR music director and Dennis McNamara, the program director, heard about LIR's change of format, and submitted an audition tape. He got the job. He was dj at Spize in Farmingdale until he moved to 007 this spring, and he hopes eventually to run a chain of tastefully appointed motels with drive-through check-ins and hourly rates.

PRESS: WLIR is suing a completely new type of format - all new music programming. How do you feel about being there?

JONES: I'm happy to be working there. It's been a year since the inception of the new format and it's something that's totally their own, it's not programmed by any outside force whatsoever and it's created a number of acts, I think. A band like APB who are not even popular in England - I think LIR has been the fortuneteller for a number of bands which have recently become popular. I mean, Culture Club and bands like that are going to make it no matter who starts them off, but I think to get that initial airplay, it's got to be beneficial.

PRESS: Are you working at WLIR just for the job, or do you specifically prefer their format over, say, an AOR rock format?

JONES: Well, I don't think I would ever have gotten in WLIR at least at the DJ end if it wasn't for the new music, I'm a disc jockey and I can

always be a disc jockey; I can do rock and country- I was brought into it by the new music but I wasn't seeking out a radio job before this whole thing (WLIR's change of format) happened.

PRESS: So you're taking a professional distance from the whole music aspect, you're not living and dying for new music.

JONES: Well, I don't think anyone should live and die for anything. I think it's hard to give a definition of new music, I don't know if I could and... there are people who feel they're committed in certain ways, you know, the way they dress, the way they look, the opinions they have, but when it comes down to it, there are a number of different facets to this entire new music thing.

Often, as you can easily observe by watching the dance at 007 any night - this is a new music club, I guess by any standards - yet, I can play three or four different records in a row and manage to chase different groups of people off the floor because people react individually to different songs and categorize them in different ways. For instance, if I play the Flirts I'll have the more progressive people running off the floor because they find that stuff almost offensive, and, at the same time, if I play Pil (Public Image, Ltd.) or the Pistols or the Dead Kennedys, individuals who buy off the rack at Macy's are going to love, the same goes for reggae or with people who say they don't like disco, which I think is more or less preposterous; disco is not the same thing it was six or seven years ago when disco meant Saturday Night Fever. Disco has broken up into a lot of categories - there's street disco, rap music, which I'll play here, but I won't play the big full production Gloria Gaynor or salsa or hustle stuff - there's a difference.

PRESS: How does a DJ figure in exposing people to various types of new music?

JONES: I think a disc jockey's involvement in music can be very limited. There's not really that much of an opportunity to break new music as an individual. WLIR collectively as a radio station can make bands happen; as an individual, there's not all that much I can do - if I believe in a band, I'll get behind it, but that whole area is highly political.

PRESS: Do you think people come to 007 specifically because you're the DJ?

JONES: What we do with the music in the entire entertainment industry is a perception the public has, and I'm perceived as knowing something about what I'm doing, but I'm not a splesperson for a particular movement. The bottom line is that you've got to please people.

What you'll see at 007 on a Thursday night is 900 or 1000 people,



WLIR Disc Jockey Steve Jones

Press Photo by Abbie Kearse

and I'll play a Dead Kennedy's song, though I'm not a real hardcore fan, or a Gang of Four song, from the first album and I'll have three people dancing and 997 staring at them.

PRESS: It's better that way; there's more room on the floor and you don't get your feet stepped on as much.

JONES: Yeah, and I think it's good for them to hear something new or strange to them.

PRESS: You also play a lot of the tried-and-true and played out stuff - Billy Idol and Kajagoogoo.

JONES: Oh, you have to. This is a business; the people who run this place are here to make money and I'm here to make some money so I'm going to help them do that if I can, but in addition I'm going to try to play what I believe in. People are finding out about Billy

Idol everyday. It's been out for a year but it only started climbing Billboard's Hot 100 chart about two months ago. Duran Duran's "Hungry Like the Wolf" was the screamer (popular song each week as determined by WLIR listeners) back in August '82, but until the video came out in November, nobody'd heard of it. Records are tools for me. My job is to keep people happy, keep them dancing, and those are tunes I have to use. I'd rather play Duran Duran and sacrifice a part of the audience and then get away with playing Positive Noise or Bauhaus than just play mediocre stuff and not have anyone satisfied. I'd rather go from one to the other than play the middle ground and have everyone sort of indifferent to me.

Laughter

For my first dozen years, I hated it. Now I seek it out adamantly. When I was a short, fat kid, my shortness and fatness prompted ridicule from the other kids.

"Hey Shorty!" someone would yell, and everyone would laugh at me as I rolled to school.

"Hey Fatso!" someone would tease and everyone would laugh at me as I rolled home.

During recess, pranksters would untie my shoes and laugh cruelly as I tried in vain to bend down to re-tie them.

Then I found the P.I.T. The Player's Improvizational Theater taught me how to realize my full humor potential and that is what has made me not only a god of comedy, but obscenely wealthy. I'm still fat, but the only people stupid enough to say anything are obnoxious brats who I subsequently sit on and crush the life from their tiny bodies.

COME TO A P.I.T. MEETING

Sept. 1, 13, and 14, at 9:00pm, in Lec. Hall 108