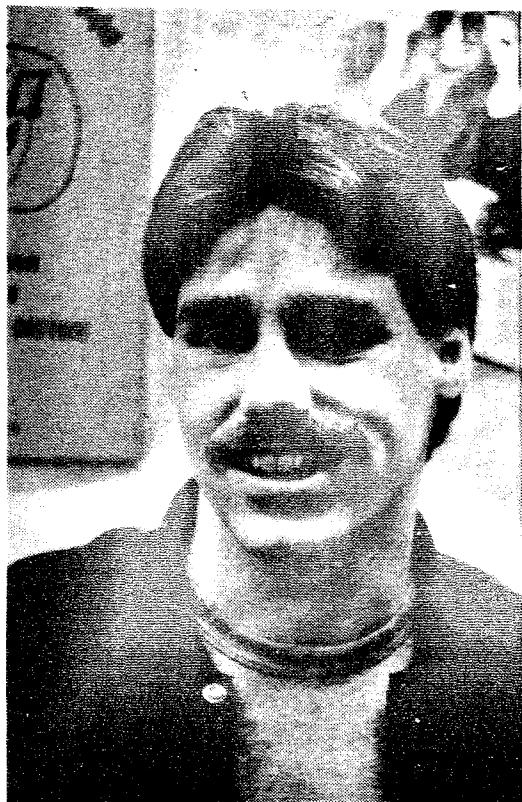


The
Stony
Brook

PRESS

Vol. 5 No. 13 University Community's Weekly Paper Thurs. Jan. 26, 1984



Polity
Resignations
Expose
Problems

p. 3

Ken McKenna
and
Dominic Seraphin



Utility Fee Jumps

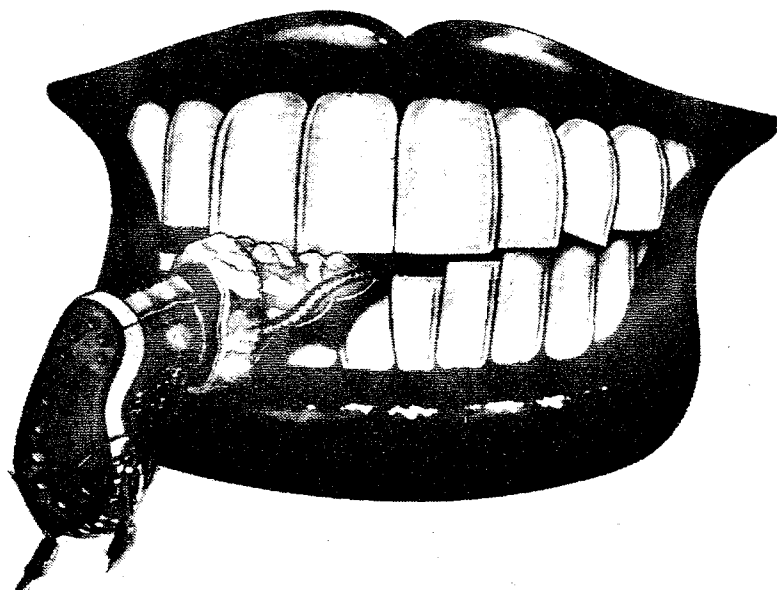
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Fighting Vandals

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Dirty Harry

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**Fabulously
Full
Film
Folio**

p. 7

Utility

The Utility Fee, which has already caused increased prices for campus services, and which was responsible for the closing of the Henry James and Baby Joey's Pubs, is back and worse than ever.

The governor's division of the budget recommendations for SUNY next year include much bad, but not entirely unexpected surprises. Along with the planned 150 dollar tuition increase, the most shocking news came when it was found that Cuomo intended to increase revenues from the SUNY-wide utility fee by over 40%. The fee, charged to all SUNY FSA's including our own, was originally intended to be a simple payment for their energy consumption. What it has apparently become, though, is an unfair way for the state to raise revenues on the backs of the people that use FSA services, and will result in disastrous problems for Stony Brook.

The Utility Fee, based on the square footage of university space that the Faculty Student Association uses, was first introduced for the 80-81 school year, at \$169,000. Last year it was upped to \$230,000 and this year, FSA, along with individual assessments for the Barnes and Noble Bookstore and for SCOOP businesses, will pay \$309,000. The bill is due on February 1. If the projected state-wide increase is applied proportionately to Stony Brook, and according to FSA Treasurer Dan Melucci, there is no reason why it might not be, the bill for next year will be around \$440,000.

This would not be so bad if that figure was near what FSA would actually be paying LILCO and gas and water companies for its utilities if it was contracting for them independently of the University. But the utility costs may in fact be far below what the utility fee is. It is difficult, if not impossible to actually measure the costs of FSA's operations, comprising as they do such diverse places as the Daka cafeterias, video game arcade, and washing machine rooms, among others, but they can be estimated in several ways. According to figures supplied by Dan Melucci and Ray Maniuszko, the Director of Institution-

al Studies, FSA is currently paying 50% more for its utilities than the campus-wide average. Next year it will be paying twice as much for a square foot of space than the rest of the university, while there is no evidence that FSA operations constitute a greater proportional drain on utilities than the University does.

According to FSA President Chris Fairhall, the Campus Operations department generated a report which suggests that FSA's utility fee during the current academic year should actually be \$375,000. Fairhall explained, however, that "there are numerous flaws in the university's analysis." In determining utility assessments, and apportioning them to FSA space in particular buildings, the university assumed that the auxiliary services corporation is responsible for paying utilities that cover hallways, bathrooms

Stony Brook Utility Fees

1980-81	\$169,000
1981-82	\$230,000
1982-83	\$309,000
1983-84 ^{est}	\$440,000

and other non-Net Assignable Square Foot areas. "I recently had a meeting with a SUNY official concerning this specific matter," Fairhall asserted, "and I was told that the FSAs are not responsible for spaces such as that."

In performing his own analysis, which has been sent to the administration, Fairhall said he "proved that one mistake alone inflated the university's estimate of our fee by \$90,000." He added that other analyses, "and matters of policy evaluation that the university needs to examine," would reduce it even further.

Another complaint about the Utility Fee is its arbitrariness of its levying. The fee is only placed on the Faculty Student Association and the businesses that it subcontracts. No utility

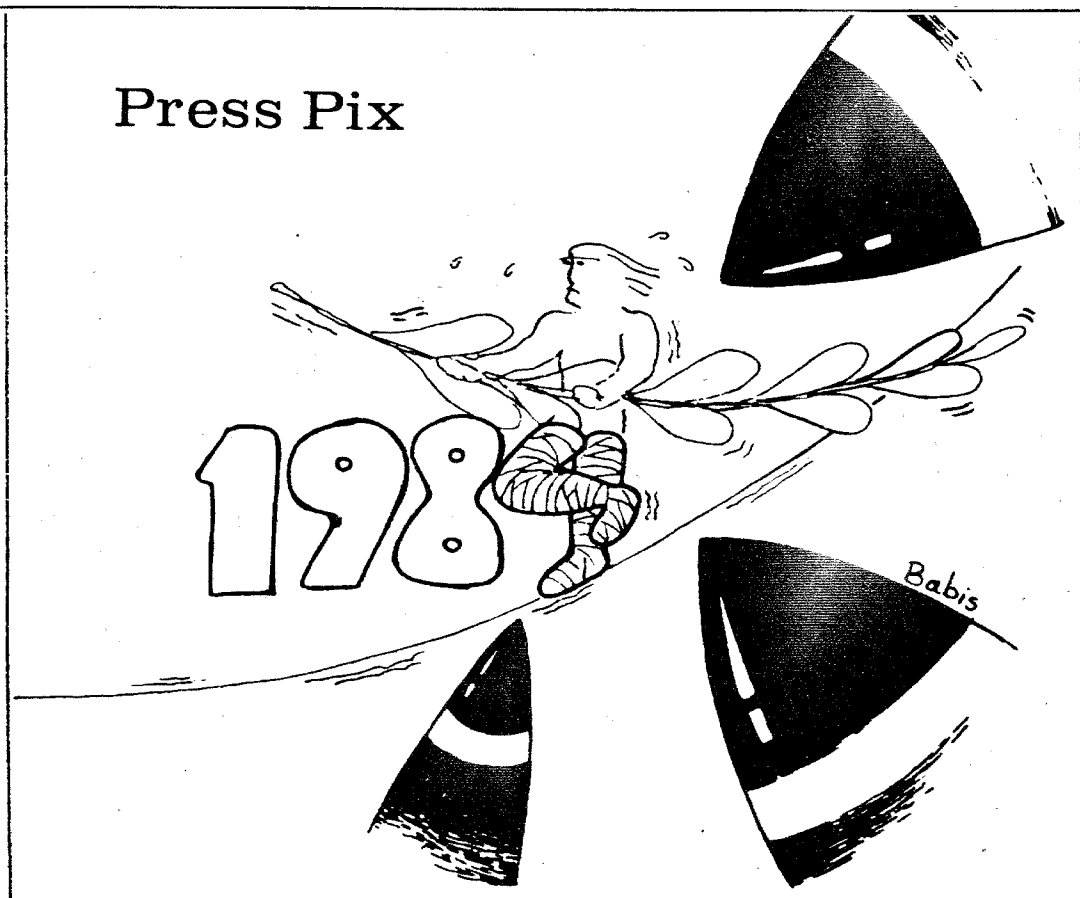
fee is charged to the approximately 30 other independent, county, state, and federal agencies that operate on University property, using its utilities for free. These include groups as diverse as the International Art of Jazz, Inc. to the United States Navy.

What will actually be the effect of the increased fee? "Devastating," is how Fairhall puts it. Money losing operations like the Whitman Pub will be in danger for their lives, and it is doubtful that money will ever go to developing the long-promised rathskellar. Other services, ranging from washing machines to the meal plan, will have to absorb the price burden of the Utility Fee, burdens that they will have to pass directly on to students.

Something must be done. The administration must lobby legislators to fight the increases, FSA must organize with other FSA's state-wide, and Polity must alert students to the problem and insure that legislators and the governor know that students are aware of who is responsible for measures that will have such an effect on their lives, and insure that students remember these things when they vote in November. The consequences of inaction are severe.

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McKenna by Haluk Soykan
Seraphin by Mike

Press Pix



The Stony Brook Press

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Take This Job...

Intercession resignations hit Polity

by Brian Cameron

During intercession, Ken McKenna resigned as Student Activities Board chairman and Dominic Seraphin stepped down as Polity Junior Representative. Both cited reasons for their resignations. Phil Goldstein has been appointed by Polity President Dave Gamberg as the new SAB chairman and an election will be held concurrent with spring elections for a new junior representative.

Both resignations aren't simply changes within Stony Brook's student government, but are significant because they resurface what was, and still is, a somewhat muted problem. Persons involved with Polity and other extracurricular activities sometimes find themselves so deeply mirrored in academic and extracurricular work that they face difficult personal decisions. Brian Kohn, Polity Treasurer, says, "We cannot maintain the academic load and be adequate representatives."

There is strong agreement among Polity representatives. Freshman Rep Neal Drobene says that because of academic and extracurricular demand "we cannot do as good a job. Grades suffer because of Polity. Everyone in Polity takes a cut in grades." He explains that, as one gets involved in Polity, he finds himself engrossed in some activity or project that he must miss some classes to keep his obligations to his extracurricular work. He estimates that an average involvement in Polity requires 20 hours of work per week while those in the upper echelons will devote as many as 40 hours per week to their work.

Prominent members of Polity have already been dismissed more than once from Stony Brook because of poor grades. Ken McKenna notes that "Polity tends to produce terrible students but good administrators." That the problem is real is "generally true," agrees Polity President Dave Gamberg. "This kind of work is both beneficial and detrimental. There comes a point where something has to give. Sacrifices must be made from other areas. A minimum of twelve credits has become steadily more strenuous."

Solutions to reconcile the conflict are similar although the reasons for them are not. The general solution proposed is that those who devote a considerable amount of time and effort to running our student government and its various activities should be stipended and/or receive some academic credit. Barry Ritholtz, Polity vice-President, argues that those in Polity "are doing jobs equivalent to real-life

jobs. Hot-Line is a 24-hour help service and there are trained professionals who do the same thing. SAB chair, President, Treasurer, all of them work at least forty hours a week in a professional capacity."

He feels that financial assistance and academic credit are equally important. Many fields are involved and "the University should recognize non-traditional learning experiences." He points out that at Oswego, for example, students in-

gests a three credit internship with some department. For example, treasurers should get three credits from a program affiliated with the Department of Economics and other officers could receive credit in Political Science. "Running a government deserves upper-division credit. The media people have a seminar-type course for one credit. At least they're getting recognition. The Administration doesn't think we're doing anything useful."

changes in policy, he notes that "the Administration won't give it away that easily."

Some material compensation for high-pressure, time-consuming jobs such as Polity, SAB, etc. will attract many more people to participate in the activities which make college as much a social institution as an educational institution. McKenna points out that with more recognition and better rewards for one's efforts, "a flock of people will get



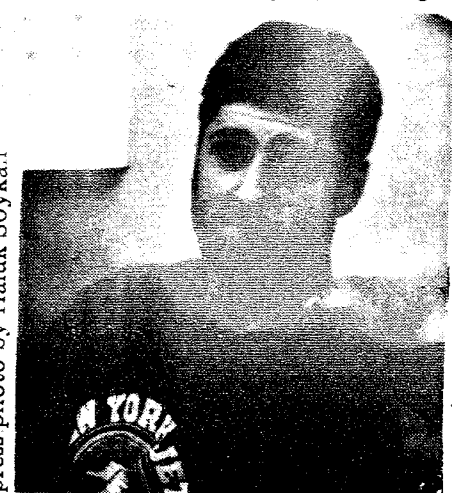
Former Junior Rep. Dom Seraphin, former SAB Chair Ken McKenna, and current Chair Phil Goldstein.

involved in student government may receive up to \$4,500 a year for their work. At Farmingdale, students receive money or free housing. "There's no compensation here (at Stony Brook)."

"A lack of recognition" is how Dom Seraphin phrases the problem. "An officer in Polity should get money or some credit." He sug-



Former chairman McKenna, though, feels that a stipend is more important than academic credit. "One or two credits doesn't do anybody any good." Organizing concerts and other activities should be stipended. "I don't know how anyone can concentrate on both. It's not an easy thing." While expressing an interest in seeing some



involved. There's a lack of people. With more people, the result may be better."

Thus far, this issue has been kicked around without any visible progress. Whether any progress will be made in the future remains to be seen, however, the problem is real and merits serious consideration.

Striking Back at Vandals

Possible Cures To Be Implemented

by Al Bosco

A prominent University committee drawing on ranks of students, Public Safety, Residence Life and other departments late last week declared a war on vandalism at Stony Brook.

The Faculty Student Assn. (FSA) Advisory Committee for the Policy and Administration of Amusement/Vending Equipment in Residence Halls, which has been alerted to an extensive vandalism problem at Stony Brook, "is taking drastic action to rectify the situation," according to Jason Ziller, the committee's chairperson. Under direction by University administration, FSA is responsible for administering and monitoring all video and vending machines which operate in the residence halls. "The committee's purpose is to make sure that residents receive the best possible levels of service," Ziller explained, "and in order to do that, we've brought in the departments that could help us reduce our biggest problem."

In regard to the magnitude of vandalism in the residence halls, FSA President Chris Fairhall painted a grim picture. "Because of the clowns who felt it was funny to tip over soda machines," Fairhall explained, "FSA had to invest a tremendous amount of money and personnel hours in belting machines to the floor in each dorm."

Fairhall added, "We also have an obligation to make sure our contractor's equipment isn't destroyed. You have to keep in mind that if we lose the contractor we have now, we probably won't be able to get anyone else, and we can't revert back to the way things used to be run. [see viewpoint on page 8.]

The incidents of vandalism that first sparked the committee's interest, however, were those in connection with amusement and vending machines. According to FSA Executive Director Susan Bernstein, who is also a committee member, "Some of the machines that International (the company that

provides machines to all quads except Tabler) brought on campus were just cannibalized." In total, over a dozen machines have been vandalized, and as a result, Bernstein explained, "They had to be moved to secure areas."

The problem created from moving video games out of open areas, according to Polity Treasurer Brian Kohn, who is also a Hendrix resident, "is that they are not as accessible as they should be." Kohn added that not all buildings had space in which to put the machines, and that all told, "We are losing out on a lot of revenue now with the machines closed up in closets."

While students have been very understanding about placing the machines in secured areas, Polity Executive Director Robin Rabii said college treasurers have been concerned with declining revenues. "When they're not in open areas, students can't play as much, and as a result they are losing a service, and

(continued on page 5)

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Vandalism

(continued from page 3)

the legislatures are losing money that could be pumped into programming," Rabii explained.

To turn the tide, the FSA committee intends to implement several programs and policies, as well as initiate new ones. The following is a partial list of changes that, "will be further discussed where necessary, and implemented with great haste," according to Ziller:

— Through the Department of Public Safety whose director and several other members attended the meeting, working with the students who comprise the Community Service Unit to patrol areas where machines are located. In addition, efforts will also be undertaken to bring in the help of numerous students who comprise the Polity Club Volunteer Resident Dorm Patrol. Mention was also made to use Public Safety's undercover teams to deter vandalism.

— Working with the judicial bodies throughout the university, who have also been in contact with the com-

mittee, and establishing as well as executing strict disciplinary procedures for persons caught vandalizing equipment.

— Establishing a several hundred dollar reward for those person who provide information that leads to the arrest and conviction of persons who vandalize machines.

— Alerting Residential Physical Plant personnel to vandalism problems, and using their help in conjunction with other groups to insure that there are always eyes and ears near the machines.

— Using peer pressure and public information laws to insure that wonton acts of vandalism do not go unnoticed.

In addition to these measures, Gary Matthews, Director of Residential Physical Plant, suggested that some positive feedback may be appropriate. "We spend over \$100,000 each year because of dormitory vandalism, and if that figure can be reduced, we might be able to establish incentive funds for the



press photo by Haluk Soykan

Chris Fairhall, FSA President

individual colleges," he said.

Committee member Susan Meyer, who is also a Resident Assistant in Kelly D, pointed out that vandalism and theft are also occurring outside the dormitories, and as a result those areas

will also be addressed in the fight against vandalism. "A lot of car tires have been slashed or stolen outside of Kelly Quad," she explained. "The problem is just not limited to the buildings."

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The Stony Brook Press is the University's weekly feature newspaper. We're dedicated to informing, investigating, and analyzing our complex community. Promoting progress and inciting debate. And having as much fun as we can while doing it.

The Press is pro-student. Editorially, we're not out to railroad anybody, but whether it's advocating improving financial aid or opposing new Residence Life regulations, the Press's goal is always the improvement of the educational and social system at SUNY Stony Brook.

In our news coverage, instead of merely telling you what happened yesterday, the Press looks deeper into things, and tries to find out why it happened. And what might happen tomorrow. Because of this, it's no coincidence that Press writers have

won the University's Buskin award for Excellence in Journalism the last two years running.

None of this is easy, but it is fun. Running around the University, covering concerts, climbing over linear accelerators, and staying up through the craziness of production nights requires commitment to do well, but the satisfaction of watching the newspaper roll of the presses on Thursdays makes it all worthwhile.

So if your idea of investigative journalism is tearing copy off an Associated Press machine, and handing it to the typesetter, then the Press is probably not for you.

But if you're interested in kicking ass, telling the truth, and having a great time, then the Press is the place for you.

And the Press wants you here. We meet every Monday night in room 042 of Old Biology, at 8:00 pm. Come on down.

SPRING CINEMA 1984



Committee on Cinematic Arts

Tuesday Flicks ● Concert Films

American Cinema ● COCA for Kids

Fill-in Films

New German Cinema

Tuesday Flicks

(January 31)

Eating Raoul (English)

Paul Bartel and Mary Woronov star in this satirical look at sex, greed and modern times. They play a married couple who come up with a great scheme to raise money to open their own restaurant. By advertising in newspapers they lure wealthy perverts into their apartment, hit them on the head with a frying pan, and steal their cash. Robert Belton plays Raoul, a psychopathic rip-off artist who stumbles onto the plan and demands a piece of the action.

(February 7)

Wrong Movement (German with subtitles)

A young man unsure about his future career as a writer sets out across Germany from Hamburg, meeting co-travellers and collecting experiences along the way, and coming to a decision when he reaches the Bavarian Alps. Screenplay by Peter Handke, with Hanna Schygulla, Rudiger Vogler and Nastasia Kinski.



(February 14)

Gregory's Girl (Scottish)

A sweet and tender romantic comedy about a young guy (Gordon John Sinclair) who learns about girls, love and growing up in Scotland. Directed by Bill Forsyth.



(February 21)

Moonlighting (Polish with English dubbed)

Gritty realistic slice of life which reveals human nature in a droll but precise observation as four Polish workmen, illegally working in London become trapped there after martial law is declared in Poland. Jeremy Irons' black-comic performance intensifies the ironies of the Cannes Film Festival winner.

(February 28)

Breathless (French with subtitles)

Goddard's 1962 classic film about a charming small-time French thief who falls in love with an aspiring American journalist. An outstanding original masterpiece, much better than the recent remake.

(March 6)

Ivan the Terrible, parts 1 and 2

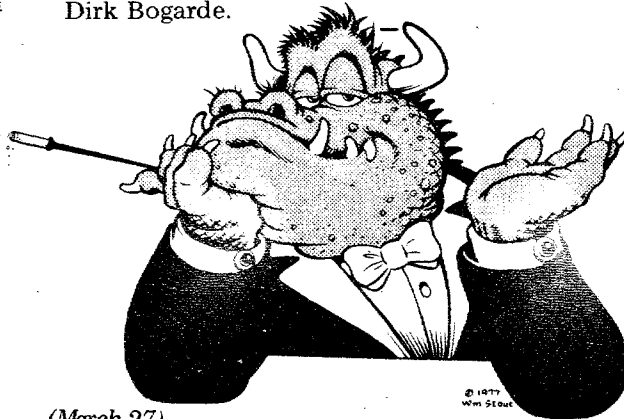
(Russian with subtitles)

Cinematic epic centering on Ivan Grozny, Czar of all Russia. His dream to unify Russia is hampered by the anger and indignation among the various foreign ambassadors and members of the upper class. Director Sergei Eisenstein intended each segment to be a complete story, but both films together present a concise, comprehensive examination of the personality of the great Russian leader.

(March 20)

Despair (Germany, English)*

In the Berlin of 1930, chocolate manufacturer Hermann Hermann's business and marriage go downhill, so he decides to try leading a double existence. An international production with a screenplay by Tom Stoppard from the novel by Vladimir Nabokov and starring Dirk Bogarde.



(March 27)

Allegro Non Troppo (Italy, English) 7 PM

Celebrated Italian animator Bruno Bozzetto blends live action and animation in this witty send-up of Disney's Fantasia. The film has a fresh new interpretation of classical music and opens up new doors in the art of animated cinema.

Fantastic Planet (Czech, English) 9 PM

Two races exist on the planet Ygami, the Draags, giant humanoid beings, and their "pets" the Oms, tiny humanoid beings that came from a distant planet. Plot deals with the Oms revolt against the Draags which comes to its conclusion on the Fantastic Planet.



(April 3)

Providence (France, English)

A famous novelist, suffering from a fatal illness, spends a terrible night hallucinating about the various members of his family, who he believes all hate him as much as they hate each other. As he drinks to ease his pain he twists this hatred into material for a new novel. With Ellen Burstyn, John Gielgud and David Warner.

(April 10)

Stevie (English)

Hugh Whitmore's outstanding film of his play about the late English poet Stevie Smith who died of a brain tumor in 1971. Glenda Jackson firmly establishes herself as a fine comic actress by delivering a superb performance in the title role. This gripping biography was directed by Robert Enders.



(April 17)

Danton (French with subtitles)*

In Paris, the French Revolution's leaders, with the backing of the angry mobs, set policies for the entire country. Danton is the passionate, vulgar, not entirely honest man of the people, a hugely popular leader of the Revolutionary left who becomes increasingly moderate as the Revolution adopts policies of extermination.

(April 24)

Seven Beauties (Italian with subtitles)

Lina Wertmuller directed this horrifying story of a small-time gangster whose moral conscience is constantly overcome by his driving instincts for survival. His efforts lead him from jail, to a mental hospital, to the army, and then to a concentration camp. Just when he thinks he's left the worst behind, he finds every new situation to be worse than the previous one.

(May 1)

Yol (Turkish with subtitles)

A neo-classic approach to the Turkish underclass. The society through the eyes of prisoners who are newly released. The film received a Golden Palm award in Cannes Film Festival in 1982. The director, Yilmaz Guney, is in exile because of the social approach he takes in his film.

(May 5)

Fanny and Alexander (Swedish, English)**
Fabulous 1983 film on every critic's ten best list. Sure to be an Oscar nominee.

**films at 7:00 and 10:15 PM.

All films in Union auditorium. Admission \$.50 students, \$1.00 non-students. All films at 7:00 and 9:00 PM except * films at 7:00 and 9:30 PM. Tickets available at the Union Box Office.

New German Cinema

(January 30)

Young Torless

The setting of this prize-winning first feature film by the director of *The Tin Drum* is a boy's boarding school not long before the end of the Austro-Hungarian Empire. Among other adolescent activities young Torless watches and takes part in is the sadistic mistreatment of a boy by his fellow schoolmates. Based on Robert Musil's novel, it is a study of the coming of age in a peer group engaged in micro-fascism.

(February 13)

Disorder and Early Sorrow

Set in the early 1920's, a period of economic and political and social upheavals, Professor Cornelius tries to come to grips with himself and his students, as well as his family. Based on the story by Thomas Mann.

(February 20)

Aguirre-The Wrath of God

On the quest for El Dorado, the legendary gold city of the Incas, a band of conquistadors makes it way through the Amazon jungle in 1560. As they encounter all sorts of adventures and impediments and their numbers diminish it becomes apparent that their leader, (Klaus Kinski), will reach his goal at any cost. Made in English.

(February 27)

Grete Minde

A lively young girl tries to break out of the constraints of a puritanical 17th century small town, but with violent consequences.

All films are at 7:00 and 9:00 except * at 7:00 and 9:30 in the Union Auditorium. Admission free.

(March 5)

Germany Pale Mother*

A WWII film from a new and different point of view: the private, subjective one of a young woman and her baby. The woman's fate resembles that of many German women who were young during the war, some our mothers and grandmothers, the story told by the baby grown-up.

(March 19)

Yesterday Girl

A Jewish girl who survived WWII tries to survive in post-war Germany, but getting caught stealing a jacket begins her series of troubles. She has no virtues, only faults, but her luck is so much worse than her faults are that we take her side. This film won nine prizes at the Venice festival in 1966.

(March 26)

Strong Ferdinand

In this satire former police chief Ferdinand, now the head of security at a large factory, has an unusual way of dealing with criminals. When the life of a factory director is threatened, Ferdinand investigates and uncovers some amazing facts about the boss.

(April 2)

Heart of Glass

The Bavarian inventor of Rubin glass dies without passing on the secret formula. In their frenzy to discover it, the villagers believe that the melted glass must contain the blood of a virgin. When a farmboy prophesizes the destruction of the glass factory, the villagers blame him. Herzog hypnotized the actors for this filming.

(April 9)

Headmaster Hofer*

Young Hofer is welcomed in the Alsacian village as teacher, but soon discovers that his pupils do physical labor all day and can only come to school, a goat stall, at night. Hofer tries to improve the situation and is forced out of the village. But his pupils carry on his ideas, proving that social change can be brought about by individuals.

(April 16)

The Conquest of the Citadel*

After a tragic car accident in Italy, a German writer stays in that country as a laborer. Among other new things he learns about is solidarity among workers, and with them he takes part in an explosive act of aggression against the upper class.

(April 23)

Stroszek

Ex-convict Bruno Stroszek; Eva, a prostitute hassled by pinups; and their friend, Clemens, decide to try their luck in the U.S. They settle in Wisconsin and all is well until Eva deserts them. A witty, captivating film displaying Herzog's penchant for showing unusual scenes and events.

(April 25 or May 2)

What I am are my Films

A film portrait of Werner Herzog in which he talks about his youth, travels, and events in his career, revealing "the unconditional radicality with which he researches the boundaries of life." Included are conversations, remarks during the filming of *Stroszek*, and excerpts from his films.

SAB Concert Films

(February 2)

Volunteer Jam*

Filmed before an enthusiastic capacity crowd at Middle Tennessee State University, this film is chock-full of the best foot-stomping boogie and blues ever. The first film of Southern Rock. With Charlie Daniels, Marshall Tucker and Dicky Betts.

(February 16)

Heartland Reggae

The incomparable Bob Marley leads his Wailers in this salute to the Caribbean's hottest Reggae artists.

(March 1)

CREAM

This classic "rock" group took the music world by storm and won a fantastic following. Then they stunned fans by suddenly breaking up. This is a film of the group's farewell appearance at London's Royal Albert Hall, which features some of their most famous numbers as well as back stage interviews with the members of the band.

(March 29)

Yellow Submarine

Pepperland is invaded by the dreaded Blue Meanies and it's up to the Beatles to defeat them with their music. The combination of

brilliant vibrant colors and the wonderful music makes this film a thoroughly enchanting experience. Also: rare Beatles cartoons will be shown before each show.



(April 12)

One Trick Pony

Composer-performer Paul Simon's fictional homage to the pop music era that erupted in the early 60's. He plays a down and out musician who is faced with several dilemmas: an antagonistic band, a love-hate relationship with his wife, and pressure from his recording agent to "get with it." As if it wasn't enough that Simon starred in the leading role and composed 11 songs, he also wrote the screenplay.



(April 26)

Concert for Kampuchea

One of the most exciting events in the history of rock 'n' roll is captured here with a truly outstanding array of superstars including: The Who, Elvis Costello, The Pretenders, and many more. They all performed for free at London's Odeon Theatre in December of 1979 at a U.N. request to aid the people of Kampuchea (formerly Cambodia).

All films in Union auditorium at 7:00 and 9:00 PM except * films at 7:00 and 9:30 PM. Tickets available at the Union Box Office. Admission \$.50 students, \$1.00 non-students.

(January 27 and 28)

TRADING PLACES (106 min.)

In order to settle a bet, con-man Eddie Murphy is given all the economic advantages of commodities broker Dan Aykroyd, while Aykroyd is put in Murphy's economic station. When they realize how they've been manipulated, they join forces and seek revenge.



(February 3)

BREAKER MORANT (107 min.)

During the Boer War in Africa, England court-martials three Australian soldiers for murdering P.O.W.'s, denying the Aussies were under British orders. A stunning legal defense exposes the hypocrisy of the trial. Directed by Edward Woodward.

(February 4)

THE GETTING OF WISDOM (100 min.)

Laura (Susannah Fowle), a young gifted artist is sent to a turn-of-the-century Victorian boarding school. Her struggle to win respect and friendship from her underclass peers is the core of this bittersweet coming-of-age story.

(February 10 and 11)

FLASHDANCE (96 min.)

Jennifer Beals portrays Alex, a welder at a scrap-metal plant who, in the words of Gene Kelly, "Got to dance." Music supervised by Phil Ramone.

(February 17)

KING OF COMEDY (105 min.)

Rupert Pupkin (Robert DeNiro) wants to be a famous comedian. To that end, he and his sidekick (Sandra Bernhard) kidnap T.V. star Jerry Langford (Jerry Lewis) and demand the ransom of the chance to perform a stand-up routine on Jerry's show. Directed by Martin Scorsese.



(February 18)

RAGING BULL (129 min.)

Robert DeNiro won an Oscar for his portrayal of middle-weight boxing champ Jake La Motta. La Motta's jealousy and his intense pursuit of the championship eventually causes his voluptuous young wife to leave him and his devoted brother to hate him. Directed by Martin Scorsese.

(February 24 and 25)

DEBBIE DOES DALLAS* (88 min.)

Seven high school cheerleaders need to raise money fast for a trip to Dallas. They form Teen Services Inc. dedicated to total customer satisfaction. Rated X.

(March 2 and 3)

UNDER FIRE (100 min.)

Nick Nolte is an American photographer covering the fighting in South America. "I don't take sides, I take pictures." Yet, both sides of the war in El Salvador use his pictures to their own ends.



(March 23)

STRANGE BREW (90 min.)

While trying to get more beer without money, Bob and Doug McKenzie stumble on the plan of the evil brewmaster (Max Von Sydow) to control the world through the fruit of the hopp.



(March 24)

THE MAN WITH TWO BRAINS (90 min.)

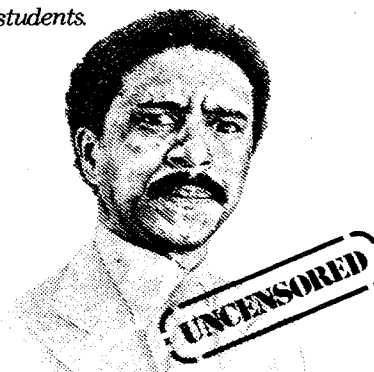
Steve Martin wants the perfect woman. Unfortunately, his favorite brain is trapped inside a glass jar. His solution is to find a more suitable body and move his favorite brain into it.

(March 30, 31, and April 1)

I-CON III

Long Island's biggest convention of science fiction, fact and fantasy. Author's, artists and screen personalities. Extensive film program includes: *Brainstorm*, *The Dead Zone*, and *It Came from Outer Space* (in 3-D).

Admission for all 3 days is \$5.00 students \$10.00 non-students



(April 6)

RICHARD PRYOR LIVE IN CONCERT

(78 min.) Perhaps the funniest concert film ever made. This is Pryor's first concert film with classic bits on snakes in the woods and pet monkeys.

(April 7)

RICHARD PRYOR HERE AND NOW

(94 min.) In this his latest film, Pryor delivers another brilliant onstage performance. He dives head first into the topical issues that are his trademark: racism, politics, unemployment, sex and drugs.

(April 13 and 14)

NEVER SAY NEVER AGAIN (130 min.)

Sean Connery is back in the role he waid he would never do again, with more car chasing, fighting and loving than ever before. This is Bond at his best with Klaus Maria Brandauer, Max Von Sydow, Barbara Carrera and Kim Basinger.



(April 20 and 21)

ZELIG (84 min.)

Woody Allen's latest effort is a parody of the documentary style. Leonard Zelig (Allen) wants desperately to be accepted, but he has so little self-confidence, he cannot. Therefore, he develops a chameleon-like ability that enables him to become the person he is with.

(April 27)

EASY MONEY (100 min.)

Rodney Dangerfield must give up all of his vices: gambling, booze, and broads, in order to inherit a king's ransom.

(April 28)

CADDYSHACK (100 min.)

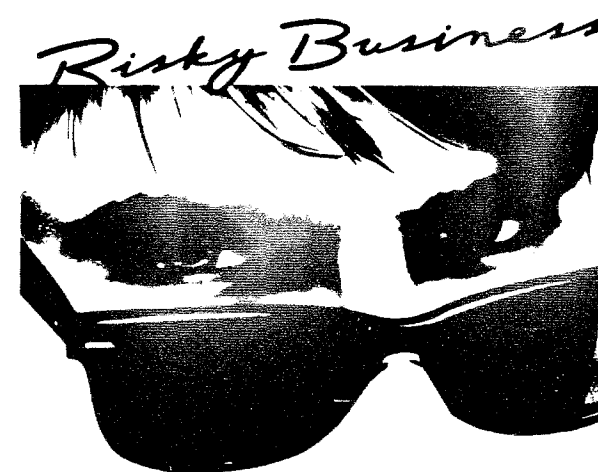
Michael O'Keefe is struggling with himself to decide whether to go to college or become a golf pro. Ted Knight is struggling with Rodney Dangerfield for control of the Bushwood Country Club, and Bill Murray is struggling with the gophers for control of the golf course.



(May 4 and 5)

THE BIG CHILL (104 min.)

Seven college friends are re-united by the suicide of a mutual friend and discover they've fallen away from the ideals of the 60's. Good acting and excellent music make this film a winner.



(May 11 and 12)

RISKY BUSINESS (96 min.)

"Sometimes you've got to say 'What the fuck'." Tom Cruise stars as a rich high school senior who falls in love with the prostitute he hires, drowns his Dad's car, turns his house into a brothel and gets into the college of his choice, the week his parents go on vacation.

HILLEL JACY FILMS

(February 8)

Peace Conflict (8 pm)

An introduction to the issues that revolve around settlements on the West Bank. The film explores the dream of Zionism and is a thoughtful study of the aspirations different people have for the State of Israel itself. Jews from Iraq and Israel are interviewed and explain differing opinions concerning the West Bank.

(February 22)

Ticket to Heaven (7 and 9 pm)*

The real-life story of a young man's seduction into a California religious cult. From "love-bombing" and nutritional deprivation to kidnapping and deprogramming, we experience David's (Nick Manusco) journey into a world of false, money-hungry messiahs.

(March 7)

Gentleman's Agreement (8 pm)*

A magazine writer encounters the reality of anti-Semitism when he pretends to be Jewish in order to gather material for an article. One of the first Hollywood films to attack anti-Semitism.



(March 21)

Sallah

This endearing story of an Oriental Jew's campaign against the bureaucracy of twentieth century civilization pokes fun at human inadequacies in a courageous way. Sallah is a man both humble and wily, who arrives with his wife and seven children in Israel in 1949. When he discovers that new life to be far from luxurious, he sets about correcting the situation in every way but working.



(April 11)

Madame Rosa (8 pm)*

Rosa is an aged Jewish former prostitute, who has survived the horrors of Auschwitz and now makes her living in Paris caring for the children of working prostitutes. The film deals in particular with her relationship and growing dependence on a 14 year old Arab boy whom she all-but adopts as her own child.

All films in Union Auditorium. Admission free except * admission \$.50 students, \$1.00 non-students. Tickets available at the Union Box Office until 4 pm Friday.

Science Fiction Forum Films

(February 15)

Zardoz

Man has evolved into an intellectually superior immortal but sterile being. Sean Connery is the Barisarik human who saves the world by uniting the two races.

(April 18)

Invasion of the Body Snatchers

Thrilling remake of the original horror flick in which living pods from outer space grab and clone individuals into walking zombies. Plan to take over the population of the world is challenged by the stars. Donald Sutherland, Brooke Adams, and Leonard Nimoy.

All films in Union auditorium at 7:00, 9:00 and 11:00 PM. Admission \$.50 students, \$1.00 non-students. Tickets available at the Union Box Office.

Fill - In Films



(February 1)

Breaking Away

Gripping story about an American teenager's obsession with bike racing. He finds total support from his friends, little from his girlfriend, and none from his parents. Action-packed race scenes include nasty Italian competitors and imported Italian music. Sponsored by the Stony Brook Cycling Club.

(February 29)

The Gray Fox

This highly stylized offbeat western tells the story of Bill Miner, "The Gentlemen Bandit," who in 1901, after serving a 33 year sentence in San Quentin, was released into the 20th century. After discovering that stagecoaches have vanished, he adapts to the new art of train robbing. Starring Richard Farnsworth.



(March 28)

Close Encounters of the Third Kind*

Steven Spielberg's dazzling film about people's experiences with extraterrestrials. Special Edition version with Richard Dreyfuss, Francois Truffaut, and Terri Garr. Sponsored by American Express.

(April 4)

The Sting*

George Ray Hill directed this rustic adventure set in Chicago during the depression era. Robert Redford plays an apprentice con-man to the king of cons Paul Newman. Together they set out to pull the big one on numbers racketeer Robert Shaw. Many Academy Awards including Best Picture. Sponsored by American Express.

All films in Union auditorium at 7:00 and 9:00 PM except * films at 7:00 and 9:30 PM. Tickets available at Union Box Office. Admission \$.50 students, \$1.00 non-students.

AMERICAN CINEMA

(January 26)

Theme: In the Southern Wilderness

Deliverance (109 min.) 7:00 pm. Four city men (Burt Reynolds, Jon Voight, Ned Beatty and Ronny Cox) take a canoe ride down the Caholawassee River. Their vacation turns into a nightmare when they realize that they don't belong in the southern wilderness and they are not wanted.

Southern Comfort 9:00 pm.

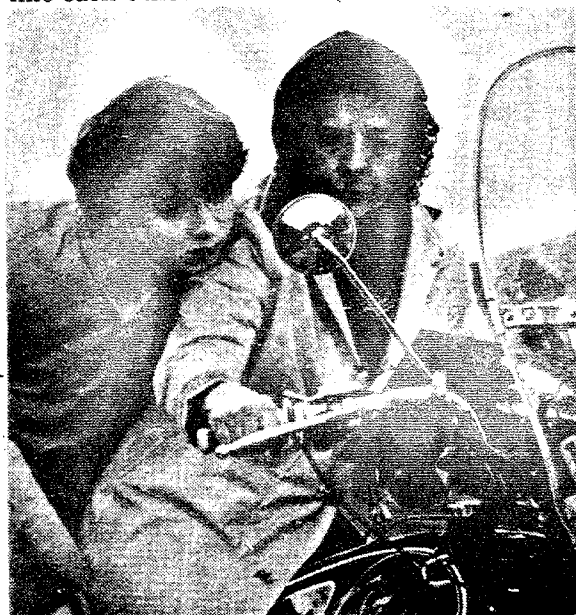
National Guard maneuvers in the Louisiana swamp triggers combat with Cajun natives. The Guard leader is killed immediately, leaving the others lost in the bayou without navigation or communication equipment.

(February 9)

Directed by Frank Capra

Mr. Deeds Goes to Town (118 min.) 7:00 pm. The first of the big social comedies of the 30's, Mr. Deeds Goes to Town demonstrates the victory of small town innocence and good intentions over big city greed and sophistication. Capra won an Academy Award for his superb direction. With Gary Cooper, Jean Arthur and Lionel Stander.

It Happened One Night (105 min.) 9:30 pm. Clark Gable and Claudette Colbert star in this Oscar-winning comedy. Colbert is a fugitive heiress who's father has put a price on her head. Cooper is a rebellious reporter determined to collect. Needless to say, they don't like each other much to begin with.



Harold and Maude 7:00 pm. Harold is a teenager with a death obsession. His greatest thrill is staging fake suicides for the benefit of his mother and the blind dates she brings him. Maude is an old lady with a love for life that she tries to pass on to him. A delightful black comedy.

Being There 9:00 pm. Peter Sellers stars as Chance the gardener who, after growing up with little more than his garden and his T.V. for company, is suddenly thrust into the world. He becomes a celebrated advisor to the President through his supposedly allegorical advice.

(March 8)

Swashbucklers

Cyrano de Bergerac 7:00 pm. Jose Ferrer stars as the quickest blade with the longest nose who writes the best poetry in France. Cyrano loves Roxane, but is convinced that he is too ugly for her. Christian loves Roxane but is convinced that he cannot speak well enough to win her. So Cyrano writes for Christian, hiding his true feelings.



The Adventures of Robin Hood (108 min.) 9:00 pm. The outlaw archer (Errol Flynn) foils the evil Prince John (Claude Rains) and duels the wicked Sir Guy of Gisbourne (Basil Rathbone) to win the hand of Maid Marion (Olivia de Havilland). The classic film of a classic legend.

(March 22)

Monopoly Night

The King of Marvin Gardens (103 min.) 7 pm. A rich and haunting slice of life film that illustrates the trials and sorrows inherent in winning the American Dream. Catching the sadness of a dream turned sour, Jack Nicholson plays a character unable to divert his brother's get-rich-quick schemes. With Bruce Dern.

Atlantic City (103 min.) 9:00 pm. A character study of transition focusing on small-time losers who have stayed too long and daytime dreamers just arriving.

(April 5)

Directed by Preston Sturges

The Palm Beach Story (88 min.) 7:00 pm. A hilarious screwball comedy about a woman who runs away from her husband and winds up with several wacky millionaires in Palm Beach.

Sullivan's Travels 9:00 pm. Successful director John L. Sullivan wants to produce a drama, but his studio wants a comedy. After roaming the country side, he sees his comedy in a different light. Sturges' masterpiece.

(April 19)

Starring Paul Newman

Cool Hand Luke (129 min.) 7:00 pm. Luke is a rebel, an independent loner. When he is imprisoned on a chain gang, his attitude irritates the gang's self-appointed leader. The tensions burst forth in a bloody battle between the two with Luke winning the leadership of the group. But still he must try to escape.

The Life and Times of Judge Roy Bean 9:30

Loosely based on the life of the Southwest's legendary hanging judge, this star-packed Western chronicle had critics raving endlessly when it was first released. John Huston directed this film which turned out to be one of the funniest Westerns ever made.

(May 3)

Written by Woody Allen

What's Up Tiger Lily? (84 min.) 7:00 pm. Woody Allen bought the rights to a Japanese spy thriller and rewrote the dialogue for the film. Now, the movie has Japanese Inspector Moskewitz attempting to secure the recipe for the world's greatest egg salad from the evil ruler who has stolen it.

Everything You Always Wanted To Know

About Sex But Were Afraid To Ask 9:00 pm. A series of scenes dealing with everything from a court jester attempting to open the royal chastity belt, to a giant breast that ravages the countryside, to an inside look at what happens when a man has sex.



(May 10)

Directed by Blake Edwards

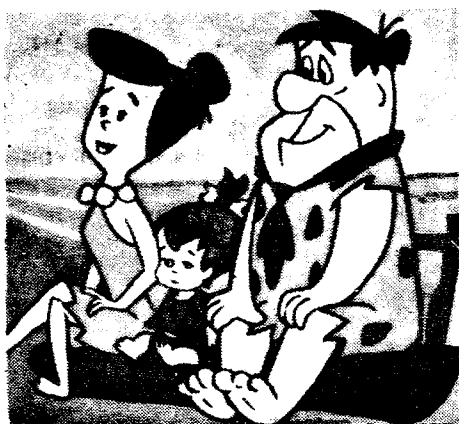
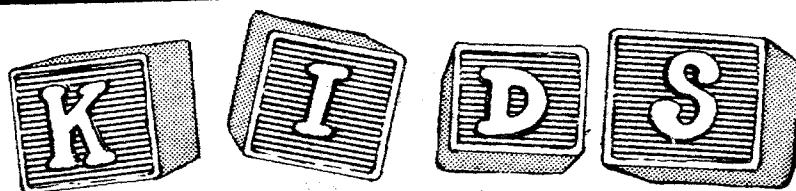
S.O.B. 7:00 pm. Top-grossing Hollywood producer Felix Farmer wants to reshoot a money-losing film as an erotic blockbuster, starring America's G-rated movie queen topless for the first time. With Richard Mulligan, Julie Andrews, Larry Hagman, and Robert Preston.

Victor/Victoria 9:30 pm. Set in Paris in the 1930's, Victor/Victoria tells the story of an unemployed singer (Julie Andrews) and the gay cabaret entertainer (Robert Preston) who transforms her into a female impersonator. That is, she is a woman pretending to be a man who pretends to be a woman.

All films in the Union Auditorium. Admission is \$0.50 for students and \$1.00 for non-students.



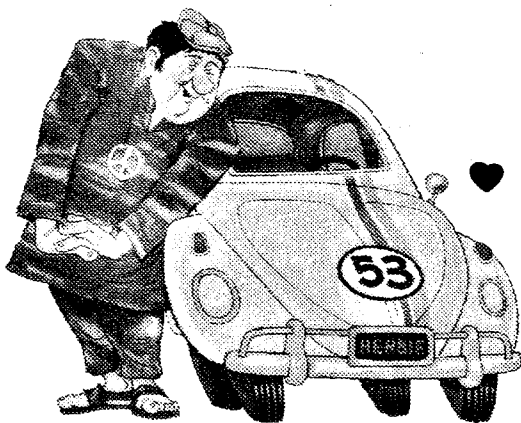
for



(February 5)

The Man Called Flintstone (87 min.)

Recruited by the government to impersonate his double, a top secret agent recovering from spy's occupational hazards, Fred Flintstone, his wife, the Rubbles and two children take off for Paris to tangle with the Green Goose.



(February 12)

The Love Bug (108 min.)

Herbie, a Volkswagen that thinks for himself, follows former pro race car driver Jim Douglas home. Douglas agrees to purchase the supposedly stolen car. This is the start of a series of zany racing antics and some match-making for Jim by Herbie.

(February 19)

The Point (75 min.)

Narrated by Dustin Hoffman, Songs by Harry Nilsson. In a land where everyone and everything is pointed, a little boy named Oblio is the sole exception; his head is round. He and his dog Arrow are exiled to the point-less forest. There they learn that it is not necessary to have points to have a point in life.



(February 26)

Snow White and the Seven Dwarves (83 min.)

"Mirror, mirror on the wall, who's the fairest of them all?" The Evil Queen, jealous of Snow White's beauty, tries in vain to get rid of the guileless young girl, but the dwarves protect her and the handsome prince saves her. A Walt Disney classic.

(March 4)

The Doberman Gang (87 min.)

A delightful film about an ex-Air Force dog trainer and six exceedingly intelligent Doberman's all innocently involved in an ingenious bank heist. The robbery goes without a hitch but the dogs have a surprise of their own.

(March 25)

20,000 Leagues under the Sea* (127 min.)

Jules Verne's imaginative tale of Captain Nemo, his submarine, and his passion for the destruction of mankind. The adventures that befall the crew and their captain are fabulous from beginning to end.

(April 8)

Bedknobs and Broomsticks* (118 min.)

Combine one amateur witch, three Cockney orphans and a con man who teaches magic and add some Disney animation. Then watch the excitement explode as five fearless adventurers rout the invaders during World War II.

(April 15)

Island of the Blue Dolphins (93 min.)

This excellent absorbing entertainment based on Scott O'Dell's award winning novel tells of an Indian girl who is stranded on an uninhabited island. Rediscovering her link with nature, she combats her loneliness by establishing a rapport with the wild life of the island.

(April 22)

My Friend Flica (90 min)

A disciplined West Point trained soldier turns rancher and tries to impart the same discipline in his son, Roddy McDowall, a youthful dreamer. Preston Foster faces his greatest disappointment when Roddy chooses a wild colt as his own horse. The boy and the colt overcome all sorts of obstructions before the boy's choice is absolved.

(April 29)

My Bodyguard (96 min)

What do you do when the school bully starts picking on you? You hire a bodyguard. But the relationship that develops between Chris Makepeace and his bodyguard goes far deeper than economics, and the revenge they achieve is exhilarating.

.....Union Box Office Hours.....

Monday-Friday
10:30 AM - 12:30 PM, 1:30 PM - 4:00 PM
Thursday 7-9 PM
Located in the Union Lobby

Written, Directed and Produced by
Michael Barrett
Daniel Hank
Christine Granger
Marcia Praiger
and Produced by the Stony Brook Press

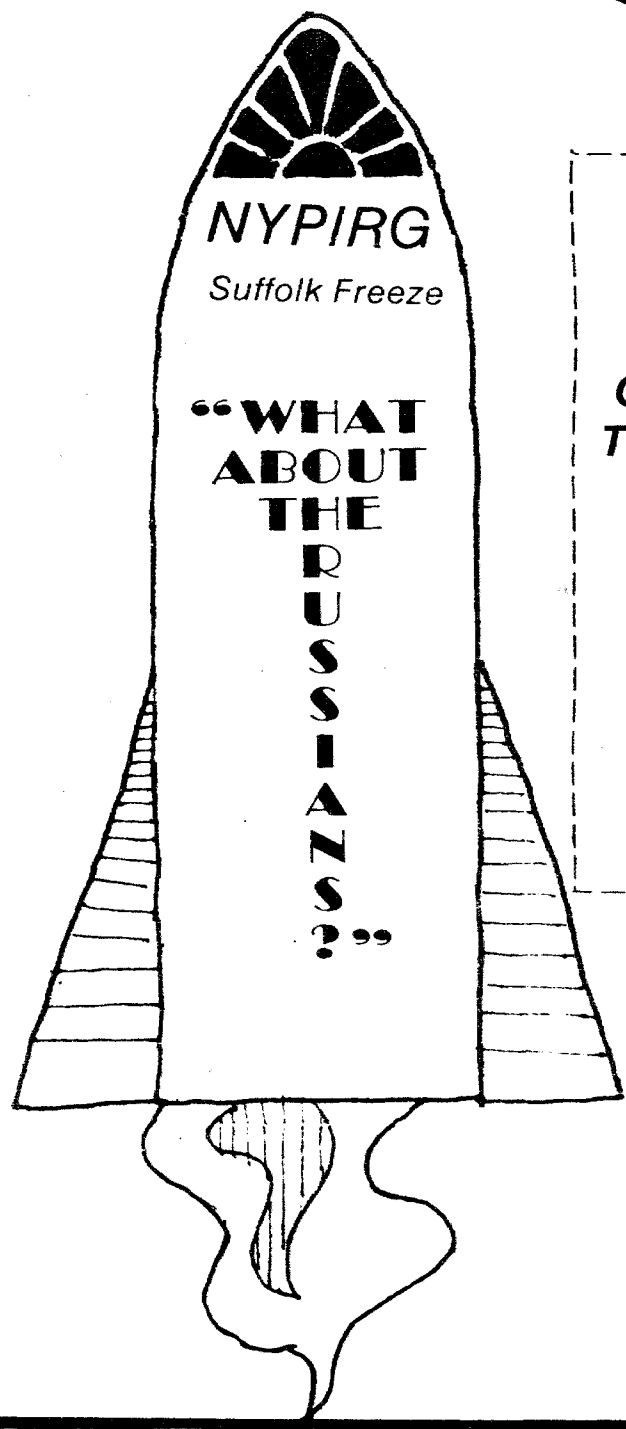
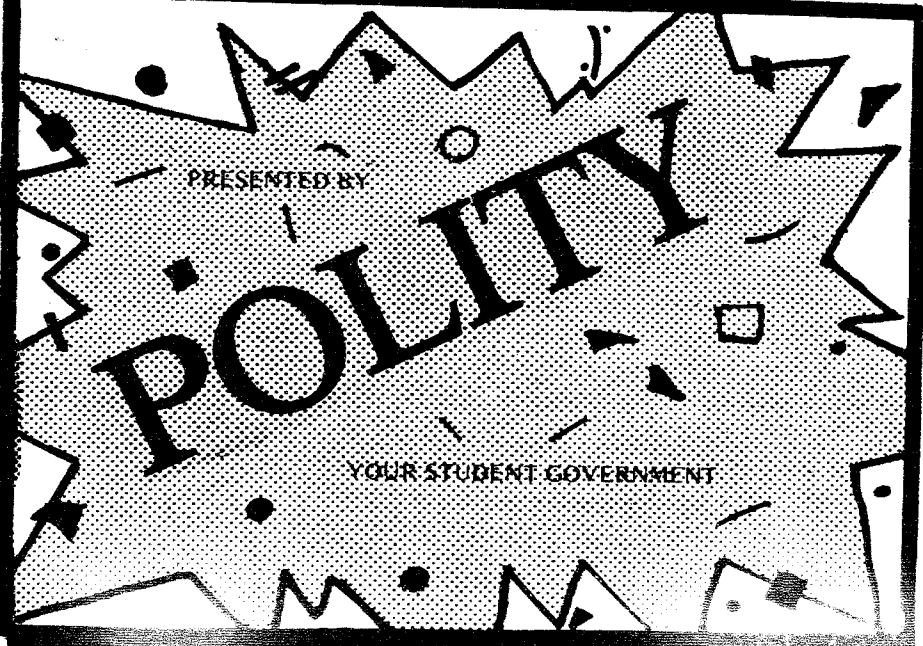
Anyone interested in film programming please call 245-7085

SDA

PSC Meeting
Thursday 1/26/84
-sign up now

**LAST CHANCE College, Club
 and Team Treasurer's
 Meeting**
 Today 7³⁰ pm Room 214 in
 the Union

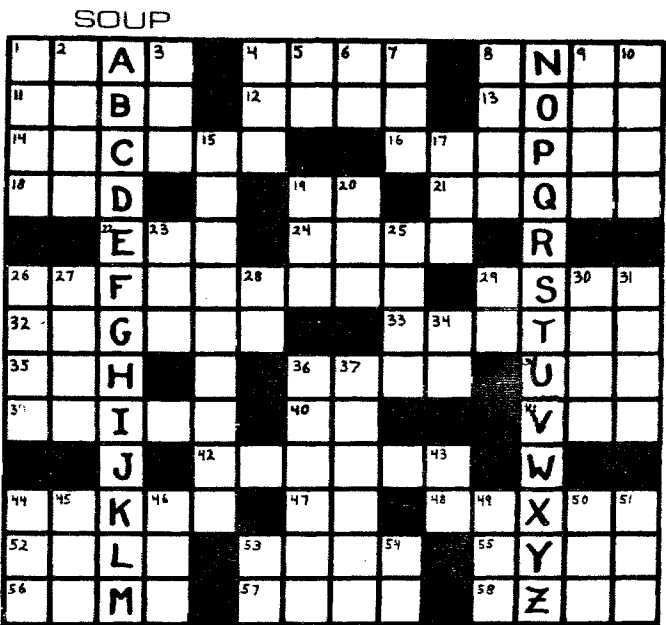
**To all College, Club and Team
 Treasurers:**
 The Polity Treasurer wishes to express his
 apologies to all who attended last night's
 Treasurer's meeting. There will be one to-
 night but due to my error it will not be man-
 ditory. Still, you are all to pick up a letter from
 me and a copy of the policies summary in
 Polity as soon as possible.



SANFORD
 GOTLIEB,
 DIRECTOR OF
**UNITED
 CAMPUSES
 TO PREVENT
 NUCLEAR
 WAR**

FRIDAY, 1/27
 2:30 PM
 IN UNION
 AUDITORIUM
 ADMISSION
 FREE.

Crossword by R. Gambol



ACROSS

- 1. GAB
- 4. SEVEN OF 'EM
- 8. COLLECTIONS
- 11. JACKET
- 12. ".....OTHERS"
- 13. TYPE OF TASTY TURTLE?
- 14. GAMING PARLOR
- 16. TASTE
- 18. INSANE
- 19. PREP.
- 21. LOSER'S HAT?
- 22. PRINTER'S MEASURES

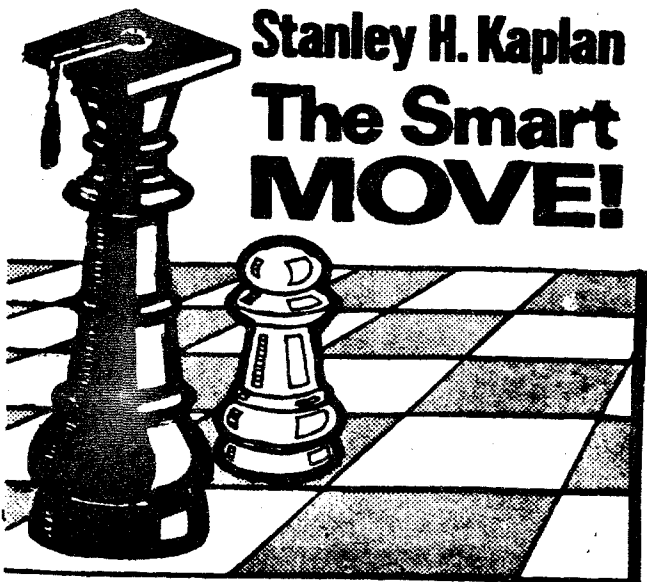
- 24. ODD
- 26. ASSOCIATE
- 29. WEST POINT
- 32. SQUEEZE
- 33. INFERNO TYPE
- 35. CINDER
- 36. WINTER-BALL
- 38. GOOD OL'
- 39. SWISS GIRL (CHILD'S FIC.)
- 40. A MOOM
- 41. TRUCK
- 42. WITH CALL, AN AUDITION
- 44. SCENEN
- 44. SCENE TRIES
- 47. SCALE PART
- 48. POISON
- 52. NIGHTBIRDS
- 53. DEMONSTRATION (SLANG)
- 55. WITH MITE, A BLAST
- 56. HEAT MEASURE (ABBR.)
- 57. MIDNIGHT SNACK INGREDIENT
- 58. KING

DOWN

- 1. STUDY
- 2. ETHNIC DANCE
- 3. MENU ITEM
- 4. SEEK COMPENSATION
- 5. PRINTER'S MEASURE
- 6. PREPOSITION
- 7. HELP!

- 8. ARMY NEED
- 9. LEGAL DEFENSE ORG.
- 10. SCREECH
- 15. READING DISABLED
- 17. TOOK IN
- 19. OF THE MONTH (COMB. FORM)
- 20. ADIPOSE FLESH
- 23. MASONER'S ACTION
- 25. PERFORM AGAIN
- 26. CRY OF DISCOVERY
- 27. JOIN
- 28. DESIRES, TO FREUD
- 29. LEAGUE OF NATIONS, FINAL FORM
- 30. PLATEAU
- 31. AS STRONG (2 WORDS)
- 34. DISAPPOINTED CRY
- 36. TEMPORARY GOVERNESS
- 37. "..... FOR THAT" (2 WORDS)
- 43. FRIENDLY VISITOR (FIC.)
- 44. CHILD
- 45. DUMBSTRUCKENNESS
- 46. 6TH SENSE
- 49. COMMERCE HQ (INIT.)
- 50. "..... MINUTE!" (2 WORDS)
- 51. OR NEGATIVE
- 53. PERFORM
- 54. BOND RATING

Answer
Next Week



PREPARATION FOR:

**APRIL
MCAT**

on the
STONY BROOK CAMPUS



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AT LAST...CLASSES AND TAPES ON CAMPUS!

THURSDAY
EVENINGS

THUR.	THUR.	THUR.	THUR.	THUR.	THUR.	SAT.	THUR.
2/28	2/29	3/8	3/22	3/29	4/5	4/6	4/12
6:00PM	6:00PM	6:00PM	6:00PM	6:00PM	6:00PM	6:00AM	6:00PM

*Session 1 only begins at 5:30 PM to assure ample time for registration.

WE RESERVE THE RIGHT TO CANCEL ANY CLASS IF THERE IS
NOT SUFFICIENT ENROLLMENT.

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Huntington — 421-2690
Roosevelt Field — 248-1134

Videos

How the State forced FSA's "Video Takeover"

by Chris Fairhall

If the State Legislature had not been so interested in quarters during 1981, policies regulating video and vending machines in Stony Brook dormitories would be very different today.

In the Fall of 1981, two members of the State Senate Higher Education Committee were visiting SUNY campuses, gathering information in connection with amusement and vending machines. Senators Gary Ackerman (D-Queens County) and Martin Solomon (D-Kings County) visited Stony Brook in early December, asking straight-forward, simple questions: what sort of procedures regulated the university's purchase of machines; what types of games were purchased, and how many were operating; how were sub-contractors monitored; and, to the most detail possible, how much revenue was generated from these machines?

It is difficult to pinpoint the precise reason why the Senators expressed an interest in amusement/vending machines. One possibility, however, was based upon the State's collecting significant tax revenues from video arcades. As there were, and are, more machines operating than just in those arcades, the state was missing out on tax revenues. And, if thousands of machines operated on state campuses, the legislators may have stumbled upon more than a lot of loose change. Another facet of video machines operating on SUNY campuses that may have sparked the Senators' curiosity was whether revenues were being funneled back into different administrative departments. If each college throughout SUNY was receiving, for example, \$50,000 from video revenues, then the Senators may have felt it appropriate to cut a couple of million dollars from SUNY's budget.

When the legislators asked their questions at Stony Brook, it does not seem too likely that they were pleased with the administration's answers. In the first place, the administration did not monitor machines except, on occasion, to count them. Efforts to register the machines with the administration had never proved successful, and different departments had different counts on what machines were where. The significance of this was that monies were changing hands at a state-run facility, and the State knew no more about it than that. There were also no mechanisms that would relieve the State of liability if someone was hurt or killed while using one of the machines. In regard to revenues, the State also could not have been too happy. Polity, the student government, collected revenues from the machines in an indirect manner, and had only started extensively monitoring machine revenues three months before the legislators visited campus. As for contracts and competitive bidding, the Senators were provided with one page agreements between individuals who owned the machines and the dormitory legislatures. This, however, was an improvement as there had been no contracts at all in past years.

Once again, Stony Brook looked silly in the eyes of the Legislature. In certain respects, however, there were a number of circumstances that exacerbated this particular situation. The nature of the state budget process is such that SUNY lobbies the State Legislature each February to restore cuts that an arm of the Governor's office makes in its budget request. Since they had visited in December, Senators Ackerman and Solomon would have fresh in their mind the fiasco they had just observed. In addition, John Marburger, the University's new President, was hired with the intent that he would oversee the clean-up of administrative foul-ups that had been prevalent throughout Stony Brook's history. Thus, unlike years gone by when problems had been identified and forgotten about, something was going to be done about this.

Consequently, the administration turned to the organization which would most logically run such operation: the Faculty Student Association. Char-



tered by the State as the university's auxiliary services corporation, the administration and/or monitoring of amusement/vending machines falls under FSA's purview. FSA previously did not involve itself with the machines because it had never been requested to do so before then. When the possibility of FSA's monitoring the machine was first broached in early 1982, my feeling, as an FSA Board member then, was that Polity would be better off performing this function.

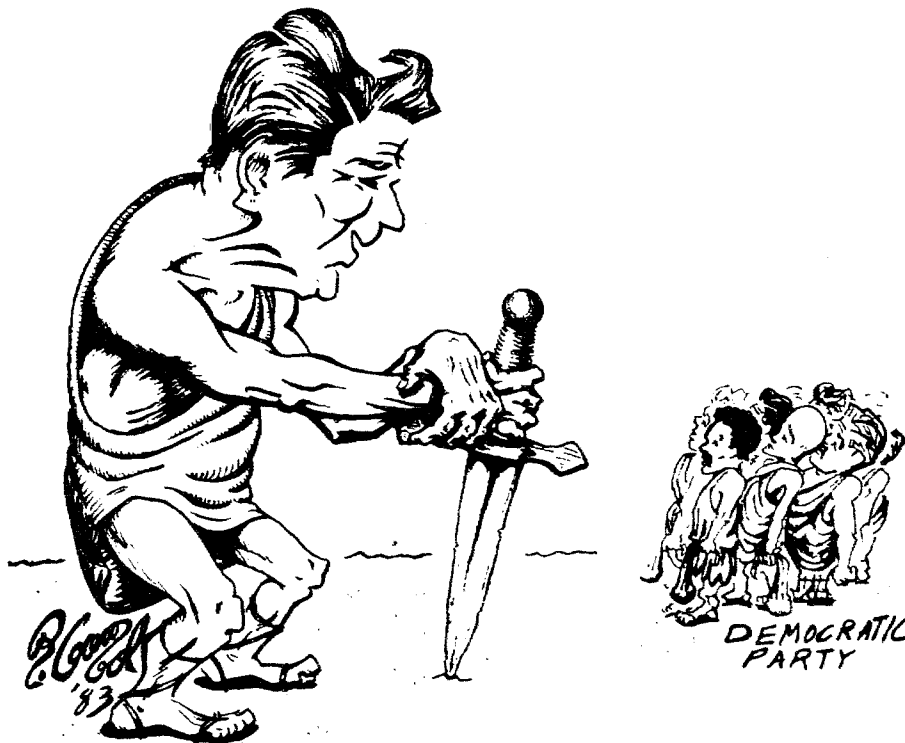
While there had been one member of the Polity Council who in 1981 strongly supported Polity administering the operation, he had resigned by 1982, and the student government decided to let FSA administer the operations. Thus, early in 1982, the first of several steps had to be taken to assign FSA administration of amusement/vending machines in the various resident halls.

Because Polity realized that students might lose their right to have video machines in the residence halls, last summer it helped to establish SOVA, a student-run video association which operates machines in Tabler Quad. While SOVA, along with International Vending, the company that FSA subcontracts to provide machines in the other quads, is hardly taking in enough revenues to meet expenses, the current concern that most worries FSA is vandalism. Eleven of International's machines have been vandalized, and as a result it was necessary to put their machines into secured areas in the various buildings. The major problem with this arrangement is that International may not feel that business is lucrative enough to stay at Stony Brook. Another problem with housing machines in secured areas, obviously, is that residents are not given a chance to use them whenever they want. In addition, the college legislatures are not making as much money as they possibly could.

In discussing the future of amusement/vending machines in the residence halls, it seems that their fate is contingent upon FSA, Polity, college legislatures and students devising ways to eliminate the vandalism which threatens their existence.

The author is FSA President

Press Pix



SO, WHICH OF YOU SLING-SWINGERS IS DAVID?

Up The Brook

by P. Gambel



COME TO THE

GRAND REOPENING

OF

TAPPA TAPPA

Stony Brook's
most popular video dance club

Coming Soon!

Funded by Polity

Roaches

(continued from page 20)

bacteria has been thoroughly poached.

Let me tell you a little about my job: The conveyor belt moves, and trays do the slow shuffle past me. I'm supposed to take the glasses and put them in a trough to empty them. While they're draining, I take the silverware and dump it in a brown bucket filled with presoak detergent. Then I take all the leftovers and dump them in a garbage can; talk about waste. I'm sure I dump about half than what goes in people's mouths. It seems like that, working at dumping trays for four hours.

Then I get trays from people who think they're cute and amusing. First off, the glasses are stuffed with napkins. I have to stop my flow and take the napkins out. The trays, unfortunately, don't stop. I put the glasses down, chick out the napkins, and catch up to the tray. Wonderful, ashes and three stubbed out cigarettes in the mashed potatoes. But I've already become hardened to that stunt. And a tray with an ice cream cone jammed into a cup of milk. Mixed entrées with cola poured all over it. A bowl of cereal with a salt shaker in it. One time, honestly, I got a plate that had a face on it! Two carrot sticks for eyes, garbonzas for a smile, and olive for a nose—all on a flattened out slab of lasagna. I wonder if this is a new form of art.



press photo by Scott Richter

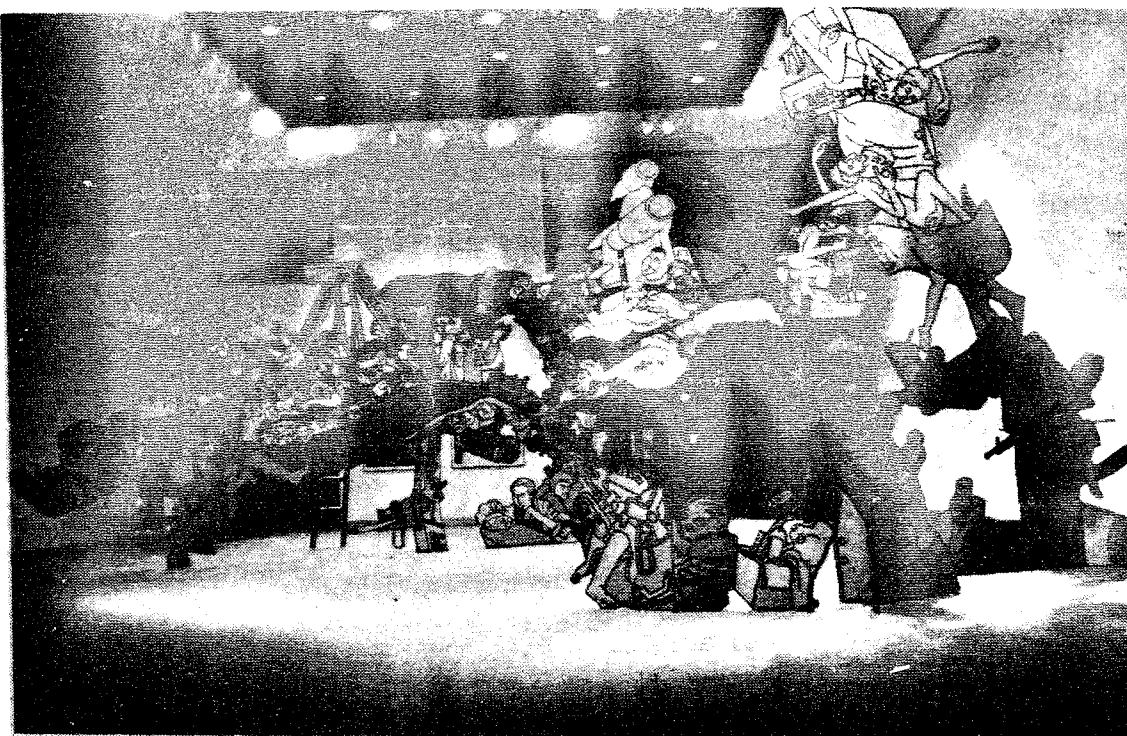
But I was talking of roaches. Would you believe that those slim-legged devils are one of the cleanest species of insects going? Neither would I.

While working at Daka (in a cafeteria I'd rather not betray) I first sampled one of the crawly buggers when lifting a sponge from the floor. The thing was hiding under the sponge, waving its antennae at me in sheer defiance, "Ha," it seemed to say, "you think you could escape me. There is no way to evade our group-minded assault." Then it stopped talking; I interrupted its life with the sole of my Nike. But as the day wore on, I noticed the bastards peeking at me constantly, always out of the corners of my eyes. One darted between the bosses feet, (he didn't notice much—the poor guy didn't notice much) another into a crevasse in a corner. They were there, and they had launched their assault.

It's funny but I never had the ickies for the roaches. Not until that one night in the dark of my room, when a gorgeous blonde was stroking my thigh and whispering maddening words into my ear. I felt a tickling sensation on my belly, running up towards my chest. I thought it was her fingers. I put my hand there to rest it on hers, but her hand wasn't there.

It was a roach.

Preview:



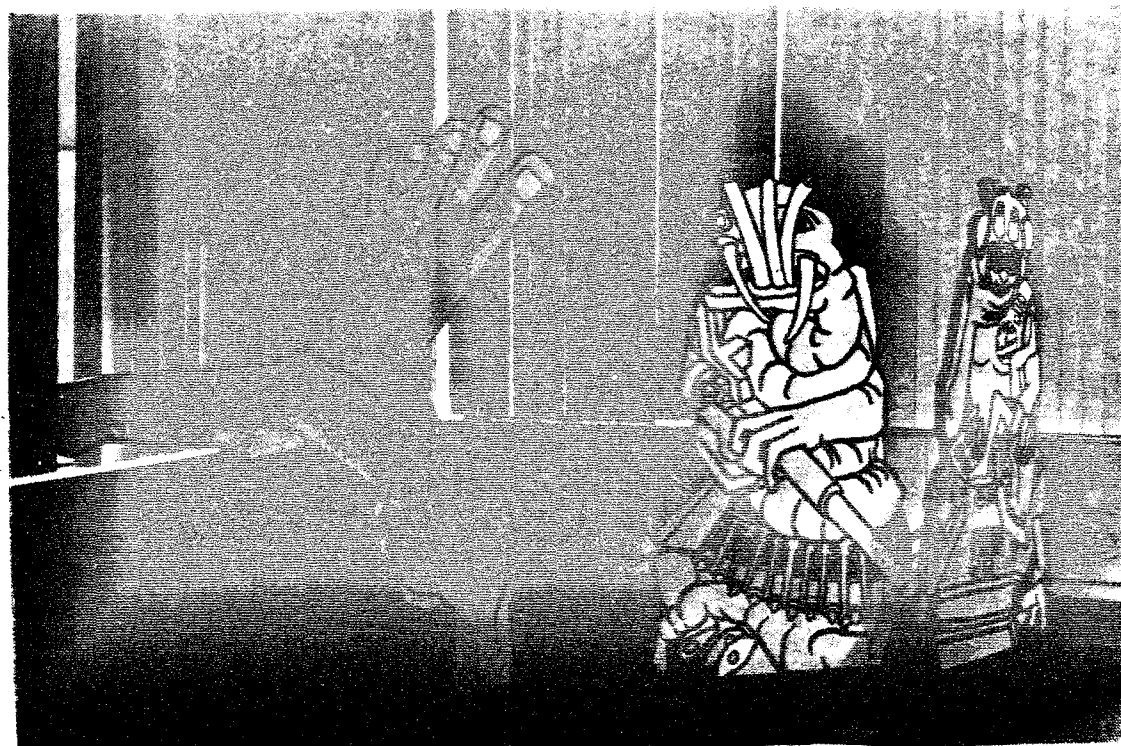
Bernard Apteckar's Art and Politics

will be on display at the

Fine Arts Center Gallery all

February.

Its quite worth a look



press photos by Haluk Soykan

Evil and Eastwood

Sudden Impact's Dirty Tactics

by Kathy Esseks

The media influences how we perceive reality. A familiar statement, but a true one, sadly enough. Advertisements, newspaper and magazine articles, TV shows, and movies subtly or not-so-subtly tell us how to dress, think, and behave. Sometimes the subliminal brainwashing sneaks in unnoticed, but sometimes the nasty little messages hit your conscious mind, making you all too aware of your shortcomings, in spite of good intentions. This is by way of saying that Clint Eastwood is back as Harry Callahan in *Sudden Impact*, the fourth in the Dirty Harry, white supremacist fantasy series.

Never having seen a Dirty Harry flick before, I walked into *Sudden Impact* one night when I was feeling particularly hostile and wanted to participate vicariously in the killing-off of bad guys. *Sudden Impact* delivered the copious shootings, but by the time the final credits rolled on the Eastwood directed film, the full import of the grisly tale had me feeling nauseous. The movie embodies a frighteningly representative sampling of reactionary ideals.

Dirty Harry Callahan is an "outlaw" cop, a San Francisco detective so devoted to the execution of justice that he has to resort to extra-legal methods in his battle against evil. The whole premise is that the current legal system is hopelessly inept at catching crooks, caters to the criminal element by presuming innocence, and returns murderers to the streets. Harry knows who and what is good and bad, but his instincts are frustrated by rule-worshipping bureaucrats, probably all Democrats, you can be sure, who look only at methods, not at results. Sometimes Harry has to take matters into his own hands, and the difference between good and evil is like night and day.

With a few exceptions, the distinction between the good, white people and the bad, black or Mexican people is strikingly apparent. True, Albert



Popwell as Harry's cop buddy, Horace, is a good black guy, but Horace doesn't get to do too much, doesn't initiate anything important, and succumbs to a slit throat. The really smart characters don't die, you know. The blatant racism isn't exactly surprising, but it's still depressing.

Now, in order for the hero to win, a villain has to lose. In order to reiterate the moral that crime doesn't pay, the bad guy must be killed. It's too bad that the ones who die tend to have darker skins than Harry, that renegade instrument of justice. But hey, just say that *Sudden Impact* is color-coded for

easy identification.

In an effort to give women the same treatment he gives minorities, Sondra Locke and Audrie J. Neenan also get the figurative shaft. Locke is Jennifer Spencer, a beautiful (for the love interest) artist whose tormented expressionistic paintings hint at some horrible past. Her devastating victimization by a group of ghoulish men is portrayed in graphic, nightmarish detail—nice, exploitative touch there. Although she initially is an active character, she becomes a passive victim once again, to be rescued by Harry in the climactic shootout. As Ray, a

boorish, crude bisexual who dies for her sins, Neenan is the only other female character of note. Thus, one woman is rendered impotent by her inherent feminine weakness and the other by her deviation from the "norm."

So, this is the number two movie in the nation, second in popularity only to *Terms of Endearment* (a Wonder Bread, Match-this-Emotion affair). *Sudden Impact* pits Clint Eastwood against a whole roster of bad guys: lawyers, judges, teenagers, the Mafia, blacks, and homosexuals. Number two in America. Think of that.

—The Third Estate: Viewpoint—

Daka Bugged?

by D. J. Zauner

Newspaper writing ain't easy. The first time I wrote on a paper my Editor told me to do a piece on any of the subjects that would hit home. This was high school; writing for a paper meant you were the elite. Now is college, and home is a dorm room. A writer here has to do a piece on a cockroach to be hitting home.

There's ample opportunity to hit home here at Stony Brook. Everywhere you look, there's cockroaches. Sure, you're never without a friend here. But these roaches are drawn here for one major reason. Food. These sumptuous meals your girlfriend cooks for you (or perhaps you're spineless enough to cook for her?) leave inevitable scraps which are irresistible to our friend from the Blattidae family. Anywhere there's

good food—or edible food for that matter, there's cockroaches.

There are no cockroaches in Daka cafeterias.

Well, that's what it first seemed like to me. I was a freshman those hundred long years ago, and I was on the meal plan. Only then it wasn't called Daka. It was called Lackmann. You might have seen the video game ad for Lackmann. You're this freshman running about campus, vomiting little yellow dots. Your goal is to grab the four antacid tablets found in the corners of the board. Kind of like Pac-man, only instead of Inky, Pinky and the other two, you have four Lackmann cooks chasing you about, trying to force-feed you.

Anyway, a freshman doesn't know any better, so I ate on meal plan—and enjoyed it. Yeah, I know what you're thinking, he must be sick—the ol' elevator doesn't reach the top floor. The first semester slipped away, and I just managed to pass. Back to home

cooking from ma, only it didn't have that 'steamed leftover' taste to it, and I realized that a major reason I wanted to come back to Stony Brook was the meal plan. I was going through withdrawal.

But all of this has nothing to do with the fact that there are roaches in Daka. There are roaches in the Daka cafeterias, only you don't see them parade out where you sit to eat. No, I had to get a job to find out where the roaches were. They were back in the kitchen, helping the cooks.

There I was, a plastic apron draped over my shoulders and a paper hat atop my head, poised over a conveyor belt which carried the trays from the dining room. Behind me is a steambelching, enormous dishwasher which eats dirty dishes at one end and excretes clean hot ones at the other. The fellow who takes the plates off the racks needs to wear gloves, they're so hot. And those plates are clean: every last

(continued on page 19)