

*The
Stony
Brook*

PRESS

Vol.6, No.11 • University Community's Weekly Paper • Thurs, Dec.6,1984

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People?** *page 7*

How Many Steps . . . ?

President Marburger's actions regarding the Faculty Student Association this week demonstrate just how far away from the concerns and needs of students he has moved since he became President.

By sending Albany notice that they should drop the FSA contract and eliminate the organization in sixty days, unless he gets exactly what he wants, immediately, Marburger has finally killed the myth that he is concerned with any opinion other than his own about FSA. Either FSA will operate for Marburger, or Marburger will operate FSA.

The needs of students at this university are not always in synch with the projects Administration wishes to pursue. Stony Brook is primarily a research institution, and as Marburger said last semester at a Dorm Cooking Task Force Meeting, it would be in the best interests of the university if no undergraduates attended at all, "but of course that is not feasible". The flower garden the university is going to help build on land by south Plot, chains closing entrances, the Irving O'Neill lock system, and the \$200,000 organ the Fine Arts Center built are recent examples of projects pursued by the university without benefit to students. But what is admin's number one priority now? Getting FSA.

FSA is a not-for-profit corporation, and through the power students have had on it in the past, vendors have been held responsible for providing reasonably priced services, and money-losing operations like Check Cashing and the Whitman

Pub have been kept open because the students on everything he says, or else. Now he wants to discuss FSA knew that these were services needed by with students ways for him to run FSA's students in general despite their costs. operations. That's not progress. Our question for Dr. Marburger is this: How many steps backwards do we have to take till we get to the Promised Land?

The students were hardly spendthrifts, either. In the last five years FSA's financial statements have gone from the red to the black, while at the same time adding previously non-existent services, such as the Bank of New York machines and the Loop Kiosk. Nevertheless, Marburger says he can do it better. Yet in the long debate over FSA, and despite the fact that he has been asked the question directly many times, by the FSA Class A and by both student newspapers, Marburger has not mentioned a single service he thinks the campus lacks now that he wants to create, nor a current operation that needs substantial improvement. "FSA should not be run by amateurs," says Marburger. He's right.

If the University operated the services FSA now provides, it could keep any profits it made. It could make profits any way it liked, by, for instance, raising prices for washers and dryers and soda machines, or closing money losers like the Whitman Pub and half the businesses of SCOOP, or by firing dozens of students whose jobs pay for their education. But then, there'd be less undergraduates, which was what he wanted in the first place.

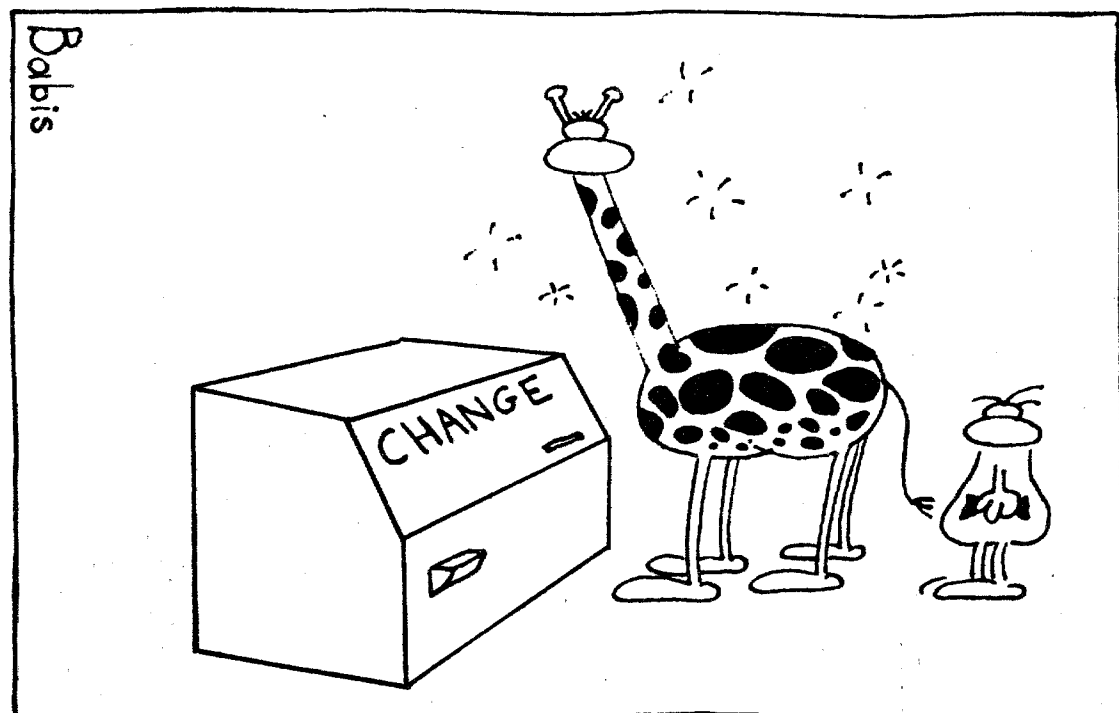
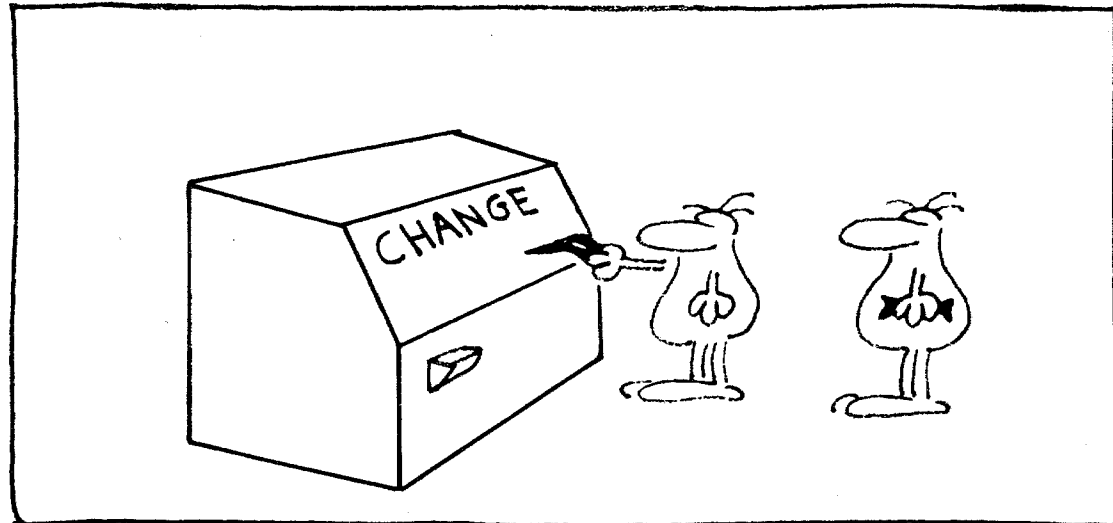
Marburger said he wanted to discuss with students ways to deal with FSA's problems. He has instead put the students, along with everyone else, up against the wall with specific instructions to do

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Front Cover Photo:

Marburger by Scott Richter

Press Pix



The Stony Brook Press

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Photo: Brigitte d'Anjou, Mike Ciunga, Albert Fraser, Naveen Mehrotra, Mike Krasnowitz, Mike Shavel, Haluk Soykan.

Graphics: Ed Berger, Philip Garfield, Charles Lane, Frank Vaccaro.

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

Staff meetings are held weekly in the Press offices on Monday nights at 8:00.

The opinions expressed in letters and viewpoints do not necessarily reflect those of our staff.

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Power Play

Marburger Calls On Albany to Dissolve FSA

by Joe Caponi

University President John Marburger initiated actions this week to shut down the Faculty Student Association, which operates or subcontracts virtually all campus businesses.

In a memorandum sent to Carl Hanes, the University's Vice President for Administration, Marburger said that FSA's "current operation is in my opinion so unsatisfactory, that no delay in addressing these concerns can be justified." As a result, Marburger in the memo said that he will ask SUNY Central "to abrogate the contract with FSA within 60 days of receipt of our letter," which Marburger said was mailed yesterday.

Dated November 29, the memo also said preparations would be made "to perform through other means the services that FSA now provides to the campus."

The memo, which came as a shock to the student FSA Board members who received copies, describes two steps that FSA must take to satisfy Marburger enough for him to "rescind the dissolution of the contract." They are, the changing of FSA Bylaws, which were last changed at the 6 1/2 hour FSA Class A meeting on Nov. 12, again, to give the FSA Board of Directors the power to elect the corporation's officers, instead of the current arrange-

ment by which the 23 member Class A elects them, and the hiring of and implementation of the suggestions of a management consulting firm that would study the structure and operations of FSA in order to improve the corporation's efficiency and services.

"I think they should demonstrate that they can make all the elevators on campus operate before we give them FSA."

G.S.O. President Dave Hill

The Class A had voted at the Nov. 12 meeting to hire such a consulting firm, and tabled a motion by FSA Vice President Mort Shakun that would have changed the elections.

According to Marburger, he is undertaking such drastic actions because, "this is the only way I can insure there is serious intent to listen to the management consultant. Just hiring the consultant is not insurance enough that their changes will take place."

"It's a very real possibility" that the dissolution of FSA may go through, according to Marburger. "You have to ask when FSA is more trouble than it's worth. I think that it would be easier to run the Daka contract, for instance, through the state instead of through FSA."

"You have to ask when FSA is more trouble than it's worth."

John Marburger



FSA Services

Directly Operated

Check Cashing
Main Desk and Loop
Bowling and
Amusement Center
Whitman Pub

Subcontracted
University Food Service
Vending Machines
Dales Ice Cream

Laundry Machines
Bank of New York Machine
Calcutters
Graduate Student Lounge
Scoop (including)
Rainy Night House
Audio Visual
Harpos
Hard Rock Cafe
By the Scoop

FSA President, Chris Fairhall, said, "This is not just a threat to scare the Class A in not accepting his bylaws. When you go through the legal steps that he has gone through in this, it's a reality. He's obviously playing hardball." While Fairhall was unsure

the Nov. 12 meeting, said, "He's killed all room for debate. We all agreed to have a meeting prior to the Class A to work things out, and while there were still many disagreements, I was under the impression that things were moving along."

Graduate Student Organization President David Hill, also a Class A member, questioned the ability of Administration to actually operate all of FSA's services in the event they did go through with dissolving the corporation. "I think they should demonstrate that they can make all the elevators on campus operate before we give them FSA."

With Marburger having transmitted to Albany his request to begin proceedings to dissolve FSA, next Wednesday's Class A meeting is likely to be one of the most significant in FSA's history. It is, basically, FSA's "last chance" to ratify Marburger's proposals. But no matter what happens then or at any subsequent meeting, one thing is certain. Legally, the FSA controversy will have ended, one way or another, within the next two months, specifically, on or before February 2 — Ground Hog's Day.

To: Vice President Carl Hanes
From: John H. Marburger
Subject: FSA Bylaws and Contract with SUNY

At last Monday's meeting on this subject, I had expected to hear some concrete ideas about how FSA and its constituencies planned to address my remaining concerns about the Bylaws and how FSA is now conducting its business. Because the friendly tone of that meeting has suggested to some that I will be satisfied with the status quo until after a management consultant can be retained and prepare a report, I am recording here explicitly what I think needs to be done next.

I believe that the Bylaws are still not consistent in spirit with the SUNY guidelines, and that they should be brought into consistency immediately and FSA should begin subsequently to act in conformance with them as revised. I also wish to have some assurance that professional advice as to how to organize the corporation for maximum effectiveness will not only be sought but also acted upon. I believe that I made these points clear at Monday's meeting. The proper operation of FSA is of such importance to our campus, and the current operation is in my opinion so unsatisfactory, that no delay in addressing these concerns can be justified. I am pursuing the following course of action:

1. Notify Vice Chancellor Spindler of my conclusion that the harmonious relation prerequisite to continued contractual relations between FSA and SUNY no longer exists by virtue of failure to address the concerns listed above, and ask him to abrogate the contract with FSA within 60 days of receipt of our letter.
2. Prepare to perform through other means the services that FSA now provides to the campus.
3. Ask FSA to revise its Bylaws immediately to bring them into conformity with both the letter and the spirit of the SUNY guidelines. This may be done, in my opinion, by providing to elect the officers by the Board of Directors, with no further quotas or stipulations on the constituencies from which the officers are drawn.
4. Ask FSA to begin immediately to operate under the new Bylaws, electing officers and proceeding with business. In particular, the Board should secure the services of a reputable management consultant as already resolved in the previous Class A meeting.
5. If all the above is done expeditiously, the consultant should be able to make preliminary recommendations on the issue of organizational structure upon which I have suggested that the contract be dissolved. In that case I would hope to be able to find that the state of affairs warrants a judgement that relations are sufficiently harmonious to rescind the dissolution of the contract.

I wish to apologize for what some have seen as mixed signals on this issue. That impression seems to be a result of the fact that I thought what needed to be done was obvious. I hope that this memorandum will clarify my position. It is also possible that my observation that all parties seem to be capable of acting in good faith to address the very real problems of FSA was construed as a sign that the current course of the corporation is acceptable. That is not the case, but I do not see the need for bitterness and suspicion as we move ahead. What may sound like draconian measures in points 1 and 2 above are in my opinion the least that I can do to protect the position of the university during the transition to a better working arrangement.

MOSCOW ON THE HUDSON

FRIDAY
AND
SATURDAY
7:00
9:30
12:00
IN
LEC
100

50¢ w/ID
\$1 w/o ID



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Fri. Dec 7 9:00 pm

Sun. Dec 9 8:00 pm

Presented to you
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KWANZA

DEC. 7

7:30 pm

cultural center

Why I Voted For Mondale

I was proud to vote for Mondale and Geraldine Ferraro, and one of the reasons I supported Mondale was that he chose Ferraro as his running mate. I have met her several times—she lives, after all, on Long Island—and I am convinced that she would make a great Vice-President and a first rate President. But you don't have to meet her to know that; you could tell from the campaign.

I voted for the Democratic ticket because it was pledged to ERA. My mother attended Oberlin College, but she could not vote until she was almost thirty, because women could not vote in the United States when she was a young woman. When I got out of school at the end of the Depression, women, by and large, could only go into teaching, nursing, or secretarial work—except that they couldn't get into them because there weren't any jobs. I remember very vividly the days before the Supreme Court legalized abortion. When I was a graduate student and young instructor at the University of Pittsburgh, I knew women who went to New York City for abortions, because they did not want to stop their graduate study, and then rode back to Pittsburgh on a Greyhound bus all night, hemorrhaging. There are powerful forces in the country, and mostly in the Republican Party, who want to go back to those days, and want to outlaw family planning as well.



Geraldine Ferraro

LABOR AND THE ELECTION

In Europe, there are generally one or more parties that are based on the Labor Movement, and one or more parties that are clearly for big business. That, at least, gives people a clear choice. We have not arrived at that level of political sophistication in the United States, but we are moving in that direction. Forty years ago, the two major parties were really not very different; there were liberals and conservatives—lots of them—in the Democratic Party. That has largely changed. Liberal Republicans, like former New York Mayor John Lindsay, have become Democrats, and most Conservative Democrats, like Strom Thurmond and Phil Gramm, have become Republicans. And this year, the AFL-CIO played a major role in choosing the Democratic candidate.

Labor gets a bad press in this country, some of it deserved and most of it not. Many students have worked in non-union jobs, but they have not worked in a *non-union economy* such as we had before the New Deal. Today, employees get many of the advantages of unions and of union sponsored labor and social legislation, even though they do not belong to unions. (I think they should belong.) I am proud to be a union member, as my father and grandfather were before me, and as my daughter is. I think I am a better teacher because my union guarantees me good working conditions and a good income, and most important, job security. Sixty-one percent of AFL-CIO members voted for Mondale, as opposed to 41% of the general population, and I am glad to be one of them.

THE QUESTION OF CIVIL RIGHTS

America's finest hour, at least in my life time, was the Civil Rights Movement of the '60's, led by Rev. Martin Luther King and many others. It transformed our country in ways that students today can hardly imagine. Many people took part, but it was basically an alliance of two American minorities; black people

and Jewish people. That alliance has been eroded, but not destroyed; Jewish voters voted over two to one for Mondale, and black voters over 90% for Mondale. If that led some white voters to vote for Reagan, because they objected to the splendid efforts of Rev. Jesse Jackson, then I am sorry for them. Civil Rights is not just for minorities, it is for all of us, so that we do not live in a world of hate and bigotry. Minorities know what Reagan meant when he said "The South will rise again." They know that the Administration has sided with colleges that discriminate against blacks (eg. Bob Jones University) and against women (eg. Grove City College). They know what speaker after speaker meant at the Republican Convention when they talked about making the country a "Christian" nation—which means a Right Wing, fundamentalist, repressive nation. It is no accident that Rev. Gerry Falwell of the Moral Majority has already attacked the Catholic Bishop's statement on the economy as "socialistic". His brand of Christianity is closer to the Christianity of the whites of South Africa than to any other kind.

CENTRAL AMERICA

If the tortured peoples of Central America—Salvador, Honduras, Nicaragua, Guatemala—could have voted, I am sure I know how they would have cast their lot; the way I did.

Now it is certainly true that electoral politics is not a substitute for day to day politics: demonstrations, petition campaigns, marches, civil disobedience, lobbying. Only a few days after the election, I picketed the Setauket Post Office (the only Federal Building in town) with a number of other folks, in protest against what then seemed an imminent U.S. invasion of Nicaragua. But picketing and electoral action are not mutually exclusive; they go hand in hand. Someone you meet in an electoral campaign,

you can get to join you on the picket line; someone you picket with, you can get involved in a future campaign.

NO PERFECT CANDIDATES

There are no perfect candidates in politics; certainly Mondale was not one. I disagreed with the thrust of his Defense Policy; I didn't think he talked enough about job creating programs. But the candidate that agreed with me 100% would offend some other person. Politics is compromise and consensus, within a broadly based party—we are, after all, citizens of a very big and diverse country. But every fault that I felt Mondale had—and they were real—Reagan had to a greater degree. So you have to make a choice—and then be ready to picket or demonstrate against either one of them, if they are wrong.

I have not talked about fairness and compassion for the disabled, the homeless, the unemployed of Buffalo or Youngstown or Pittsburgh. Perhaps I can best conclude by quoting from the book which the *New York Times* has called the "Reagan Administration's new bible" by Charles Murray entitled *Losing Ground*.

Mr. Murray calls for "scrapping the entire Federal welfare and income support structure for working age persons, including: Aid to Dependent Children, Medicaid, food stamps, unemployment insurance, workman's compensation, subsidized housing, disability insurance, and the rest" leaving working age people with "no recourse whatsoever except the job market, family members, friends and public or privately supported local funded services." Welcome to the Opportunity Society, folks; as for me, I am glad I voted for Fritz Mondale and Gerry Ferraro.

by Hugh Cleland
Professor of History
SUNY Stony Brook

*The Press Welcomes
Your Letters and
Viewpoints.*

020 Old Biology
(Central Hall)

Letters Fires, Cold Dorms, and Thanks

To The Editor:

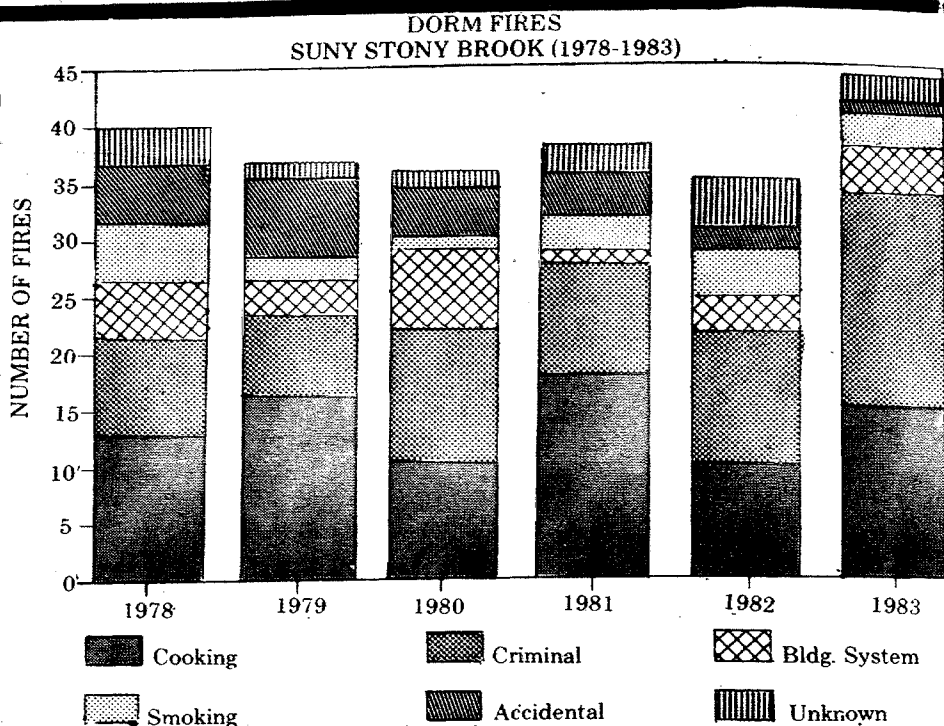
Since the publication of the Legislative Expenditure Review Committee Report on Dormitory Vandalism, the problem of fires in Stony Brook dormitories has drawn increased attention. Attached please find a stacked bar chart showing the number of fires caused by cooking, criminal acts, electrical and mechanical building system malfunctions, smoking, accidents, and unknown origins from 1978 to 1983.

We are averaging about 40 fires per year in the dormitories. Whereas in earlier years cooking and criminal acts combined accounted for one-half of our

dormitory fires, in more recent times these two categories have accounted for two-thirds of the fires.

Students seem impressed to learn that we spent about \$6000 per year refilling fire extinguishers that have been discharged without reason and about \$9000 a year replacing missing fire extinguishers. My hope is that students will study this information and pay close attention to safe cooking practices as well as behavior by others which could potentially hurt students.

Robert A. Francis
Vice President for Campus Operations



To The Editor:

We the residents of Gershwin College, Roth Quad, are herein making public our discontentment with the current living conditions in our building and are hereby requesting satisfactory assistance.

According to Item 051 of the Administration Policy Manual, each resident is paying, per year \$1,400 for housing.

Are the monies, (which amount to a substantial amount when considering the 200 or so residents of this building) going towards buying furniture that is sadly worn, not having the elevators fixed, purchasing screens that are torn or seeing to it that students get little sleep? The latter of these problems is our main concern and the subject of this petition.

As students, our sleep and studying time is invaluable, and we are finding it increasingly difficult to attain any adequate time for these purposes. This is entirely a result of the banging noise echoing through the building. The very frequent occurrence of banging in our heating system makes our rooms unfit for studying and it makes sleeping impossible. We can not be expected to adequately continue our studies with this annoyance.

The lack of heat and/or hot water occurs far too often making living

conditions in Gershwin unbearable.

We have made our complaints known to the proper authorities and have seen no results.

We the residents plan to take affirmative action towards improving the living conditions in Gershwin.

Signed by 85 residents

To The Editor:

I would like to take this opportunity to thank the people who helped make the "Big Brothers/Big Sisters for a Day" Program a huge success. Without these people, this program would never have gotten off the ground. Before I begin thanking everyone, I feel that I should set the record straight on a few things.

I would like to express my thanks to the following people: Bette Coppola (Stage XII Quad Director), Linda Cenerelli (Wagner College RHD), Susan O'Malley (Keller College RHD), Gladys Watson (Greeley College RHD), and Chen White (Stimson College RHD) for all their support and suggestions; Dave Timmans (Associate Director of Operations for the Union Building), Carole Friedman (Ass't to the Assoc. Dir. of Union) and Laura Marchese (Student Ass't to the Assoc. Dir.) for the tremendous amount of help and

suggestions that they gave me; Domino's Pizza and Daka for their fantastic donation of free food, drink, dessert, plates, cups, and utensils (enough to feed over 160 people!); the Wagner College, Keller College and Stimson College Leges and their officers and COCA for the movie; Charlie Thrasher (District Manager for Daka) and John O'Neill (Manager of H Quad Cafeteria) for putting up with my numerous phone calls and all their help. The staffs of the *Statesman* and the *Stony Brook Press* for their donations of space to this project; Hawkeye Aylward, Joyce Yearwood and Chris Maryanopolis for all their help; Tony and Lisa for donating the services of the film projector and setting it up and running it for us; Judith Christ (Manager of Operations of the Gymnasium) for making the pool available for us; the kids and staff of Little Flower for making our day special too; and finally my deepest thanks to the 90-some-odd people who gave up their time to make a difference in the lives of these kids.

COCA did not donate the movie "The Neverending Story" per se. The Wagner, Keller, and Stimson College Leges contributed half the cost of the movie (\$200), COCA put up the other half. COCA, however, ran the movie on Wednesday, Nov. 28, and charged an

admission to all viewers. The returns on this went back to COCA, none of it went back to the College Leges, nor were they donated to Little Flower. I have found Daniel Hank, the chairperson of COCA, to be a very difficult and an obnoxious person who hindered rather than helped. In the *Statesman* article about this project, COCA was incorrectly mentioned as the sole donator for the movie. Hank did not raise any sort of objection to this. However, when I neglected to put COCA down as a sponsor in a small ad in the *Stony Brook Press* (I'll admit my error), Hank called me a "scumbag" when I went to pick up the movie last Thursday. Since then he is still angered over this and another encounter and has since increased his vocabulary to words that I prefer not to mention in this letter. I hope everyone will forgive me for getting sidetracked—I had intended for this letter to be one of gratitude, not of grievances.

If I omitted anyone's name, please forgive me and realize that I really appreciate your help. You people proved me right when I said that we would prove to these kids that a lot of people do care. Give yourselves a pat on the back, you deserve it. Thanks again and Merry Christmas.

Marc Gunning
Wagner RA

The Third Estate: Viewpoint

7-Eleven Nightmare

by Sandy Nista

Capitalism can exist in a democracy in two quite different ways; first, a business can supply citizens with the products they need, or, a business can manipulate that citizenry by providing products at exorbitant prices in the most obnoxious manner possible, without regard to the desires or needs of those people, but merely to the ease of their own well being.

Such is the case at this University's main supplier of after hours junk food, forgotten essentials, and beer. The 7-Eleven across from the Stony Brook train station on route 25A has recently been strictly enforcing a policy, well in excess of state requirements, on the sale of beer, which had been posted in the store for a few months, and that is to proof *all* of the persons involved in any sale of beer. The workers, however, have been recently requesting proof of all persons who have ridden in the same car as the purchaser.

Such was my experience the other night when, after I had made my purchase of an overpriced cup of coffee and an overpriced semi-buttered bagel, while a friend of mine who had driven me to the store was making his purchase I found myself being proofed

while standing by the magazine rack. Apparently my friend was attempting to purchase overpriced beer, and after proofing him she requested proof from myself. Wondering why I might need proof to look at a magazine rack, I asked "Why?". In a most obnoxious manner, the counter person refused to sell my friend beer, put it under the counter, and ignored my statement that I had proof. Finally, she turned on another friend of mine who had also ridden in the car with us, and asked her if she had ridden in our car, and then asked for proof, which she did not have with her. My friend was *not* "allowed" to purchase beer even though he was of age.

Perhaps this follows along the same logic of their posted policy of "All people under the age of 26 will be proofed in the purchase of beer. Not only is this most illogical, since how would you know how old someone is before you have proofed them?, but also illegal since according to New York State Law *ALL* persons wishing to purchase alcoholic beverages must show proof of 19 years or older. That's all persons, not just the persons whom the seller feels looks older than 26.

7-Eleven receives a *tremendous* amount of business

from the 7,000 residents of this campus, and merely because this store is a convenient distance to the campus should give them no right to sell overpriced goods at their overzealous and obnoxious discretion. It also does not give counterpeople the right to be as obnoxious and uncaring as possible, with an attitude as stated by one of the counter people "It doesn't matter, they'll come here anyway. We're the only place open." One of the owners, Mrs. Kim, had no comment about that. The students of this university need not stand for such an attitude. When capitalists get out of hand, they must be taught who is the customer, who ultimately decides what they want to buy, and under what circumstances. Therefore, any and all outraged students: if you are harassed by obnoxious sellers with a "who cares about you" attitude, find an alternative establishment. In the case of the Stony Brook 7-Eleven, there is a very close and simple alternative. This 7-Eleven was only opened two years ago, and before then Stony Brook students went to the Setauket 7-Eleven on Pond Path. Perhaps they are a bit more understanding of the capitalistic system, and sympathetic to the wants and needs of their customers.

Beat Surrender

SUNY at Stony Brook is an entity unto itself. A self-contained microcosm for the world at large, its services function to fulfill the needs of its inhabitants. Polity, the student run, not-for-profit organization, delivers funds to various causes in order to serve the campus community and, if possible, the surrounding population. Polity's funds come from the students' \$100 a year activity fee. Institutions and conveniences like the Rainy Night House, COCA, and even *The Press* are specifically aimed towards the needs of the students, administrators, professors and the other unknowns who frequent this campus. But the fundamental mission is to cater to the students; everything else is secondary.

The SAB Concert Board also falls under the shadows and the notions of serving the campus community. SAB tries to supply the campus with entertainment geared specifically for the "college crowd". Of course, 16,000 students comprise the diversified range of people, but shows are, nevertheless, pointed to certain types of people. There are shows for everybody, shows for the minority students, shows for classical and rock fans, why, even an occasional soul program.

Then there are shows for the *undead*. The ones you can't figure out who they're for—but usually include \$15 prices and bands like *Zebra* and *Quiet Riot*. Interestingly, these shows are currently the trend at Stony Brook. It seems that the Concert Board's inclinations have been changing, for instead of trying to offer something for everybody, they are busily planning entertainment for zombies that sadly only add up to large profits with few immediate benefits for the campus.

Last year, Mike D'Andrea, the SAB head, booked Elvis Costello and the *Clash*; superb entertainment aimed at the heart of the breathing college student. However, with a \$65,000 budget available, SAB still finished up 20,000 big ones in the hole. So, in effect, this year the committee is working with a \$45,000 budget, keenly eyeing more financially profitable shows.

But, is it SAB's purpose to seek these kinds of shows? At best, they should be seeking to break even, and even that should not be the main interest. The slant should be in the direction of catering to the students—nothing less, nothing more.

Say a show is booked for \$15,000, the ticket sales make up for a substantial part of the total costs. The rest of the production expenses come from the overall budget. So, in theory, one can book a show, sellout the gym and take care of everything else for an extraordinarily small price.

What is currently happening reflects the present state of affairs. Breaking even is fine, and indeed a great achievement in the face of 1001 expenses in putting on a show, but when that becomes the main objective of an event, its merit is lost. The trick is to book the people who will entertain the overall student body, while also presenting something commercially viable. When confronted with the idea that concerts are now being planned for profits and are, in fact, trying to draw the off-campus crowd, Steve Greenberg, a very nice guy and the SAB chairperson, says that the sales of the respective shows went down like this, (on campus to off campus ratio): *Zebra* was slightly under 50/50; the early *Zappa* show was 25/75, the late 50/50; and Lou Reed 60/40.

Greenberg also mentioned that there was the motivation to book shows that will help to readjust SAB's budget deficit in order to plan for bigger shows next semester. It's not that the other concert boards have been so great, but it must be remembered that the idea is to cater to the students. Greenberg left-handedly acknowledged the fact that shows were being planned to reap profits from the North Shore in general and not just Stony Brook. Apparently they've forgotten what the activity fee and their raw funding is for: simply to avoid having to play the hungry concert promoter, while still having the power to book the better acts.

Wanting to break even and create a bit of financial momentum in and of itself isn't really a crime, but the way it's being handled is. There are other acts that can pull things together without sacrificing brain cells. However, *Quiet Riot* and *Zebra* are not among them; this is not a personal adjustment either, for even the people who are planning the show are hip to the fact that it is going to be a "townie" crowd, the ones that are breathing anyway. The University bullseye has been forsaken. A University Concert Board should plan alternative entertainment. Both large and small acts must be offered the necessary climate for their respective performances. There are alternatives.

Dave Yabroudi, sometimes known as *the Sheik*, the director of liason—hospitality and security at SUNY Albany, talked about the acts playing there; among them Lou Reed, *Santana*, *the Blasters*, and *Zebra*. He also read the University Concert Availability List over the phone. This list simply gives the names, prices and dates certain bands are available. Did you know that while you are busily planning to leave school the night of the *Quiet Riot* show due to the influx of Romero extras, you could instead be making arrangements to see bands like *General Public*, *X*, Rickie Lee Jones, Pat Metheny, *Spyra Gyra*, David Sanborne, and Winton Marsalis? These are some of the other available acts for this time of year with comparable price tags.

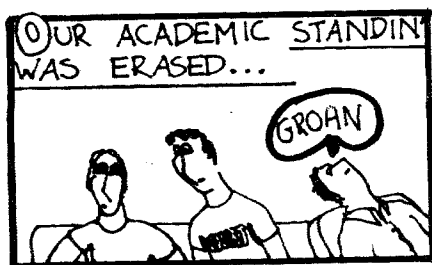
Big Country is going to be around in February and so is Madonna. Madonna, who is now the hot rumor on campus, cost \$15,000 earlier this year; but the price has recently jumped to \$25,000. Anyway you look at it, that's a very expensive evening for a very forgettable performer. *Adam Ant* and *Big Country* are also rumored to be here next semester, though their prices aren't as high.

Also there is the minority planning scene aspect of things. A few weeks ago a band called *the Earons* played here; SUSB needs more shows like this. Not because they were that good, but in order to offer the people on campus interested in that kind of music an opportunity to see it. That is a legitimate target group—if for no other reason than they are students here—whereas, the blatantly aimed at off-campus residents (not students but residents) are not.

The Sheik included that there is indeed a concerted effort to establish equality in the planning of shows. Very consciously they will plan a new group, an old group, a punk group and whatever else. This is done to "preserve freshness and promote the entire college learning experience."

It cannot be thought allowable to accept false entertainment exuding counterfeit philosophies. Sure, it is fine to appeal to residents of the surrounding community, but just for the sake of profit isn't right—just ask Aristotle. With a little imagination, turning the dial away from WPLJ and the cancellation of their subscription to *The Wall Street Journal*, SAB could do a lot better.

III Chesco



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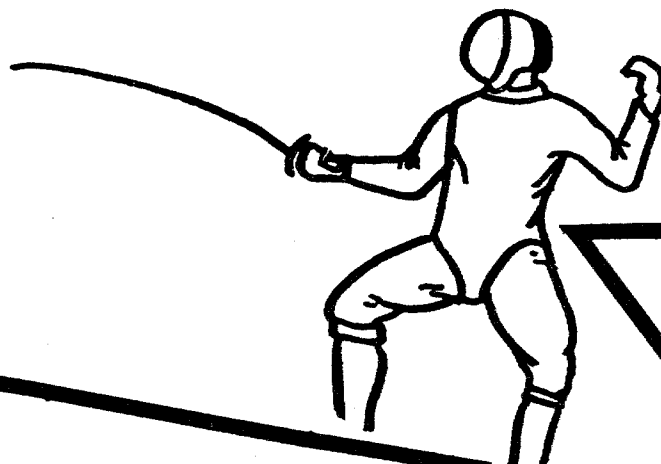
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Heroes

Powerful Drama at FAC

by Walter Fishon

Heroes, by English playwright Stephen Poliakoff, recently had its American premiere at the University Fine Arts Center, as part of the Highlight Theatre production for the 1984-85 season. The play will run until December 16 in Theater One.

Poliakoff's two act play takes place in Europe, between World War I and II, and chronicles the story of two young men, Julius (Greg Germann) and Rainer (Matthew Conlon) and how the events during that turbulent era affected their lives.

Julius is a struggling artist whose source of income is his mother. With the funds she sends him, he is able to rent a studio in the city. One morning he is awakened by Rainer, fresh from the World War. He had been told that the room was empty, and brusquely informs Julius that the room is his. His arrogance is in great contrast to Julius' tame manner, but as time progresses the two become unlikely friends. Through this friendship, the audience sees the struggle between

the classes: Julius from the class that says "...suffers from the disease... smother by mother," and Rainer a man who grew up in poverty.

The two characters live in a time when people are searching for answers and people to blame for the conditions of their country. The economy is faltering, there is a shortage of food and there are no jobs or homes. The people's only answer is violence, which is expressly portrayed in the play, from a great riot by fascists, to Julius and Rainer wreaking havoc on an already devastated cafe, because their creampuffs are sour. All the violence is without thought or true meaning. It's a way to vent anger at an unseen antagonist.

Through the words of Albert (Patrick Bedford), Julius' elderly friend and mentor, come the main ideas of Poliakoff's play. Although he is portrayed as a man on the verge of insanity, he is the wisest of all, and sees the world crumbling around him. Before the

war, he claims that everyone was forging ahead, but with the events that occurred, he believes, "We belong to the past, not the future... we have no future." He sees that the war has forever changed humanity. When he fought in the war he saw "...pieces (of bodies) all over the ground... I fell face down into that sewer," the sewer being one of hate, disgust and selfishness. He claims to be incapable of that hatred, yet as each day goes by, he grows hateful of more things. These words encompass everything the play attempts to project.

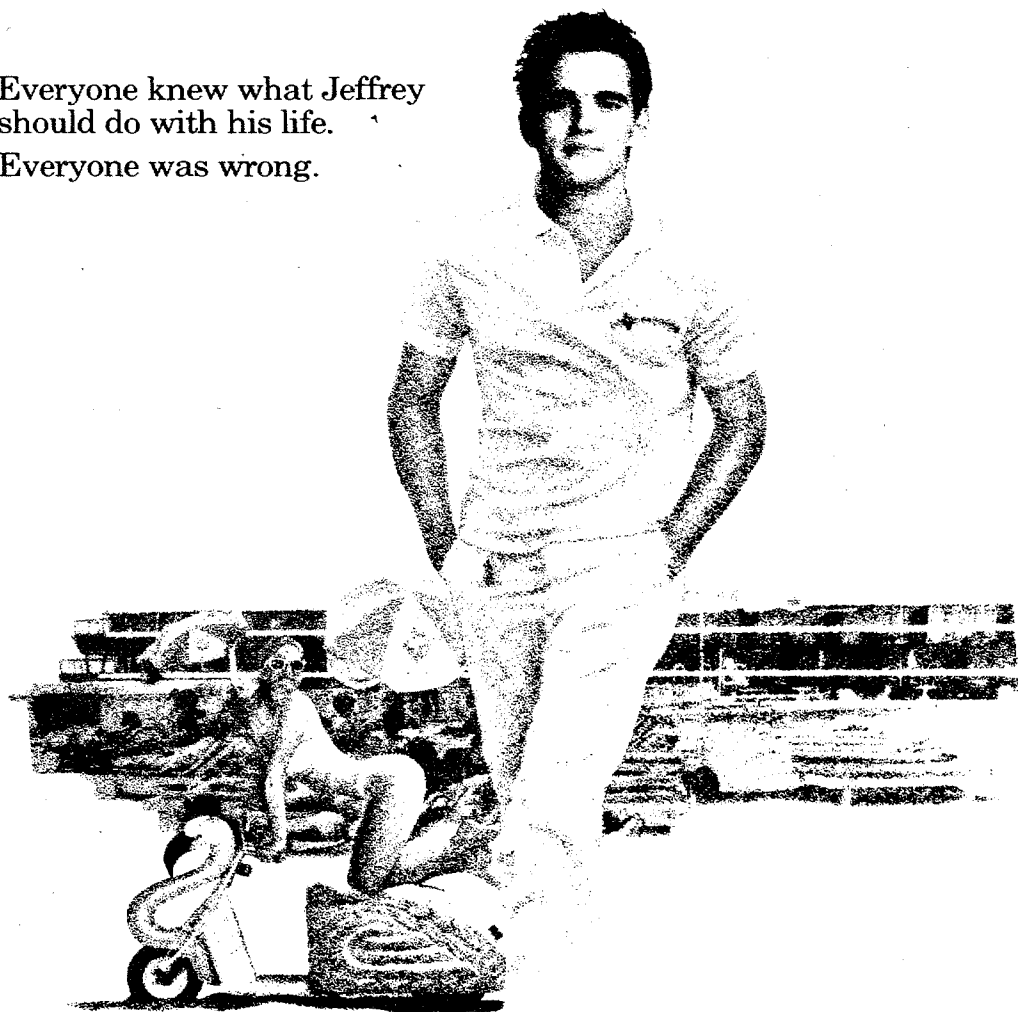
Another aspect that is explored, is the use of vices by the characters. Rainer used drugs to forget, and Albert uses alcohol to obtain the same effect. Julius' vice is quite different. He touches live electrical wires, yet it shows that they all need something to "anesthetize" themselves and "become invisible" from what happens around them.

The acts of violence and such culminate in a powerful ending. Albert categorizes the young as prudish, to which Julius replies, "I have the capacity to astonish!" and calls their friendship to an end. Rainer then becomes entranced by a military jacket and motorbike and decides it is what he wants, as does Julius. They choose to end what ails them by use of violence, the thin thread that holds the play together. In his position of power, Rainer says "I knew there'd be a time when I could be a part of something. They need us." Photos of Nazis, KKK members, and riots are flashed on the screens above the stage and result in a climax that leave one speechless. On opening night, one member of the audience muttered, "My God!" in reaction to the powerful ending.

Director John Russell Brown has done a brilliant job in bringing Poliakoff's drama to the stage. As Julius, Greg Germann gave a wonderful performance of a young man searching for some direction in his life. Patrick Bedford marvelously portrayed Albert with care and great attention, and Matthew Conlon vividly played Rainer as an arrogant, self-centered, yet in some instances, a caring man. Kudos to Amy Epstein, who in minor roles, gave her best performance as a small child who stayed alive by using her only asset as a source of income, her body. Applause also goes out to the Scenic Designer, G.W. Mercier and the various set constructors who imaginatively brought the stage to life.

Heroes is not for those who want an evening's light entertainment. Poliakoff has filled his play with deep meanings and morals (or loss of morals) that, although are portrayed in an era past, speak to every one of us in the present. The ending is especially relevant to today's society. It makes one think about where we are headed as a people.

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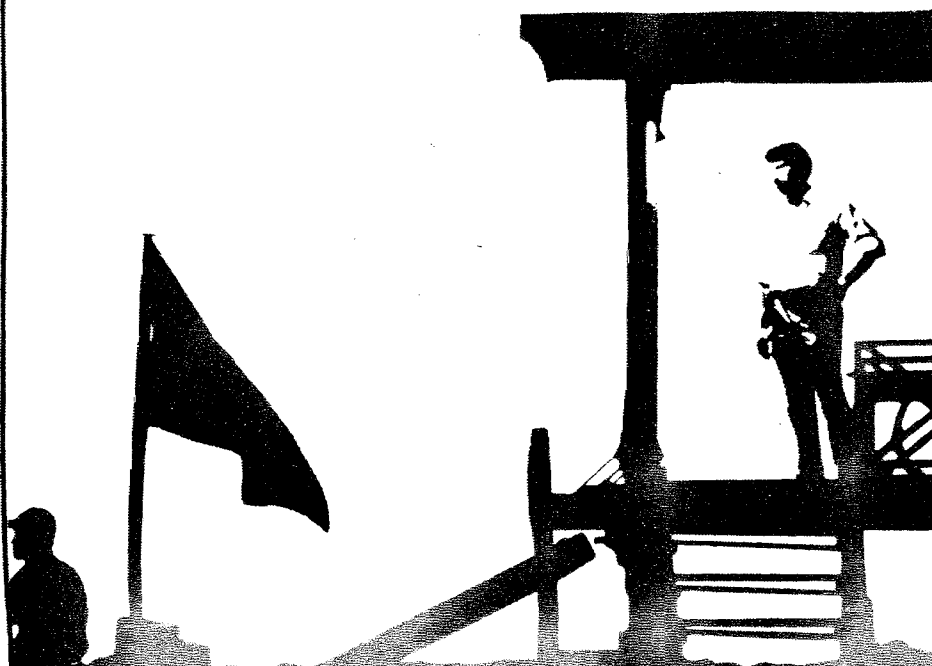
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Album

Busy Being Born Bob Dylan's Real Live

by Paul Yeats

Change is part of everything. Landscapes, governments, and individuals often go through numerous metamorphoses during their lifetimes; artists and musicians are also usually involved in the transitory process. But change is twofold. For nothing else but the sake of movement, it is banal trivial at most. However, the change that is consciously chosen and lived out for philosophic or other deep-seated reasons can interestingly lead to an entirely higher level of conviction and identity.

Over the year, one musician who has gone through many "changes" is Bob Dylan. From folk protest to escatic rock to electric redemption to re-affirmed Christianity, Dylan has crossed many bridges. Whether seen as changes to increase marketability or merely stairs leading to a higher plateau of being, Dylan has continually insisted on moving forward and presenting different ideas and music to his audience.

With last year's *Infidels* LP Dylan again crossed another bridge and returned to a more accessible delivery and subject matter than his four previous albums. Although his work has always contained the themes of Christian virtues, *Infidels* served up a watered-down version of the fundamentalist Christianity he seemed to have been embracing.

With the success of sorts from *Infidels* behind him, Dylan set out on a European tour this summer. Backed by such luminaries as ex-Rolling Stones guitarist Mick Taylor and the established keyboard ace Ian McLaughlin—also a Stones sideman—Dylan played large arena shows in Italy, Ireland and England among other places. The resulting rave reviews in both the European and American press which renewed interest in the artist himself, and the probable contractual obligations to Columbia Records, produced *Real Live*. This single live album contains ten songs packaged to reap the Christmas market and give Dylan fans and hip bystanders a clearly recorded document of his current live sound.

The album shows off an energetic Dylan touched by the thrill of performing again, throwing away standard renditions of his catalogue in favor of updated re-interpretations. "Ballad of a Thin Man" is tightened up with the words themselves forsaken for pure narrative momentum. Where Joe Strummer dreams about being able to write a song like "Masters of War", Dylan dryly delivers it with a searing

tone and no celebration but for the abandonment of the blistering indictment in lines like "Is your money that good?/ Will it buy you forgiveness, do you think that it could?/ I'm sure that you'll find/ When your death takes its toll/ That all the money you made will never buy back your soul."

The real gem of the album is a roaring "Tombstone Blues" designed to highlight Dylan's nonchalant vocals insinuating cynicism and guest Carlos Santana's commendable guitar playing.

As mentioned, indigenous to Dylan's style is change. As the years go by, he alters his music and even lyrical content sometimes beyond recognition. Sometimes this works and sometimes it's like changing people into insects. "Tangled Up In Blue", admittedly a great studio cut is one of these insects. Its lefthanded ineptness is only matched by his soulless singing. Where the original soars in a folkie culmination of seventies smoothness, this version begs understanding and forgiveness for a crime that you're not sure even happened. At one very disappointing point, he even seems to be mocking his own syllable by syllable phrasing. The same can also be said for "Maggie's Farm" which, for whatever reasons, is denied its swing potential in favor of hollow bar chords. These failures only serve to remind one that Dylan is one of the select people who have committed artistic suicide more than once.

Recently, another live album has surfaced from this summer's tour, a bootleg LP called *The Jokerman Plays the Arena* recorded on May 28 in Verona, Italy. A three record set weighing in at approximately forty dollars, if you can even find it, this gives a more positive impression of what went down by means of fuller song selection and better all-around performances. "Jokerman", "The Lonesome Death of Hattie Carroll" and the best version of "Like a Rolling Stone" ever committed to vinyl are the most notable of these. Where *Real Live* leaves one wondering whether Dylan is worth the effort of times and breathless at others, the bootleg discs surrender nothing and leave one certain that the man can indeed walk on water. Nevertheless, its price tag is a bit prohibitive for most. (Thankfully the world contains rich friends and Maxells) For the unseasoned, check out *Infidels*; for the true believers, just avoid the dead numbers. You can scratch them out with an old nail or razor blade, in the long run it's worth it.

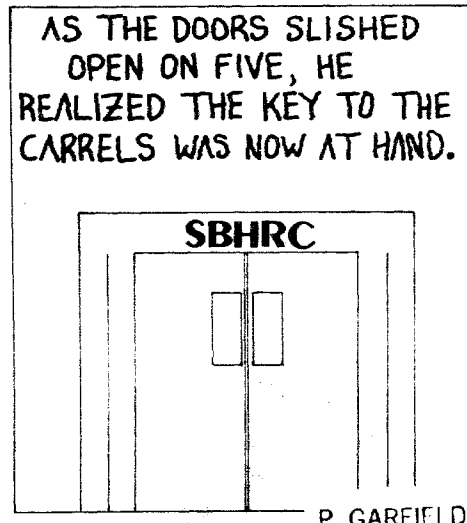
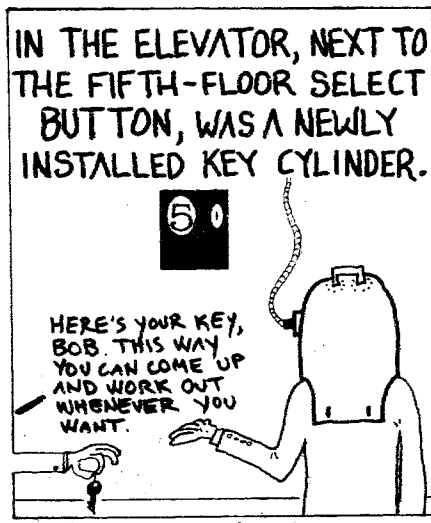
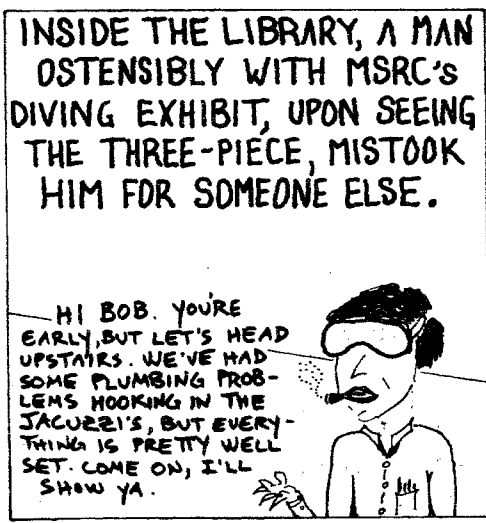
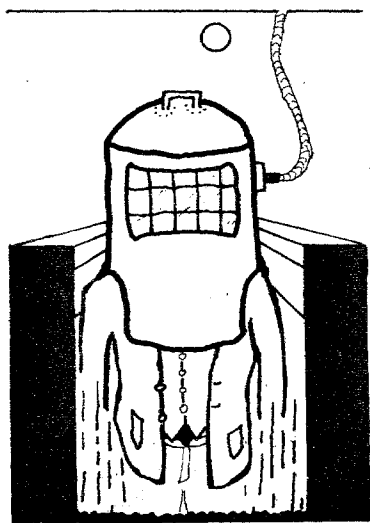
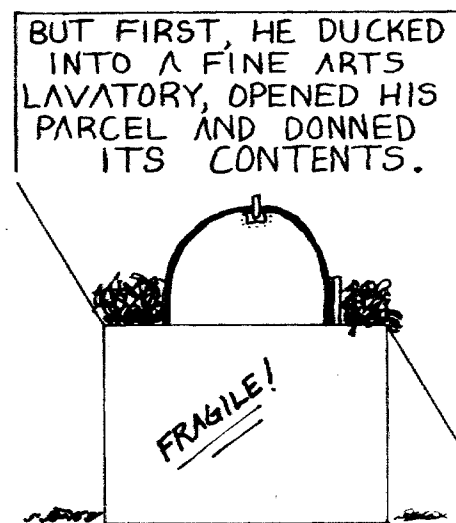
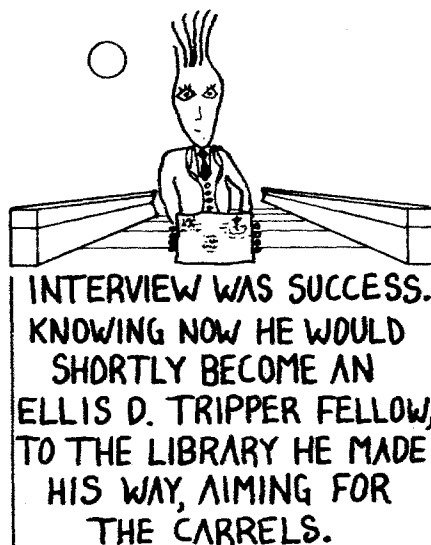
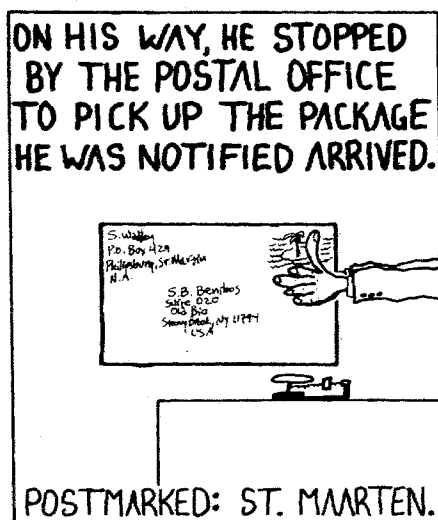
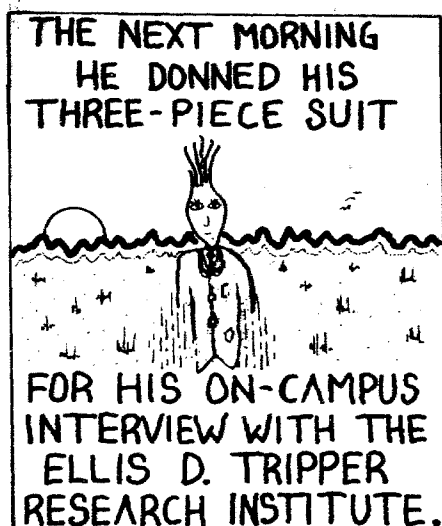
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continued next week...

The Terminator

(continued from page 12)

about killing buildings full of people to get the one he is after. He uses a variety of high caliber weaponry, and is seen more than once using assault rifles as six-shooters!

Schwarzenegger seems to enjoy this part a lot, and with good reason. From his earliest films to his most recent, Schwarzenegger has been playing "good guy" roles. Even in the *Conan* movies he played a hero. In *The Terminator* his character is quite a bit different. This maniacal machine is a *real* super-villain. It doesn't feel pity, sorrow, remorse, or regret...It exists *only* to kill. A hit-man that hits *real* hard.

Schwarzenegger physically suits the part perfectly, and why not? He has won seven Olympic championships, four Mr. Universe titles, and a Mr. World contest. The author of three best selling books a video tape on *The Art of Bodybuilding*, he is a champion without a peer in awards and accomplishments.

Michael Biehn plays Kyle Reese, the hero. He is one of the last survivors of the future war and a leader in the rebellion against the machines. Relatively inexperienced in motion pictures, Biehn's last role was in *The Fan* with Lauren Bacall. In *The Terminator* he is very low key for a dashing savior toting a shot gun and rescuing women. He

plays the part adequately but always wears a deranged expression, raising a question of uncertainty about his motives.

The Terminator's target is played by Linda Hamilton, another celluloid rookie with experience mostly in television. She plays Sarah Connor, the future mother of the even more future leader the post war human rebellion. Neither forceful nor attractive, Hamilton delivers a new example of what it means to be a distressed damsel.

Director James Cameron does a great job of combining intense violence and spiraling action with just a touch of humor to yield a most enjoyable film experience. Don't get the wrong idea! this movie isn't just another "Dirty Harry shoot'em up", there's a good story here too. Co-authored by Cameron and Gale Ann Hurd, *The Terminator* flows very well from beginning to end in style that doesn't confuse the audience with an excess of unnecessary futuristic concepts. The special effects also act as a catalyst instead of a cameo.

The success of the film is without a doubt due to Schwarzenegger, though he moves through the center of the picture and captures the audience totally. If you can just ignore his few lines of dialogue, you'll have a great time with *The Terminator*.

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Schwarzenegger Blows'em Away

The Terminator

Directed by James Cameron
Starring: Arnold Schwarzenegger,
Michael Biehn
Released by ORION PICTURES

by Daniel Hank

Who would have thought that Arnold Schwarzenegger could make a film with a good plot? Certainly not anyone I know! "Don't book any Arnold Schwarzenegger films for Stony Brook," one person said when he heard the *The Terminator* was being considered by COCA for next semester. Schwarzenegger seems to have a reputation for making mindless films that capitalize on his physique and attempt to make him perform like a conventional actor. There is a problem with this however, as his swedish accent is so thick that any dialogue is either unintelligible or farcical. The directors have dealt with this as well as they can and one gets what might otherwise have been a serious film.

Many people get the impression that Schwarzenegger is a bad actor. This is not the case. He is, in fact, an outstanding actor in every way except for the use of his voice. Consequently, there are two ways to make use of such a thespian: either cut off his tongue and his gonads and cast him as a eunuch, or give him a



Linda Hamilton and Arnold Schwarzenegger

role like *The Terminator*. In this film, he has about a page of dialogue, and that much adds a good bit of humor to the character. The Terminator is a cyborg (half man, half machine), a virtually indestructible menace from

the future that is sent back in time to 1984 Los Angeles to eliminate the mother of the leader of a human rebellion trying to overthrow the society of machines that will eventually rule after the ever popular "nuclear holo-

caust". Sound confusing? It gets better. Schwarzenegger is followed back in time by another human rebel to protect the endangered heroine. The Terminator never smiles and won't think twice
(continued on page 11)

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3. David Johanson — Sweet Revenge LP
4. Crazy 8's — Law and Order EP
5. The Replacements — Let It Be LP
6. XTC — The Big Express LP
7. Big Country — Steeltown LP
8. Shadowfax — The Dreams of Children LP
9. Pop O Pies — Joe's Second Record EP
10. Jean-Luc Ponty — Open Mind
11. Various Artists — Revenge of the Killer B's LP
12. Bonzo Goes to Washington — 5 Minutes 12"
13. Idiot Savant — The Rest On Down LP
14. Robyn Hitchcock — I Often Dreams of Trains LP
15. The Pressure Boys — Rangledoon EP
16. Various Artists — Better an Old Demon than a New God LP
17. O M D — Junk Culture LP
18. Bryan Bowers — By Heart LP
19. Steve Evans — Mr. Spats LP
20. The Del Lords — Frontier Days LP

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