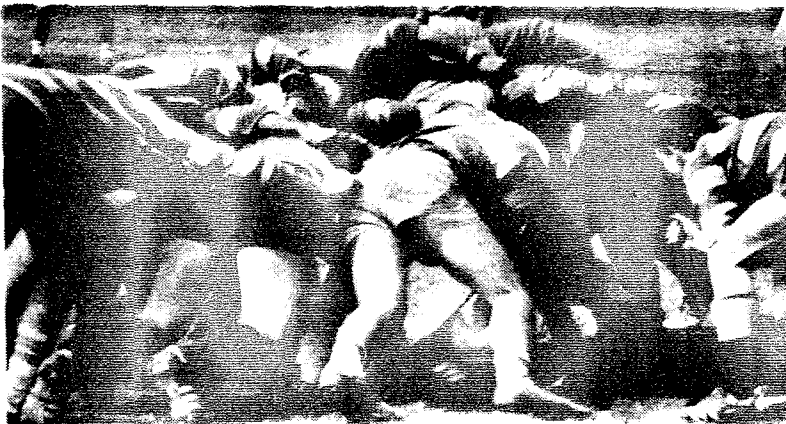


The
Stony
Brook

PRESS

Vol.5, No.30 ● University Community's Weekly Paper ● Thurs., July 26, 1984

Athletic Fee?



*SUNY Considers Another Line
on Your Bill*

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Troubles**

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SCOOP

SCOOP, the Student Cooperative, has been plagued by a number of financial problems over the last several years. While SCOOP is victim to a number of problems unique to operating within the State University system, many of its problems stem from a basic lack of imagination in meeting the needs of students.

SCOOP is a student-run not-for-profit corporation, and runs the Rainy Night House, SCOOP AV, the record store, the Hard Rock Cafe, and several other places. They employ approximately 200 students during the school year.

In some respects, SCOOP does act imaginatively in pursuing their own interest, and the interests of the students they serve. In protest against the state-imposed Utility Fee, which had been responsible for closing down SCOOP's Baby Joey's a year and a half ago, they put together a letter drive this spring that got a thousand letters to legislators against the fee.

But businesswise, SCOOP lacks a similar drive. Serving, as they do, the upwards of 30,000 people on campus during a typical school day, along with the 7,000 or so that stay here all night in the residence halls, SCOOP could easily expand their operations to provide both greater revenue to SCOOP and better serve the needs of students.

1. SCOOP should consider selling cases of beer out

of the Rainy Night House or other places. Students annually spent thousands, if not millions of dollars, buying beer at either the local beer distributor or at 7-11. It is inconvenient and expensive. Whether it's for drinking while lounging on the grass during warm weather, for nighttime consumption in a room or at a party, or for watching Sunday football games, SCOOP could easily take over the beer market, and keep that money from going off campus, while at the same time making life easier and less expensive for students.

2. The Rainy Night House was refurbished a year ago, but it still remains a case of unfulfilled potential.

The RNH should try to cater to morning customers more with breakfast specials similar to those that make so much money for off-campus places. Coffee, a muffin, and a New York Times for a dollar and a quarter could draw far more people than the current menu.

SCOOP should develop a way to eliminate the mind-numbingly long lines that exist at the Rainy Night House for several hours a day. An express line separate from the main line for people who want to purchase just buttered bagels or drinks would allow people to be able to grab a quick lunch, while not stopping those who want more complex orders.

When the Rainy Night House is crowded, it is not only ridiculously difficult to find a seat, it is difficult to get to one. Constantly, however the stage area lies empty, a giant, beached whale fighting the paying customers of the RNH for space. If SCOOP put some of the tables up on the stage, and brought in some more tables to fill the now-available space on the floor, people could relax comfortably while eating, as opposed to the current situation.

And once upon a time, the RNH was a nice place to sit and talk to one's friends. Now however, between the jukebox and the occasional bands, the sound is often so deafening that it is uncomfortable to stay there.

3. The coffee.

4. Finally, SCOOP has, in the last two years, demonstrated a phobia against running specials or advertisements that would bring in people who don't normally frequent SCOOP businesses. Consequently, the average student doesn't know about SCOOP as a corporation outside of the Rainy Night House, and has no particular reason to go downstairs in the Union once he or she gets tired of bagels.

If the Student Cooperative could tap the enormous market that is available to it, it could easily spring back from the financial difficulties that have beset it. If they don't, someone else should.

Ferraro and History

O.K. everybody, calm down. Sure, the selection of Geraldine Ferraro as the Democratic VP nominee is a historic thing, a great step for women, an important corner turned in the life of our country, and all that, but that's not enough.

Unless Reagan orders all first born children killed or imposes a huge tax on corporations sometime in October, Walter Mondale will have to offer the American people more than a chance at history in order to have a hope of winning the November elections. In the campaign, Reagan will project the same happy vision of an American future that he cleaned up on in 1980, but he will have his record of the last four years to answer to. If Mondale lets him, Reagan will have little difficulty passing off those years as ones of unheralded success for America, and will be re-elected in a landslide.

In order to have a chance of winning, Mondale/Ferraro must go beyond playing up to special inter-

ests, bad-mouthing Reagan, or hinting at "new ideas." Instead, they must convince a substantial number of Americans that the future they can deliver on will be fairer, safer, more peaceful and more prosperous than the one Reagan is leading us to, and explain, in clear terms, just how they will do that. They have to demonstrate, on their past records, that they can deal with the problems in this country that are currently just getting worse, while not undoing the positive things that have happened during the current Administration.

The fact that Ferraro is a woman will not do any of that. But if they can run a clean, future-oriented campaign, the Democrats, even if they don't win, will at least have made this campaign a legitimate debate on the way that this country is run, and that will be the most important thing to happen in this election year.

Thoughts From the Empty Keg



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Production: Egan Gerrity.

Office Manager: John Tom.

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Phone: 246-6832

Office:

Suite 020 Old Biology

S.U.N.Y. Stony Brook

Stony Brook, New York 11794-2790

Dorm Cooking

Once Upon a Time

Some things never change. While students get ready for 40% increases in their Dorm Cooking Fee this fall, we thought it would be enlightening to look at some of the promises made four years ago, when the fee was raised to \$50. The first piece is a memo from University Business Manager Paul Madonna to VP for Administration Carl Hanes, proposing the increase. The second is from the September, 1980, premier issue of "By Way of Mouth," "The monthly newsletter of the dorm cooking program." We don't know where the suite ovens for Roth, Tabler, and Kelly are, either.

To: Carl Hanes

From: Paul Madonna

Dormitory Cooking Fees

May 13, 1980

I am recommending to you for Cabinet approval an increase in the Dormitory Cooking fee from its present \$25.00 per semester to \$50.00 per semester for the fall, 1980 and spring, 1981 semesters. For the academic years 1981/2 and 1982/3, I am recommending a fee of \$55.00 per semester. For the academic years 1983/4, I am recommending a fee of \$60.00 per semester.

Since its inception in 1972, the Dorm Cooking Program fee has been \$25.00 per semester. The Program has not been able to meet its goals and expectations. There is still remaining \$485,000 of new equipment and rehabilitation work to be done for the Program to meet these goals and expectations.

The equipment that is required includes seventy-one (71) stoves to be purchased for installation throughout all six quads. It should be noted that there are no stoves in Roth, Tabler, and Kelly; the residents have used hot plates in their suites. The other equipment expenditure is for tables, chairs and curtains in these 87 lounges. At this time, there are 57 dishwashers in storage awaiting rehab installations in Roth, Tabler and Kelly.

The rehab expenditures are for the electrical wiring for the ovens and dishwashers and the plumbing for the dishwashers.

It is my opinion that to continue the Dormitory Cooking Program without having the resources to provide the facilities for the Program will constantly escalate the problems and frustrations that are now a part of the Program. There is simply not enough equipment to service the residents' needs and justified expectations.

The Dormitory Cooking Program is a good program that is desired by the majority of the residents. Approximately two out of every three residents

chooses the Dormitory Cooking Program instead of the meal plan. In a recent survey, 81% of the students indicated that the facilities were inadequate.

In conclusion, I recommend the adoption of this fee increase as the only realistic alternative to the operation of the Dormitory Cooking Program.

Why the increase in dorm cooking fees?

The first question you may have in mind is why the Dorm Cooking fee was raised from \$25 to \$50 per semester. This was necessary for several reasons, all with the goal of making your meal times — from preparation to dining — more pleasant.

With the old fee structure, we were not able to install the stoves and dishwashers necessary to fully equip all the areas with adequate cooking facilities. The Dorm Cooking Program includes 77 end hall cooking lounges in G, H and Stage XII Quads, and 508 suite cooking areas in Roth, Tabler and Kelly Quads. The increase in fee will allow us to spend nearly \$500,000 immediately to complete the purchase of equipment. Additionally, since the Dorm Cooking Program must be entirely self-supporting, we have hired more cleaning personnel to clean the entire end hall cooking lounge. Previously, the Dorm Cooking staff only cleaned the appliances. The actual work and installations will be as follows pending approval schedules by the SUNY Central Administration and by the State purchasing division. All projects are expected to be completed August 1981.

1. Roth, Tabler, Kelly Quad dishwashers: Begin late fall 1980.
2. Stage XII additional kitchens: Begin late fall.
3. G and H Quads adjoining wings stove installation: Begin late fall.
4. Roth, Tabler and Kelly Quad stoves in each suite: Begin late fall.

Within the next few weeks, we expect delivery of additional tables and chairs and waste receptacles with covers for all end hall cooking lounges.

We are also allotting \$100 each semester to every end hall cooking lounge in G, H and Stage XII Quads. At the end of each semester, the money will be spent to enrich the lounge as determined by the users of that lounge. However, if there is any vandalism that needs to be repaired, the \$100 will be used first to make the necessary repairs.

Our sole purpose in maintaining the Dorm Cooking Program is to give you the facilities that allow you to prepare your own well-balanced meals within the dormitories. We want to work closely with all of you to attain this goal. We welcome anyone's suggestions for further improvement of the program.

We are asking your cooperation and assistance in telling us how you feel about the Dorm Cooking Program. But we are also asking you to cooperate with us and, most importantly, with your neighbors, in the use and maintenance of these facilities. We especially ask you not to leave your dirty dishes lying about the end hall cooking.

We hope this coming year at Stony Brook is a productive and enjoyable year for you. We will do our best to make your cooking enjoyable.

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Hey, wait a minute . . .

Paying the Price

SUNY Considers an Athletic Fee

Prior to 1967, intercollegiate and intramural athletics at SUNY were funded by a mixture of state funding and student association activity fee contributions. The state provided facilities, coaches salaries and benefits. Students provided money for equipment, travel, meals and fees.

In 1967, after reaching an agreement with the Division of the Budget for full state funding of athletics, the SUNY Board of Trustees passed a resolution which prohibited student associations from providing any funding for athletics. The Trustees passed a resolution which banned non-need based athletic grants-in-aid. The required state funds for full athletic funding were never placed in the State University budget. Despite the Trustee resolution which made student contributions improper, every student association with SUNY continued to fund athletics. When it became obvious that the state would not fully fund athletics and that students would, the Board of Trustees re-amended the activity fee guidelines in 1973 to allow student associations athletic funding to supplement services provided by the state. This practice continues today.

Recently, some SUNY administrators, athletic directors and some legislators have proposed to change the way athletics have been funded at the State University. They support the establishment of a mandatory student fee for athletics under administrative control. They argue that this fee would allow a more stable funding base for athletics and would bring SUNY athletic funding into compliance with an obscure NCAA regulation. Additionally, many of these same individuals are supporting a proposal that would allow non-need based grants-in-aid in order to attract quality athletes to SUNY. In order to understand the context of improvement of athletics at SUNY it is important to first examine the National Collegiate Athletic Association (NCAA).

The National Collegiate Athletic Association (NCAA) is a voluntary organization established and dominated by athletic directors from member campuses. It regulates and sponsors intercollegiate competition and post-season tournament play in many sports for men and women from small, medium and large institutions. It also encourages its members to conform to hundreds of regulations concerning eligibility, rules of play, scholarship and athletic records. As an organization of athletic directors, the NCAA establishes regulations which may have the effect of continuing athletic director predominance over all areas that may affect athletics.

The NCAA is a voluntary association. But it is only voluntary in the sense that colleges and universities are not mandated to join in order to compete in intercollegiate athletics. However, there exist incentives, and in some cases pressure, to compete in the NCAA. Increasingly, competition in the NCAA leads to free publicity prestige and money for successful programs. Many campuses, faced with low recruitment budgets eye NCAA sports as a chance to increase campus status and visibility. Due to this attraction the NCAA holds for colleges and universities, it maintains a virtual monopoly on national competitive sports. This forces many colleges and universities to choose between individual standards of institutional quality and compliance with outside control. The lure of economic gains and prestige have forced many institutions to forfeit their unique and sometimes superior athletic systems for profit.

The NCAA is not a harmonious organization. There is a constant bickering inside and outside the organization over its exclusive rights of enforcement, its monopolistic control of television (and other outside revenue sources) and its rules and regulations. At any given time, the NCAA sues and is sued by dozens of its member institutions, athletes and



associates over a variety of issues. A small example of the NCAA's litigation problems include:

- (1) Sixty-three major football universities are suing the NCAA over the NCAA's claim to control all college football television rights.
- (2) Wake Forest is suing the NCAA over their authority to reinterpret player eligibility rules.
- (3) The University of Nevada is in court with the NCAA over the organization's right to discipline university staff for alleged violations of NCAA rules.
- (4) At the same time that the NCAA is being challenged in the courts over its authority over member institutions, scandals related to college sports are increasingly reported. For example, two-thirds of the young NCAA basketball stars selected in the recent NBA draft have yet to graduate from college.
- (5) While they may sign big contracts and become financially successful, their educational status may very likely be shared by their fellow college teammates who do not share their rosy future. In fact, reports of illiterate college athletes in the NCAA system are increasingly reported.
- (6) Scandals over bribes for athletes to attend particular NCAA members institutions,
- (7) gambling over NCAA sports, and
- (8) mismanagement of funds are everyday occurrences.

Many campuses ignore NCAA regulations that do not have a direct bearing on intercollegiate athletics. For example, constitution 3-2(a) requires that member institutions who fund athletics with the support of student fees, establish an athletic board of control that is under administrative control. In a recent athletic survey of New York State colleges, at least twelve institutions other than SUNY did not comply with that rule. Many believe the reason that there are so many problems within the NCAA is that the organization is not accountable to its member institutions. Recently, when a move was made to establish college president control over the NCAA, the move was narrowly defeated.

Until there is more accountability within the NCAA, campuses will continue to dispute rules and in many cases will continue a current national practice of selective non-compliance.

As explained earlier, students have always willingly and generously supported both intercollegiate and intramural athletics at SUNY. Currently, an average of \$25 per student is allotted for athletics from student activity fees. SUNY's student supported intramural programs boast almost a 100% involvement rate.

Standards have a very real interest in maintaining quality intercollegiate programs. In fact, student association allocations to athletics have increased at an average rate of 57% since 1979-80. The statewide inflation rate for the same period of time was 35%. Student support has not only kept pace with inflation, but has vastly exceeded it. Student association allocations to athletics have also far outstripped state purpose allocations to the SUNY budget, 57% to 17% since 1979-80. Students also support the state share of athletics at a level greater than ever before. In 1979-80, of every state dollar that went to fund the state share of SUNY athletics, approximately 14 cents actually came from student tuition and fees. In 1983-84, for every dollar that went to fund that state share of athletics, approximately 30 cents came from student tuition and fees. Consequently, SUNY students support athletics to a degree greater than ever before. So why establish a new fee under administrative control?

A new fee could be used by some campus administrators to partially fund NCAA Division I Athletics and could also free SUNY athletics directors from having to request money from students. The fee would not be the panacea it seems. First, the new fee money would likely eventually fall under Division of the Budget Control. This would mean time consuming pre-audit, post-audit and approval procedures. It would also require long-term planning and specificity that is generally not required by students. Also, if a separate fee for athletics is established, many items that are currently state-funded may be switched into athletic fee budget line items. Currently, students could increase their allocation to athletics to any level allowed by the Chancellor of the State University.

Currently, the NCAA, an organization of athletic directors, requires that all funds used for athletics be under administrative control. This is a rule that has been disregarded by SUNY for over 30 years. The NCAA has been "unofficially" notified of SUNY's

Athletic Fee

non-compliance at least twice in the last 10 years. At no time has the NCAA attempted to enforce this rule. Also, many other New York State institutions do not comply with the administrative control regulations. They all administer quality athletic programs that are integrated in a total system of higher education. If the NCAA has not requested SUNY compliance and several other institutions do not comply, why change a system that works?

SUNY has established a quality, intercollegiate athletic program. Many SUNY colleges are NCAA champions in sports ranging from basketball to soccer. Further, SUNY has avoided the corruption and legal problems involved in NCAA sports on a larger scale largely because of student involvement. New York and the State University have developed a system of funding athletics that maximizes involvement, limits corruption and best supplements a quality education. In addition, SUNY women's sports have been increasingly supported at a rate that exceeds many other states on a percentage basis. Other NCAA institutions with other systems of athletic decision-making do not share SUNY's success in this area.

New York State public policy has always been to provide college aid on the basis of need. The Tuition Assistance Program (TAP), the largest state funded financial aid program in the nation, was established based on this principle. To allow non-need based athletic scholarships is antithetical to the principles

of opportunity and equality. Non-need based grants-in-aid create two classes of student. They provide a premium for athletic achievement that over balances the other equally important components of collegiate life. Allowing non-need based athletic scholarships opens the door for abuse, open bidding for athletes, corruption and will limit student's opportunities to change interests and experiment while in the university. It has never been the policy of the State University to give money to those who do not need it. The State University exists to provide access based on ability and to provide a quality education for all. To provide scholarships without demonstrated need cheats all who believe in the concept of access to a quality public education.

Many campus presidents have requested autonomy over decisions concerning acceptable levels of athletic funding, control of athletic funds and whether to issue athletic grants-in-aid. This position is supported by the Office of Employee Relations and Educational Services. In taking this position they imply there is no good reason to centrally decide issues concerning expansion of sports programs, control and use of student contributions to athletics and awarding of non-need based athletic grants-in-aid.

This might be true if we could assume: 1) that individual campus decisions concerning athletics will have no discernable negative economic or fiscal planning impact on other units within the SUNY

system and 2) that individual campus decisions concerning athletics will not jeopardize the reputation, quality or mission of the State University. Unfortunately this is not the case.

As illustrated in the SUNY Staff Position Paper II, upgrading athletics on a campus will create a host of institutional challenges, many of which will originate outside of the State University and campus in question. How will new staff lines be funded? How will new or upgraded facilities be fit under the SUNY Construction Cap? The University is funded as a whole. Priorities of budgeting and planning for expansion must be considered in the context of an entire University. Although flexibility is a fine concept, it should not be applied to situations that need to be organized on a system wide basis.

The current athletic funding/scholarship regulations of the State University provide for maximum student involvement in decisions concerning the level of funding for athletics. They also maximize student involvement in intercollegiate and intramural athletics, as well as women's sports. SUNY is not strapped by charges of educational and recruitment abuses and offers quality athletic programming at a fraction of the cost of big time sports factories. It is a system that has worked well and requires no modification.

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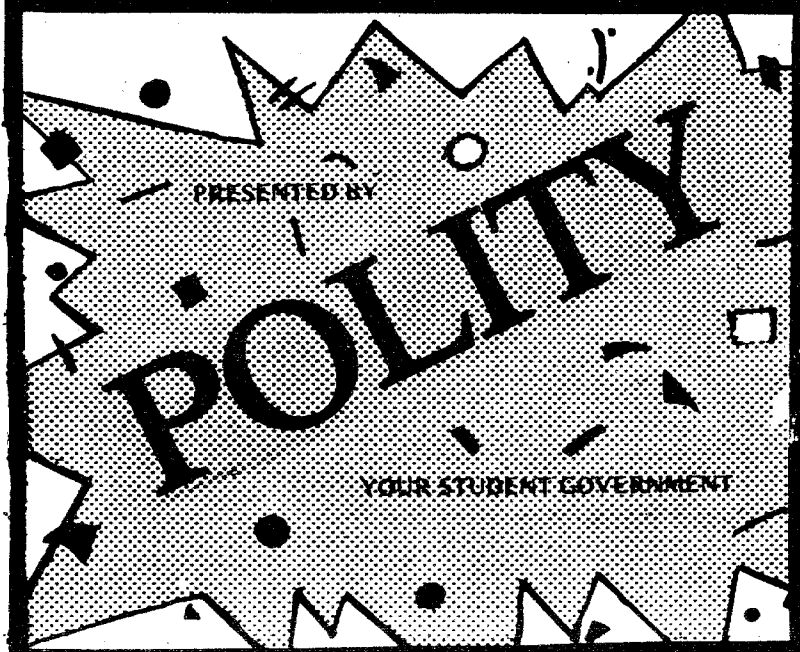
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Report from the Barricades

by Mitchel Cohn, of the
Red Balloon Collective

[June 4, 1984: Rock Island, Illinois]

The helicopters circled overhead, co-ordinating police and troop movements. 9,000 civilian employees at the Rock Island Arsenal had been ordered by their overseers to get in to work by any means necessary. The machine guns some of them made at the arsenal were to be shipped directly to El Salvador—at least those that were not strapped to the soldiers guarding the arsenal itself!

Project Disarm—a coalition of left-wing activists and small groups—vowed to shut down the arsenal by non-violent (if highly creative) means, for as long as possible, to challenge the U.S. government's policies in Central America, and to take direct action to save people's lives. Yet, ironically, most of the so-called "peace" groups in the Illinois-Iowa area refused to endorse this action, and some denounced it. Still that old song and dance about their "credibility"! Still that manipulation, trying to steer the "average person" (who generally knows better), into the slaughterhouse of electoral politics! Here we were, zooming in from eight different states to throw our bodies against the gears of the U.S. war machine, only to hear the old, tired, established "progressives" prattle: "How dare these 'adventurists' threaten the whole world wide peace process! It's hard enough tricking people into voting for Mondale as it is!"

But the Disarm Now Action group (DNA) had done an amazing amount of grassroots work in sponsoring this action, which was one of the reasons I and three other compatriots from the Red Balloon Collective decided to trek out to Iowa from New York. We wanted to help develop alternative and more effective means than the New York-type of civil disobedient actions, in order to physically stop U.S. weapons from going into the hands of the butchers in El Salvador. In hindsight, we ended up participating fully in what proved to be one of the most powerful anti-war actions in recent years.

As I said, DNA had done an amazing amount of solid work. The four towns around the arsenal had been canvassed over and over again. Everybody in the area knew about the action and, more important, about the issues the Left was trying to bring up. Full-time organizers had set up a Project Disarm office in Moline Illinois for over a month. Every day, teams of volunteers went out to leaflet churches, put up posters, and go door to door, discussing with working class families what was happening to their lives, and the role of the military, the millions of dollars flowing into the arsenal while the farms and factories around it—in Davenport, in Moline, and in the other towns and cities along the Mississippi River—were going bankrupt and closing down, and thousands of workers had been laid off.

In New York City, the civil disobedient actions seem to be dominated by a sort of moralistic, self-righteous set of politics, that demand that workers give up their jobs in the war plants and take the moral stand—at a time when the movement is not strong enough to sustain such decisions, and support the families of those they tell to quit. In the Mid-West, however, just the opposite occurred. DNA did not make the mistake of demanding that workers quit their jobs in the arsenal, although occasionally somebody would, like John Volpe. Until a year ago, John had worked at the arsenal. Strongly influenced by the American Bishop's letter to the Vatican, he quit his job and went on to become a leader, along with Margaret Volpe, in the religious end of the peace movement.

But DNA realized that everyone could not—and perhaps should not—do this. "We're workers too, there's lots you can do on the job to hurt the capacity to murder people in El Salvador, and to plant mines around the coasts of Nicaragua," DNA organizers stressed. Everyone who planned to participate in the

action took part in a Direct Action training workshop, which emphasized the class nature of what was happening in the area, in El Salvador, and in the U.S. Unlike those in New York City and elsewhere who would make the mistake of blocking workers from leaving their jobs in the buildings being blockaded, and who would make minimal effort to explain to workers ahead of time what was happening and what they, as workers could do, the DNA folks had a much more class-conscious approach to "who are the makers of history", and who will be the agency of societal transformation. They refused to see the workers, even those working in the arms factory, as "the enemy", and made enormous efforts to reach them for months prior to the action itself. The action, then, became but one important moment in a larger organizing effort, rather than the organizing effort for the action and the media. For us in Freeze & Scream and in Red Balloon, this represented a crucial breakthrough in how actions should be organized, and how to build the direct action movement to seize back our lives.

From 2:30 a.m. until 7 a.m., our affinity group—which had merged with one of the DNA groups—broke into sub-groups of two and three people each and began pulling construction blockades into roads leading down to the bridges that go to the arsenal. The police were preoccupied with the people sitting in at the bridge entrances. They had no idea that we were doing all this about one mile up the roads.

"There's a barricade!", M... (I can't use their real names here, sorry) from DNA glipped. Three of us had driven around for an hour tracking down the official construction barricades, hoping to stash them in the trunk of the car for later use. I felt like Laurel and Hardy go to a demonstration, as we tried to fit the first barricades into the trunk—NO WAY! Quick, put them down, cars coming, let's get out of here!

M... pretends we are lovers. She three her arms around me until the car passed. Then she pulls them back. "Great to be of some tactical use," I smile and kissed her. Sometimes she and G... driving the car would pretend to be lovers, but that ended quickly. I guess they realized that lesbian lovers would call more attention in passing cars than stealing barricades!

Finally we lugged our first barricade into the car, its amber light blinking like a cyclops, go out, dammit! (if only we had Odysseus and his stake), finally slamming the trunk on it only to find the trunk itself blinking seductively to any passing police car through the cracks in the dark, all the way down the avenues.

Finally, M. and I simply began walking around. We pulled construction barricades from potholes across entire streets, managing to steal off around twelve streets by the time the sit-in started. Since they looked so official (unlike the tons of garbage, containers, tires, etc. that they used to blockade the streets on the Illinois side of the river), the police left them up all night.

Suddenly, in the dark, we see two tall figures wearing bandanas on their faces, flying through this suburban neighborhood. Aho! What creative acts have they been up to? We try to signal them quietly, so as not to disturb the sleeping dogs. "Disarm!" M. yells in a whisper. They spot us, but I suppose they thought we would turn them in or something, and so they went diving through the nearest hedges. "Crash! Clatter!" Garbage cans go flying. I try a different signal, though they are already halfway up the block. "Yip!" I call out, "Yip Yip!" Oh no, they took it all wrong. We can see the wreck they are making in the shadows. The more they flee, the louder the racket, all the way up the quiet street! It's a good feeling spotting other anti-war "artists" at work transforming the dark. We redouble our efforts.

Two other members of our affinity group dropped bundles of phony look-alike dollar bills all over the

key intersections. Shades of Abbie Hoffman at the Stock Exchange in 1967! Again, cars screeched to a halt as drivers went chasing after the phony money in the wind.

By the end of the action, over 100 people had been arrested, mostly for blocking bridges. None of the more mobile activists were caught. As described in the Project Disarm press release later that day: "A number of blockaders never got arrested. There were mobile blockades, pipes, police sawhorses, grocery carts and dumpsters placed in the roads—even the police obeyed the police sawhorses! One of our people grabbed a bus tire and stopped the bus." And, as Rich Hutchinson (a DNA co-ordinator) explains in an evaluation of the action, "The action was organized as planned, regional and direct. Time will tell how much it actually did to counter the electoral syndrome: the wide array of folks participating demonstrates at least that election fever hasn't killed the movements entirely...The arsenal and the war system were exposed logically, regionally and nationally by the media. Of course, the coverage is never what you want, but this action got the best you can expect from the mass media, thanks to our media workers. Those who are down on direct action and into education have to note that our call to "Shut Down the Arsenal" and the ensuing confrontation was what generated intense interest and all the media coverage, which reached literally millions with a message of anti-war resistance. If the action had been of the traditional civil disobedient variety, with negotiations and orchestration between the authorities and protesters far in advance, the impact would doubtless have been far less in terms of exposure and education as well as disruption."

"Without raising illusory demands for "peace conversion", we raised the contradiction between the Arsenal's prosperity and the Quad Cities agricultural industry's depression as central to our opposition, along with nuclear war planning and conventional weapons production. This is extremely important for the development of an independent workers' movement, as opposed to a continuing passive response, waiting for "channels" like the unions, or Congress, or a panel of experts to convert the Arsenal after a 20-year orderly phase-out...A state of siege was created at the Arsenal and in the Quad Cities by our mass, public organizing for a Shut Down. Because they knew we were coming, but didn't know how many or what we would do, the massive and visible defensive reaction by the military and police forces became a major exposure in itself of the nature of the system."

"We became, though our action and confrontation, a real alternative to the military system for the people we came in contact with. The papers picked up on this by describing the action as "Project Rearm vs. Project Disarm", just as we had intended. This cannot be taken for granted; most of the "movement" is coopted as a loyal opposition, not as a real op-

position. Ours is a minority view, to pit ourselves against everything these facilities stand for, rather than to try to reform them, cut their budget, stop weapon systems, do conversion studies, or make strictly symbolic moral appeals."

Reading the papers in New York City, you'd never know that this went on at all, or that throughout the mid-west this was the number one news item for weeks. Probably the same thing is happening everywhere. People in the streets, people protesting, and we only hear of it months later, when the threat is past. We are grateful to Overthrow for helping to get the word out, and to let you know that you are not alone in your struggles, there are people everywhere doing things large and small, affecting peoples' lives, opposing U.S. imperialism, and building the revolutionary alternative to the lives we're forced to live today. So keep struggling. Venceremos!

Henry V

Shakespeare in the Park

by Jean Marie Pugni

Central Park. A place to walk, have a picnic, get mugged, play softball, and see Kevin Kline's glowing blue eyes (if you are lucky enough to get a good seat) in the New York Shakespeare Festival's summer production of *Henry V* at the park's Delacorte Theatre. This production, with a few exceptions, leaves much to be desired. I found it hard to believe that this was the same festival lead by producer Joseph Papp, which staged such victorious productions as a hilarious *Pirates of Penzance* (which also did well on Broadway and was made into a movie); an absolutely perfect in every way *Midsummer Night's Dream*; and a cleverly conniving *Richard III*. Considering that Kevin Kline's portrayal of Henry V is a mostly regal one, and that this is a free show, you might want to give this Henry a try.

Though these performances are free, let it be known that there is indeed a price to be paid—you must wait in line most or all of the day for that evening's 8:00 performance. You can arrive at 8:30 a.m. and be first on line and get a wonderful seat, or come between 12 and 3 like most people do and hope for the best. The actual tickets (and total freedom from the line) are not granted until 6:15, but somewhere between 2 and 3 you do receive these little cards called "vouchers" which designate your place in line thereby freeing you for three priceless hours.



Upon actually stepping foot inside the theatre, you will feel like you've achieved a major accomplishment. I did; but this only lasted about 20 minutes into the play. I then began to realize that Bob Shaw's red, barn-like palace of a set design would be used for the entire play with the exception of the battle scene. Here the palace splits into two halves creating a wide opening where the fighting takes place. With such diverse settings as an English palace, a French palace, a London street, the outside of a tavern, and both French and English camps, this scenery is not only unsuitable, but is also proves to be degrading where instead it might have functioned as a badly needed asset.

The acting ranges from good to

mediocre to unbelievably nauseating. Kevin Kline makes a charming and amusing English king who manages to conquer France (though his army's outnumbered five to one), and win the hand of the French king's daughter, Katherine. These two parts are both well played by George Guidall and Mary Elizabeth Mastrantonio respectively. One thing that bothered me a little though is that while watching Kline's portrayal of Henry V, his Richard III and Pirate King performances become all too familiar.

Director Wilford Leach seems to bring out the cutesyness in everyone. This knack of his has produced marvelous results in the past (*Pirates of Penzance*), but here it's only successful sometimes. It works for the

most part in the French palace scene between Katherine and Alice (Vivienne Argent). Here Alice teaches Katherine the English words for various parts of the human body. These actresses are both funny and enchanting, but at times this scene gets a bit overplayed. Being cute proves to be the most effective in the wooing scene between Henry and Katherine. This is hilarious and is without a doubt the most memorable part of the play.

The queasiness sets in whenever Fluellen (Anthony Heald) hits the stage. Heald plays this Welsh captain with too much self-conscious, good-natured devilishness. The fact that the audience is painfully aware that he knows he's being excessively cute ruins the whole effect.

The battle scene is also a disappointment. Compared to the fantastic sword fights that Kline was involved in during this festival's past productions, this fighting is clumsy and awkward, and looks like much ado about nothing.

If you do decide to go and see this sometimes enjoyable, though terribly flawed production of *Henry V*, the ticket line is on the Great South Lawn (81st St. and Central Park West). Since this line stays put until 6:15, it's a good idea to bring a blanket, some lunch, a radio, and to hope that your wait on line isn't the highlight of the day. There are no performances on Mondays, and of course, none if it rains.

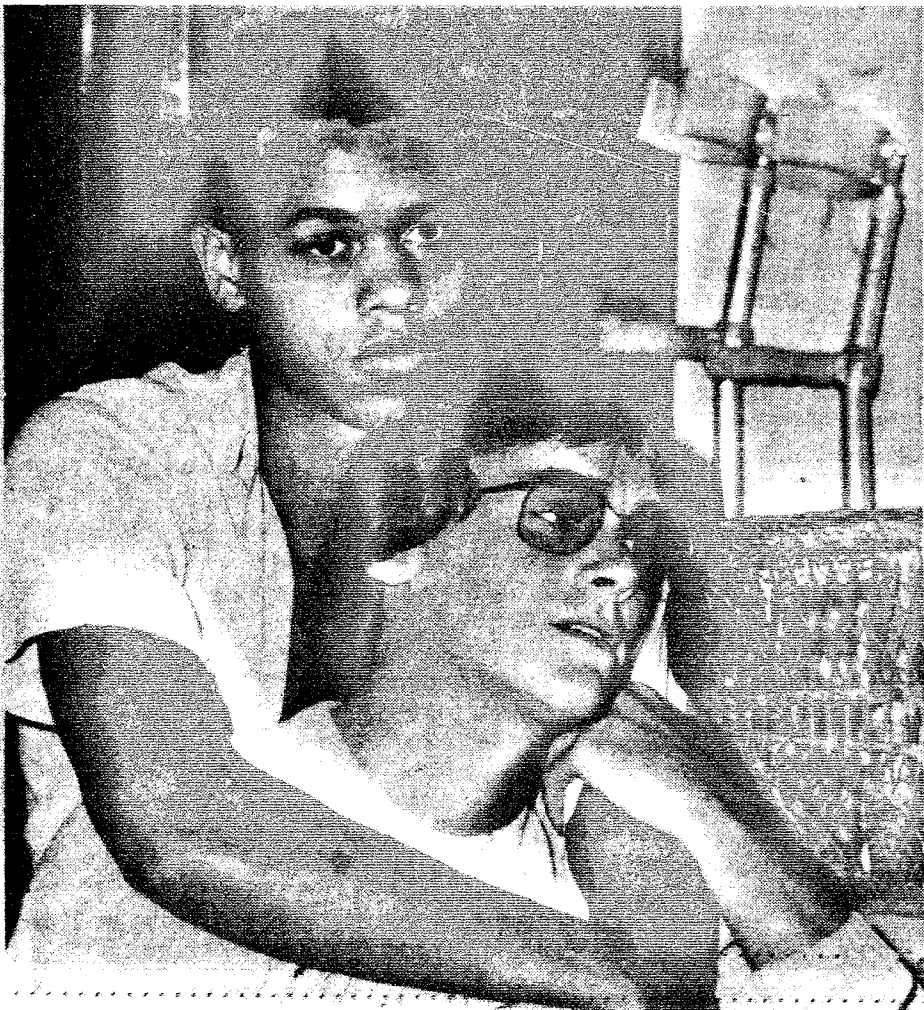
The Fifth of July

by Ivan Pitt

Stony Brook's American Theatre Festival is a production of Landlord Wilson's *Fifth Of July* opened Tuesday night at the Fine Arts Center. It was billed as theatre's answer to Hollywood's *The Big Chill*. Unlike *The Big Chill*, the acting in this production is often mediocre.

Christian James plays the role of Kenneth Talley, a Vietnam war veteran who returns home crippled. Talley is also gay. James is not as versatile as he was in Stony Brook's productions of *Hair* and *Jesus Christ Superstar*. He hasn't yet made the transformation from his roles in those two productions. Tyrone Henderson, who plays Jed Jenkins, Christian's lover, has the potential of a good actor, but, unfortunately, his potential is not fully utilized. Mark Rohr and Laura Conviser play John and Gwen Landis, Laura a rising musical star and Mark her infamous husband and manager. They are visiting the Talley's farm with the hopes of buying the place and turning it into a recording studio. This does not materialize. Laura is funny, but her timing is off, especially when the audience needs a breather from the chaotic scenes that constantly occur. Ellie D'Azzo as Sally Friedman steals the limelight. Her acting is superb. She is

left with her dead husband's ashes and isn't quite sure what she wants done with his remains. Her composure throughout the play adds the touch that is needed in vital places. The set is too small to accommodate all the actors at once, but director Peter Saputo apparently doesn't notice this. Too many people appear at times on stage when it serves no useful purpose. This adds a stuffy appearance to the already cramped set. Overall though, the play, despite its shortcomings, is provocative and worth seeing (at the student discount prices, of course).



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Ghostbusters

Who You Gonna Call?

GHOSTBUSTERS

Directed by Ivan Reitman
Starring Bill Murray, Dan Aykroyd,
Sigourney Weaver, Harold Ramis
Released by Columbia Pictures

By Ron Ostertag

With such comic potential as Bill Murray, Dan Akroyd, and Harry Ramis together in one movie, expectations are bound to be high. While the recent Columbia Pictures release **Ghostbusters** is funny, it is not the classical comedy some had hoped for. Murray and Ramis repeat their pairing in **Stripes** while Akroyd is reunited with Murray for the first time since **Saturday Night Live**. Murray essentially 'makes' the film and, along with the hilarious special apparitional effects, and creates the backbone of this motion picture.

Ghostbusters is a far fetched, silly film based on the same type of over-produced horror movies which have been so popular lately. Three NYU parapsychology professors (Murray, Aykroyd, and Ramis), having lost their

research grant, decide to open their own ghost-catching business. Their first customer is Sigourney Weaver, who previously starred in **Alien** and **The Year of Living Dangerously**, she eventually becomes possessed by the forces of evil, while Murray pursues her throughout the movie. Her good looking, clean cut violinist boyfriend is

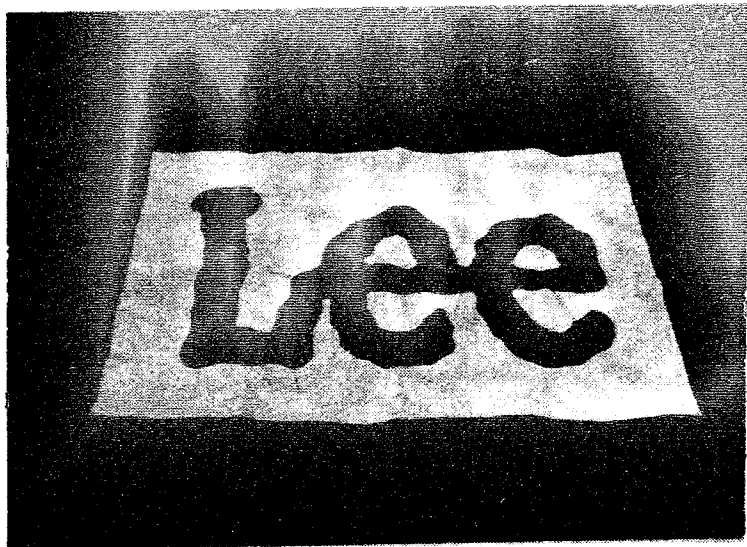
depicted as a sniveling wimp, and of course Murray wins her in the end. The Ghostbusters eventually save New York City from the forces of evil in an Armageddon battle, with their unlicensed nuclear accellorators, the only weapon against apparitions and evil. In the end, they win fame, glory, a cheering public, and women.

The screenplay for this motion picture was written by Aykroyd and Ramis. Ramis has also co-written **Animal House** and **Caddyshack**. The depiction of women is in the typical Aykroyd/Murray way (feminists beware). There are no great problems with this film for BillMurray fans, and without him or the special effects, this film would have been a certain flop. Columbia Pictures had originally produced this picture without the special effects, and after limited and unenthusiastic screening decided to spend the extra money to add them. That choice drew in the largest box office revenues of any film in the company's history. In its first week alone, it drew over \$20 million in gross revenue, aided by a massive advertising campaign which last spring bombarded even the Stony Brook campus.

Ghostbusters is a movie which is meant to be silly, sometimes getting carried away, as at the end with a cheering crowd of Ghostbusters T-shirt wearers. It is not the legendary "Great Summer Movie", but it is still good.



MISSING



Lost:
One 'Lee' Banner
in Polity office
Owner Heartbroken

WUSB 90.1FM

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WUSB Top 20 Airplay for week ending 7/22/84

1. R.E.M. - **Reckoning LP**
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3. Depeche Mode - **People are People LP**
4. Attribute to T. Monk - **LP**
5. Siouxsie and the Banshees - **Hyaena LP**
6. David Knopfler - **Release LP**
7. Public Image Ltd. - **This is what you want... LP**
8. Dream Syndicate - **Medicine Show LP**
9. The Special AKA - **In the Studio LP**
10. Figures on a Beach - **Breathless 12"**
11. The Untouchables - **Live and Let Dance EP**
12. Lou Reed - **New Sensations LP**
13. Icehouse - **Sidewalk LP**
14. Kitty Hawk - **Fanfare LP**
15. Bad Manners - **Forging Ahead LP**
16. Inxs - **Underneath the Colors LP**
17. Prince - **Purple Rain LP**
18. Valous Artists - **Blues Explosion LP**
19. Savage Progress - **My Soul Unwraps Tonight 12"**
20. Sparks - **Pulling Rabbits Out of a Hat LP**

Adds: Husker Du: L, Albert King LP, Stompers LP, Carmel LP, Dancing Hoods EP, Illustrated Man 12", Whodini 12"

Stray of the Week Wall Poster

Let the Wookiee tell the teams we fucked up the Pit.



WHOOOOOAAAAA!!!