

*The*  
**Stony  
Brook**

# PRESS

Vol. III, No. 2 ● University Community's Feature Paper ● Thursday Sept. 17, 1981



## Cousin Abbie Fires 'Em Up

page 7



## Uncle Ralph Energizes S.B.

page 6

## Budget Blues

*Doom on the horizon  
for financial aid*

page 3



## Big things are in store at the Fine Arts Center

page 9

*'Heavy Metal' is post-child,  
pre-adult, and pretty lousy*

## An Always New Idea

Abbie Hoffman and Ralph Nader are by no means "has beens," nor are their principles, ideas and methods of organization indigenous to the 60's. Their concern, dedication and ceaseless activity led to dramatic changes in this country, from ending the Vietnam War to altering the consciences of the consuming public.

Although Hoffman and Nader come from entirely different schools of revolutionary thought, they both signify that our country can still be run by its people, that our environment can be shielded from profit-oriented exploitation, that our children can be protected from blatant health and nutrition hazards, that decisions made in this country can be made by the citizens affected by them and that change will be effected, provided that communities demand participation. Stony Brook is such a community.

It is disheartening however, to note that many college students have never heard of Hoffman, are remotely familiar with Nader and draw blank stares when topics such as Kent State, voter registration drives in Montgomery or the 1968 Chicago Democratic Convention are raised. Apathy is not to blame, for it has been, is, and always will be an obstacle to reform. But education--political, social and philosophical education--must be initiated in order to examine our country's history and intelligently offer solutions to correct our current problems. Nader and Hoffman's presence on campus may have advanced some students the opportunity to analyze the validity and effectiveness of their own participation and activity. They were here to provide inspiration and incentive in beginning to question our own situations.

Stony Brook's turbulent history is no secret. During the 60's and early 70's administrative offices were taken over, academic buildings were occupied, University officials were accosted and student arrests were numerous. It is a history

which should be learned from, though perhaps not re-enacted, for without a knowledge of the past, problems normally foreseeable would go un-noticed in the future. This is not to say that Stony Brook students should be kept in "order" or that they should conform to any order among themselves. It was freedom of expression which permitted Abbie Hoffman to speak here, which encourages a free thinking university. The encouragement must be responded to or expression will be kept at a minimum: a circumstance common to Stony Brook's recent history, and anathema to the university experience.

However, if your university experience consists of a) eating quaaludes, going to keg parties and obtaining A's at any expense; b) Leaving for mommies' every weekend, watching Dallas on Friday evening and petting your dog until Sunday or, c) not doing drugs, not going to keg parties and basically, not doing anything at all, it is reasonable to assume that merely existing at Stony Brook is your forte.

The privilege to advocate or condemn must be organized, directed and constantly pursued in order that students can use their education to cause reform and change--socially, politically, artistically, and economically. Since 1962, Stony Brook has greeted and waved good-bye to many active groups. 19 years later, students here are still offered a myriad of opportunities to get involved and put their skills to the greatest advantage. The following is a brief list of organizations that are worthy of involvement and affect the campus in important ways:

#### Political Groups

Polity - The undergraduate student government. 246-3673

NYPIRG - A consumer advocacy group started by Ralph Nader. 246-7702.

GSO - The Graduate Student Organization. 246-7756.

Red Balloon - A group which offers a political alternative to working within the system. 246-3793.

INCAR - International Committee Against Racism.

#### Media

WUSB - Stony Brook's commercial-free radio station. 246-7900.

Statesman - Student-run newspaper printed thrice-weekly. 246-3690.

Fortnite - The struggling but still existant campus feature magazine. 246-3377.

#### Environmental

ENACT - Environmental Action group involved in recycling and other projects. 246-7088.

SHAD - Sound Hudson Against Atomic Development.

L.I. Clamshell Alliance - Another local anti-nuclear group.

#### Educational

S.A.I.N.T.S. - Tutoring and educational programs for minority students. 246-7982.

#### Student Services

Womens' Center - Active in all areas of womens' issues. 246-3540.

SCOOP - Student-run business cooperative. 246-3673.

F.S.A. - The Faculty-Student Administration runs End of the Bridge, The Main Desk and other non-for-profit businesses. 246-7009.

People's Book Co-op - Books for cheap. 246-6800.

G.S.U. - The Gay Student Union offers counseling and a comfortable atmosphere for gays on campus. 246-7943.

Ambulance Corp. - 246-2285.

And, of course, The Stony Brook Press, 246-6832.

Despite the excuses you might make, the only thing preventing you from getting involved and doing something about our community is fear. Don't be intimidated. Do it!

## The Stony Brook Press

Executive Editor ..... Scott Higham.  
Arts Editor ..... Jeff Zoldan  
Assistant Editor ..... Catherine Synan  
Photo Editor ..... Eric Wessman  
Assistant Arts Editor ..... Larry Feibel  
Assistant Photo Editor ..... Shirley Zrebiec  
Bob Romer  
Business Manager ..... Sue Draper  
Editor Emeritus ..... Eric Brand

News and Feature: Linda Calcano, Joseph Caponi  
Mark Catgwin, Rose Cianchetti, Abraham Colon, Henry Ellis, Ned Goldreyer, Mike Kornfeld, Jesse Londin, Barbara Marcos, Genevieve Mulkeen, Jeremy W. Oatis, Artie Rothchild, Chris Schneider, Corinne Schrul, Debbie Silver, Peter Smith, Chris Spinelli, Elaine Vasilopoulos, Lisa Stender.

Arts: Audrey Arbus, Nicole Bokar, Alyssa Chadow, Ron Dionne, Laura Foreman, R. Jonathan Kurtz.

Photo: Linda Calcano, Steve Daly, Stu Davis, Chris Fairhall, Sam Glass.

Graphics: Clare Dee.

Miscellaneous: Melissa Spielman.

Phone: 246-6832

Office: 020, Old Biology Building  
Mailing Address

Mailing Address:

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

### Oops!

In last week's interview with VPSA Fred Preston, an unfortunate juxtaposition of words appeared to attribute to Angela Towle a negative observation of Assistant VP for Campus Operations Mitch Gerstel. The criticism was solely the Press'. Towle would never say something like that. Okay, Angela?

The Stony Brook Survival Manual gave incorrect details about the day care centers on campus. Toscanini Day Care cares for children 8 weeks to 3 years. Phone 246-7150. Point of Woods Day Care (246-3375) cares for children 3-5 years of age as does Benedict Day Care (246-8407).  
392

Cover photos from top left, clockwise by Chris Fairhall, Eric Wessman, Scott Higham.





# Budget Blues

## Doom on the horizon for financial aid

by Eric Brand

As Stacey Vedder, a senior psych major put it, "It's not bad. I've had worse. I'm just worried about grad school." Voiced from the line that begins at the Financial Aid Office and doesn't seem to end, Stacey's comment typifies the effect of the Reagan budget cuts to education. It's not a tragedy; it could have been worse. It probably will be.

Nine-thousand eight-hundred and seventy-eight students, at Stony Brook, are finding that after tightening their belts a little to adjust for inflation, tightening them a little more to account for tuition raises, and then tightening them still further to allow for fewer jobs, they must go blue in the face and give yet one more yank—this, in response to cutbacks in financial aid. Currently, according to the Financial Aid Office, 9,878 of the close to 15,000 students who attend this university receive some form of financial aid. Almost all have been, or soon will be, affected by cutbacks. But the effects are deceptive: though the cuts are not as deep or wide as Reagan might have liked, and thus students have been hit less heavily for now, the spectre of further budget cuts in the not too distant future looms on a frighteningly close horizon.

The federal government, for quite some time, has given aid to students seeking higher education. This aid has come in the form of grants (money which needn't be paid back), loans (which must be paid back eventually) and work-study programs (through which the student works for his money). With additional aid from the state there were few students who could not scrape together the assets to attend college. Now, half the major federal financial aid programs have been affected, and the effects on students vary.

The Basic Educational Opportunity Grant (BEOG), now called the Pell Grant (after Senator Claiborne Pell who was instrumental in its institution in 1972), is the cornerstone of federal aid to students. All those students who can prove "need" (based on his or her earnings, school expenses and an expected "family contribution") receive an award, ranging from \$200 to \$1,900, according to the "Student Consumer's Guide," published by the soon-to-be-defunct U.S. Department of Education. About 5,500 Stony Brook students receive Pell Grants, according to Assistant Vice President for Student Affairs Emile Adams, who has been acting as director of Financial Aid until a new full-time director can be found. Those 5,500 students, said Adams, have been hit with an average of \$40 less per year from last year. One rather unhappy upperclasswoman on the ubiquitous Financial Aid line complained, "When I received confirmation of my award it said, 'We're cutting you back \$50 a semester.' Well, I think it's dirty pool."

The next most important federal aid to students is the

Guaranteed Student Loan (GSL) of which about 6,000 students here take advantage. Not based on financial status, this loan is available to students at low interest rates, through a private lender (such as a bank or credit union) to which the fed makes up the difference in interest. Previously, the interest rate for the student was 7%. Now, however, the rate is 9% and there is a five percent "processing fee" deducted from the loan before it is even lent. Worse yet, there is now a ceiling on family income of \$30,000. Above that, applicants must show that there are "special circumstances" in order to procure the loan.

The second type of federal government loan is the National Direct Student Loan (NDSL) which offers very low interest rates, but only to the student who can show financial need. Currently, approximately 800 Stony Brookers receive the loan at 4% interest. This has risen from 3% and will rise again to 5% in October.

The three other major programs have not been affected by the latest round of budget cuts, and these are all institutionally-controlled. The first is the Supplementary Educational Opportunity Grant (SEOG), very similar to the Pell Grant except that instead of going to all deserving students it gets doled out only until the dough runs out. Controlled by the University, the basic allocation remains unchanged.

The second is the College Work-Study (CSW) program, in which jobs are provided for students who need financial aid and who must earn a part of their education expenses. Two years ago, CSW came under attack on this campus for paying students below the minimum wage, and, Adams explained, "Last year Financial Aid over-awarded by 28%, which is traditional. However, with the increase in minimum wage, and with more workers," CSW at Stony Brook went into deficit, and they were forced to cut back in the middle of the year, leaving some students stranded.

"We won't have to do that this year," said Adams, but unfortunately the safeguard is to hire fewer students for work-study.

Finally, there is the Equal Opportunity Program (EOP) which is a state-controlled grant for those students accepted into the Advancement on Individual Merit (AIM) program, aimed primarily at minority students. "AIM is in good shape," according to Adams. In fact, "AIM enrolled more students than last year," he said.

State aid, of course, is untouched by federal legislation. New York has several programs which duplicate the fed's, the most important of which is the Tuition Assistance Program (TAP) much like the Pell Grant. Concurrent with the hike in State University of New York (SUNY) tuition, the state has raised maximum TAP awards \$150.



Basically, then, except for the cutbacks in Pell Grants, students will not see a loss in real money. (Though according to figures gleaned from the official University "Annual Financial Report" and from the Office of Finance and Business, "Student financial aid grants" overall increased this year only 10% over last year, as compared to 40% the year previous). Where students will feel the crunch is in the projections of what they will have to pay back on loans after they leave school. A New York Public Interest Research Group (NYPIRG) poster/flyer released this Spring warns that some students might have to pay as much as an additional \$4,300 in interest charges over the 10 year life of the loan, because of the changes handed down by Congress.

While some students will, and may have already, balk at this possibility, Adams felt that the majority will probably stay in school and at Stony Brook. The real nightmare—for student and admissions office alike—is that further budget cuts, and the subsequent financial aid squeeze, are inevitable.

Within the last week, Our Man in the White House announced cuts in one area that seemed to be a sacred cow: the military. Though the cuts are to come from the increase in its appropriations, and though that budget is massive compared to that for education, it is widely held that the supply-side scythe will slash further at student aid. When and if this happens, thousands of students dependent on the outside help will be forced to drop out, and the blow to higher education, and the nation in general, will be tremendous.

## Watching the Polls

Is our government of the people, by the people, and for the people?

That question should be asked in light of the disparity between a sampling of public opinion and the hype which both the White House and Congress generate.

Two polls from credible organizations dispute the pervasive impression that this country is overwhelmingly anti-choice (in reference to abortion) and clamoring for Ronald Reagan's "New Beginning." Backers of the Human Life Statute (Helms-Hyde Bill) claim the support of 210 Representatives and thirty eight Senators. In addition, Reagan supports the suggested constitutional amendment which would ban abortion; the first presidential proposal of its kind.

In a poll conducted four months after Reagan's inauguration, forty percent of those surveyed by the

Washington Post and ABC News favored abortion on demand, and thirty percent favored abortion in most circumstances. Sixty-seven percent of those polled, oppose a law that would

make abortion murder.

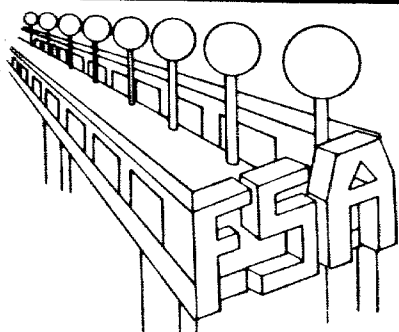
A Gallup Poll taken eight weeks after the inauguration illustrate the truth of our country's love, or lack of love, for Reagan as reported by the New York Times. Fifty-nine percent of those polled approved of his handling of the Presidency, but when compared to between sixty-five and seventy-five percent in favor of the Nixon, Eisenhower, Kennedy and Carter administrations, Reagan rates poorly. The percentage of those disapproving his early performance was twenty-four percent, as compared to between seven and nine percent for Nixon, Eisenhower, Kennedy and Carter. Reagan, therefore, "wins less approval from the public than any elected president in twenty-eight years," said the New York Times.

With media sensationalism a perfected practice, and editorially unfavorable polls tucked away on obscure pages, Ronald Reagan and his administration are permitted to Gallup along, the mandate trail, gathering support from the press, not from the people.

by Debbie Silver



This weekend, one of the most popular pop groups of the 1960's is reuniting for one concert only in Central Park. Simon and Garfunkel will perform for free at 6:30 PM this Saturday in a benefit for the New York City Parks Department. It will be their first concert together since 1970.



says... You can't beat

# End of the Bridge

restaurant

for **CONVENIENCE**  
**GOOD FOOD**  
and **LOW PRICES!**

**Come to the second floor of the Union,  
at the end of the bridge,  
anytime from 11AM to midnight,  
and enjoy.**



## LOOK AT THIS GREAT NEW MENU:

### APPETIZERS:

French Onion Soup .....	\$1.50
Soup du Jour .....	\$.85
Fried Mushrooms .....	\$1.00
Fresh Fruit SUPREME .....	\$.75
Assorted Chilled Fruit Juice .....	\$.50
Grapefruit Half .....	\$.75

### ON THE SIDE:

Cole Slaw .....	\$.50
Potato Salad .....	\$.50
French Fries .....	\$.75
Onion Rings .....	\$.75
Three Bean Salad .....	\$.50
Cottage Cheese .....	\$.75

Catch of the Day:	A freshly prepared selection of the ocean treasures. 6oz. of fish broiled, sautéed or fried, served with french fries, lemon and cole slaw.....	\$1.25
Eggplant Parmesan:	A dish of specially prepared farm fresh eggplant, a meatless sauce and topped with mozzarella cheese, served with a side order of spaghetti.....	\$3.25
Chicken in a Basket:	4 tender morsels of golden fried chicken, served with french fries and cole slaw.....	\$3.50
Quiche:	Packed with fresh egg custard in a tender pastry shell served with fresh fruit garnish .....	\$.75
Steak Sandwich:	A 6oz. selection of tender aged sirloin served on toast garnished with lettuce, tomato and served with french fries.....	\$4.75
Soup and the unlimited use of the salad bar with all the freshness of green condiments and toppings.....		\$3.00
Freshly prepared salad of the day.....		\$1.25
Topical Fruit Salad Platter:	Delicious salad platter with assorted fresh fruit, cottage cheese and sherbert.....	\$ 3.50

### Beverages:

Coffee.....	\$.50
Milk.....	\$.60
Soft Drink.....	\$.60
Sanka.....	\$.50

### Dessert:

Your choice from our heavenly Pastry Cart that will be brought directly to your table or choose chilled selection of pudding, jelly, ice cream, or sherbert. Prices range from \$.75 to \$1.50

### Beverages:

iced Tea.....	\$.60
Hot Tea.....	\$.50
Iced Coffee.....	\$.60

All entrees maybe served with a trip to the the Salad Bar and free soup.....\$1.00

### BURGERS

All burgers are made of choice ground beef hand packed, boiled to perfection and served with fries and cole slaw.

Plain burger.....	\$2.50
Cheese burger.....	\$2.75
Mushroom burger.....	\$2.75
Bacon burger.....	\$3.00
Bacon, cheese, mushroom burger.....	\$3.50
Pizza burger.....	\$3.00
Bacon cheese burger.....	\$3.25

### SANDWICH BOARD

Roast Beef.....	\$3.25
Virginia Ham.....	\$2.95
Ham & Cheese.....	\$3.10
Turkey Breast.....	\$3.25
Bacon, Lettuce and Tomato.....	\$2.75
Tuna Salad.....	\$2.25

All sandwiches are served with your choice of Bread, Pickle and Cole Slaw.

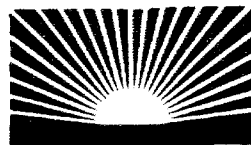
### OMELETTES

All omelettes are specially prepared from three farm fresh eggs and made to order.

Spinach.....	\$2.50
Onion & Pepper.....	\$2.65
Cheese.....	\$2.75
Mushroom.....	\$2.85
Western Ham, Onion, Pepper... ..	\$3.00
Chef's Special.....	\$3.25

# NO LONGER LACKMAN

## Back at the Ranch



By Jim Leotta

Well, many of you survived the condensed variety of education served in "Reader's Digest" fashion last semester. And some of you even learned something. But it's not over yet. Let's look at what's planned.

TAP is to be lowered, BEOG is to be lowered, work study allocations are reduced, student loans are harder to come by with higher interest rates, and a "utility fee" is now being imposed on student cooperatives at Stony Brook. We narrowly escaped a rent increase for dormitories that was recently suggested by Albany and rejected by our local Stony Brook administration as being too unfair.

Annoying, isn't it?

What can be done? "That's life, that's what the people say," say Frank Sinatra and think-alikes who have forgotten that they got their break by someone making an offer the producers couldn't refuse.

Meanwhile back at the ranch, and I do mean the ranch, the oil companies are throwing a party with the extra cash made from the reduction of taxes, and the insurance companies are investing their new found wealth in golf carts with computerized cocktail makers installed in the dashboard. All this at the expense of day care centers, school lunch programs, auto safety, and, a, you might have noticed, education. These to name but a few.

"What can be done?" "What can we do about it?"

Can we be part of the decision making process? At the moment, no. This should come as no surprise when we consider that most of us have chosen to forego the most accessible channel of influence we possess. To demonstrate the point, let's go to the video tape.

The Place: Albany, state capital.

The Scene: The quiet antechamber of a local down-

town pub, frequented by many an elected official and their counterparts, the corporate lobbyists.

Seated at a table, we notice our elected official discussing pending legislation and future elections. Also seated at the same table is the corporate lobbyist reminding our elected official of the high costs of running a campaign in these inflationary times. In fact, the previous campaign debt has yet to be paid. The bill under discussion could be one that increases the taxes of banks or oil companies, or maybe even cuts into the profits of the insurance companies! After a lengthy discussion over dinner, our elected official realizes the damage to the economy that could be reaped if the oil companies can't invest their excess profits into Howard Johnsons, and decides to vote down the economically damaging legislation.

Enter: The budget planner frantically taps away at the buttons of a calculator he never leaves home without. We need to cut someplace else, he exclaims, quite nervous for bearing such tidings. The elected official who is up for reelection begins to ponder the dilemma. "Well," he asks, satisfied he has found the right question, "Who possesses the least threat to me politically?" "Well," snaps the budget planner with the assurance of one who is used to such questions, "It's said that most students, especially those in elementary and high school are under 18 and can't vote. And most students at universities are not registered to vote, or are too busy with studies to pay attention. And those that pay attention don't seem to think it matters if they do vote. That's why we stopped going to campuses on our campaign tours, you remember, surely. When was the last time we campaigned on a campus any way?" All three look at each other for a second or two and in beautiful three part harmony exclaim, "Let's cut education!"

Good morning! The year is 1981, eleven years since the Supreme Court voted by a 5 to 4 margin to allow 18 year olds the right to vote. Prior to this landmark decision, many a young man had died for a country which didn't believe they were old enough to vote. Many a young person died in a war that was undeclared by Congress.

Have you ever wondered why you were registered in high school for the draft but were not registered to vote? Why women had to have a separate amendment to the constitution in order for them to be able to vote and ditto for black people? Do you wonder why so much tension in Poland exists because the people there want the right to vote? And do you wonder why a country with such a strong belief in democracy holds a Presidential election in which only 52% of the eligible voters vote? And how a President who receives only 27% of the total amount of eligible voters can publically state he has a mandate from the people and not be slightly embarrassed? "I perpetually await a rebirth of wonder," wrote poet Lawrence Ferlinghetti.

The New York Public Interest Research Group Inc. (NYPIRG) is holding their voter registration drive for the next few weeks. A table will be set up in the Union for all those wishing to register. NYPIRG will be holding a General Interest Meeting on Sept. 23, Wed., Rm. 236 of the Union. The time will be 7:30 p.m. Guest speaker will be Donald Ross, Executive Director of NYPIRG, author of *Action for a Change*, in conjunction with Ralph Nader. He is also author of *A Citizen's Guide for Action*, and a former member of Nader's Raiders. All are welcome.

(Jim Leotta is Project Coordinator of NYPIRG's Stony Brook chapter).

## Order in the University

Chris Fairhall, Polity Treasurer

It seems that John Marburger was appointed University President in order to achieve two goals<sup>3/4</sup> to provide the university with school spirit, and to provide a sense of order within the institution.

While school spirit is an integral element to any institution of higher learning, it none-the-less has been lacking from Stony Brook since its inception. During his tenure as University President John Toll the University and Health Sciences Center in concrete and girders during a 15 year span. While building the University at such a tremendous rate, however, Toll in many senses neglected the students, faculty and staff. Because of this neglect, cooperation among the various university groups came to rest at a low ebb.

Marburger, 39 years young upon beginning his tenure as University President, comes from USC. (He recently turned 40). It seems significant that Marburger is young because in some ways it will be easier for him to relate to students. In addition, USC, which has notoriety for many reasons, is a university beaming with school spirit. Marburger's newly appointed vice presidents and provost also share the same characteristics<sup>3/4</sup> they are young, and come from schools where university spirit is high. (Frederick Preston, from the University of Massachusetts

at Amherst, the new Vice President of Student Affairs, is 39. Homer Neal, the new Provost, from the university of Indiana, is also 39).

The benefits of having a sense of school spirit are numerous and various. First, but not necessarily foremost, it will make the university more attractive to students elsewhere who are deciding where to go to school. Consequently, it should increase both enrollments and State Funds. By having a good working relationship between faculty and administrators, it will perhaps be possible to attract and retain more high quality teachers. This is also significant from a financial perspective because better quality faculty should pull in better and more research grants, as well as help to attract students. Last, though hardly least, it is much easier to run an institution, and run it well, when all its elements cooperate with one another.

In regard to a sense of order within the institution it must be remembered that Stony Brook boasts a turbulent history. Though it has calmed down in the past several years, there was a drug raid during 1968, the administration building has been taken over by students on numerous occasions, and many still consider Stony Brook to be a center of activism. In order to transform the university into a pinnacle of academic excellence

there is a need to provide it with order.

There is no other school in the state system that comes close to Stony Brook in its level of crime and vandalism. Members of SUNY Central and the state legislature are very upset about this, and as a result it seems that a more stringent alcohol policy has been formed. Stony Brook also stands alone among the state system because it has student run businesses which are not monitored by the University. Plans have already been implemented to exercise control over these vendors. By providing this sense of order to the University, it seems that the hope is to show the state that things run well at Stony Brook, and that it is a worthy investment, and worth investing into.

While the number of dollars and cents taken in by the university is not the sole criterion of the success of the institution, it is at least indicative of success. In order to bring in more money, efforts have been spearheaded to provide the University with both school spirit and order.

This, however, leaves an important question unanswered: Will the means to achieve the end--improving the University--eventually lead to the end's downfall? (To be continued in the next issue of The Press).

## Letters

### Bad Move

To the Editor:

I must make the request that the Stony Brook Press print a formal retraction of their addition of my name to their recruitment ad as it appears on page 15 of their first issue. The implication therein is misleading, divisive, and personally insulting.

As a contributing writer for the Stony Brook Press, or the Statesman, I reserve the right to have my name used solely in

the capacity most useful to the papers' integrity. I most certainly reserve the right not to have my name used in conjunction with the chronic petty competitiveness that, on occasion, contaminates the good intention and professionalism of both editorial staffs.

To take issue with the minor points of that ad, I do not consider myself a "Statesman Person," nor am I necessarily "joining" the Stony Brook

Press, nor if I did indeed join the staff of the Stony Brook Press would I actually be going any place at all. Contrary to a popular opinion held by both staffs, a college paper is exactly that, and a move from one paper to the other is really not a move at all, but merely the desire to work with the unknown set rather than the known quantity.

More importantly, however, I object strenuously to the lack

of respect and consideration that this unauthorized misuse of my name illustrates. I have no desire or intention to join ranks with the arrogant in an abuse of privilege. To steal a person's name (similar to stealing a person's artwork) is a deterioration of the use of free speech, and of the dedication to intelligent writing to which the Stony Brook Press aspires.

The antagonisms between members of the Stony Brook Press and Statesman, however widened by ideological and philosophical differences, have clearly personal motivations as well. It is disheartening to see members of the Stony Brook Press venting their own hostili-

ties by jeopardizing personal relations that I may have with former colleagues and friends. It is more disappointing, however, to see pointless needling in place of a sorely needed spirit of mutual cooperation and respect. The ends-of-a-different-spectrum approach by which the lack of cooperation and compromise is justified shows the rigid similarities by which both papers aspire to their mediocrity. It would be refreshing if both papers would realize that they are two heads of the same monster, and as such it is an exercise in futility to quibble over the responsibility for the bodily functions.

Audrey Arbus



# Fall Fest '81 Brings

Scott Higham and Eric B. and

While most Stony Brookians were sipping pina coladas in Montauk, slurping Heinekens on Fire Island or heading back east from point both near and far, a small group of student leaders and ministers without portfolio were drinking caffeine intravenously and agonizing over what they were trying to make the biggest event to hit Stony Brook since 'he draft.

A thousand-and-one details required immediate and prolonged attention. A hundred people required directions. A dozen administrators required clearance. Sooner and sooner drew Fall Fest '81's debut, and it seemed like nothing was settled.

"Will Hoffman be allowed to come?"

"What bands can we get? The Grateful Dead? Bromberg? Peter Seeger?"

"They're all booked"

"Call Prine! Get in touch with Full Hand. Will the Moffets play? Get a bluegrass band... We need speakers. What about tickets? Rides. Food. Porta-potties. Games. Fireworks. Tents. A.V. Beer. Workers. Money. Contracts. Press conferences. Receptions. Security. First Aid....

After a summer of sweating and planning, after those last few days of desperate organizing, Polity and the Faculty Student Association, along with the help of the Stony Brook Foundation, the Vice President for Student Affairs Office, the Alumni Association, and the Graduate Student Organization, pulled it off. And what a job!

"Polity was wonderful," exclaimed Mary Twomey. "They did a dynamite job." Approximately 10,000 people in all participated in the 3-day event which cost about \$40,000. But as Prakash Mishra, one of the coordinators, pointed out, "Even if we lost any money, everyone had a great time...Everyone worked hard and the event was a success."

The organizational chart for the fest resembled military and certainly events went pretty smoothly. From the opening entertainment of the Full Hand Band, Friday evening on the stage in the athletic fields, to the closing remark of consumer advocate and folk-hero Ralph Nader, the fest combined laughter and music, social commentary and pure fun. There were ethnic foods, carnival rides, singers, dancers, and, of course, Abbie Hoffman, who was the highlight of the weekend with his fiery oration to a crowd of about 6,000.

The two men at the tippy-top of the Fall Fest organization were Polity President Jim Fuccio and Carson Tong, the fellow credited by some to have been the originator of the Fall Fest idea. Under them, or beside them as the case may be, were supervisors, staff chiefs, and just plain staffs. Each contributed his or energies to the success of the thing.

Joanne Young, executive director of SCOOP, concluded: "I'm exhausted. But I thought it was great, because administrators, grounds crew, public safety, and students, all spent the weekend together, something which rarely occurs at any educational institution."



Press Photo by Scott Higham

## Uncle Ralph Energizes S.B.

By Joseph Caponi

Ralph Nader has said: "When people give up or give in they get taken. And when people are knowledgeable and organized they win." After a stirring Sunday night spent with consumer advocate and folk hero Ralph Nader, a Stony Brook crowd has every reason to think they can win.

As the final event of Fall Fest, Nader appeared before nearly 500 people in the Fine Arts Center main auditorium. Tall, thin, dressed in his customarily quiet blue suit, and toting a large stack of papers, Nader brought home his populist views with his intelligence and wit, alternately evoking applause and laughter. But unlike the previous evening's predecessor, former-Yippie, present-convict Abbie Hoffman, Nader sought to educate rather than infuriate. Education and the American system of learning was his first topic, and he was not complimentary. He criticized college students seeking only job skills as trying to "be sharp by being narrow," and the universities for producing students with "high level illiteracy" who then go out and become cogs in the corporate machine.

The development of "perceptual independence" is the purpose of higher education, Nader claimed, the ability to form one's ideas and opinions outside the influence of the media and of advertising. Constantly questioning his audience, Nader tried to get people to think about why they do what they do. Granted that significantly safer and less polluting cars could be produced, why then aren't they? he asked. Because the public doesn't want them, the auto manufacturers say. Why not? Nader believes that the companies advertise their vehicles as "Psychosexual dreamboats" and that the public accepts this image, to the tune of 50,000 auto deaths a year. Nader was then particularly critical of the connection between industry and academia. Since corporations donate so much time and money to universities, Nader asked if it was possible for most of the students to avoid picking up the values of those corporations to the detriment of the public at large? Why don't engineering schools teach students the skills needed to make safer, as opposed to more powerful, cars? he asked. Why do medical schools place so much emphasis on teaching future doctors the expensive ways of treating people already ill, as opposed to preventative medicine and nutrition so that people will have a better chance of avoiding illness in the first place? "The goals of industry in education run contrary to the needs of the public," said Nader, and the connection between industry and academia must be cut.

Using this as a transition into his criticisms of industry at large, Nader attacked corporate crime, or, 'crime in the suites'. More questions were raised. Why don't law schools have classes in corporate crime, as they have in other types of crime? Ronald Reagan's program of lowering government restrictions of business, Nader labelled 'eliminating laws for businesses'.

All of this occupied about the first forty-five minutes of the talk, and Nader seemed to have a dynamic rapport with his audience. But as he relied more on his traditional litany and less on give and take, it seemed he began to lose his sharpness, and the excitement in the audience began to decrease. The room's temperature, both physically and emotionally, dropped for the rest of the talk. While still interested, the audience now seemed anxious for Nader's conclusion.

What he did spend the next hour talking about was the consumer movement.

A decade ago, Nader and a group of loyal, dedicated co-workers, formed the Public Interest Research Group to spearhead the consumer movement all across the country. PIRG disseminates information, lobbies legislature, and canvasses the public, among other things. It is now the largest group of its kind by far, and Nader encouraged his audience to join the New York chapter. The Stony Brook chapter was established in 1974, and works out of the Union basement, (246-7702).

The most interesting of the new developments in consumerism, has taken place in Wisconsin and may spread to other states, including New York. There, a group called the Citizen Utility Board won the right to include recruiting material inside the bills of the publicly owned utility companies. In short, the Wisconsin consumer group drew over 60,000 members in a state only one-seventh the size of New York.

The subsequent informal, question period provided some interesting views from Nader. He told the audience that he did not own any car, although the safest ones now, he feels, are large ones with passengers who use their safety belts, and of course he advocated making air bags mandatory. Then he condemned violence of any type, be it corporate or personal violence.

After two hours it was over, and Nader received a standing ovation.

In large measure, Nader avoided the more controversial issues in his talk; his criticisms of Reagan were more in the form of jokes than serious attacks. But the mere mention of the president was a departure from his traditionally rigid non-partisanship. Nader wanted to educate his audience. He is the grand old man of the consumer movement, and after a quarter century he has learned that good things come only to those who wait and work, and educate the next generation of workers. Tom Snyder may have called Ralph Nader 'yesterday's news', but last Sunday night he made his audience just a little more aware of their place in society, and that is tomorrow's news.

# Food, Fun, & Fireworks

## Cousin Abbie Fires 'Em Up

by Ned Goldreyer

To the cheers of fervent supporters and the jeers of a few scattered misanthropes, Abbie Hoffman, former catalyst of the 1960's youth movement and current part-time tenant of the New York State Penal facility in upper Manhattan, spoke to a Stony Brook crowd last Saturday night at Fall Fest '81.

Hoffman, small, bearded, dressed in tan slacks and a white, short-sleeved shirt, lived up to his rebel-cum-comedian reputation by performing a handstand on a folding chair before beginning his presentation. "I know in these modern times of education you got to add a little entertainment," he explained.

Despite threatening weather, a wavering sound system and a potentially hostile crowd (the popular Harlem All-Star Steel Drum Band was forced to end its set early), Hoffman was enthusiastically received by a crowd estimated at 5,000 people, mostly students. In an hour-long harangue, mostly shouted, Hoffman touched on many subjects.

He spoke of his life as a convict on work-release. "I know this is kind of hard to explain, but I'm actually a prisoner...As I was coming out here it started to dawn on me that I'm probably the first living convict ever to speak to a university audience, and so this is a little part of history."

Sentenced last April to three years in prison for possession of, and conspiracy to sell, cocaine, Hoffman is now participating in a work-release program whereby he spends half his day physically incarcerated and half working under the supervision of a probation officer, at Veritas, a heroin rehabilitation center in Manhattan. "I'm not the world's greatest model prisoner, but I recognized that it was a much better deal (than 24-hour imprisonment)."

Hoffman received one of many subsequent ovations from the crowd when he stated that as one of the conditions imposed by the prison authorities for his appearance he "wouldn't be controversial" or "say anything extreme, revolutionary or radical." In particular, rather unbridled vocal support came from Mitch Cohen, the traditional campus radical, and his band of Red Ballooners, seated directly in front of the stage, out that night to protest the MX missile. They yelled, "Be extreme!" and Hoffman responded with one of his most poignant remarks of the evening: "It's funny about things extreme. There's the American myth that everything that's beautiful and true and good and right lies in the middle, firmly anchored like the hole in the center of the donut. It's tough when you live out here on the edge...once in a while you slip in, so if you hear anything that's radical or revolutionary or extreme, just close your ears, it'll go away in the morning."

He spoke passionately of the seventy percent return rate of ex-convicts to prison as the "American constant," and called work-release "the one ray of hope in a sea of insanity...because the closed 24-hour-a-day prison, this phony belief in alchemy--that you take someone who's bad, stick 'em in a cage and then bring them

ity. Though its success rate is phenomenal, said Hoffman, the Veritas center was evicted from its original location, and was then refused a new location by the governor, due to "Reagan economics," which Hoffman called "Laissez-faire Slavery." Ultimately, the center obtained a loan from the Freedom National Bank "on the condition that we raise a hundred-thousand dollars by the first of the year. So that's when I agreed to some fund-raisers, set up some benefit concerts in New York, and come out here and talk to you."

Hoffman looked around confusedly and asked, "Where's the money they promised?" Amid laughter, he was joined on stage a moment later by Fall Fest coordinator Prakash Mishra, who presented him with a 2 by 3 foot check for three-thousand dollars made out to the Veritas Therapeutic Community on behalf of Polity. In a comic gesture of reciprocity, Hoffman then pulled a check from his own pocket and said, "Everything I own could fit in two big cartons--that's it, period...And to show you that I'm not even interested in that greed trip...for that check I have a check here: this is a personal check made out to the Stony Brook Foundation for one million dollars. This is legit, this is legal. If I ever make that much money...feel free to go down, cash this check, take the money." Wild applause followed.

After mentioning his involvement in the Great Stony Brook Drug Bust of 1968, in which Hoffman and other Yippies endeavored to lampoon the raid on the dorms by Suffolk County Police with a mock raid of their own, he gave a synopsis of the recent history of American radicalism.

Beginning with his own protests in his hometown of Worcester, Massachusetts, against the testing of nuclear bombs in 1960, he traced the development of the youth movement from Mississippi and Georgia, where he organized voter registration drives to encourage blacks to participate in local government, to "the universities, where young people like yourselves built a student movement. Before 1964...the university was an ivory tower, a place...that you came and you got ready and set to go and take your place in the ruling class." He pinpointed the historical beginnings of the youth movement, the day Mario Savio, "the George Washington of the student movement in the United States," stood on a table during a conflict between police and students and stated "Sometimes the machine becomes so odious, so oppressive, that all you can do is throw your body upon the gears of that machine and demand that it stop!"

But what happened? How did all the marching and all the demonstrations and songs like *Ohio* and Don McLean's *The Grave* add up to Ronald Reagan and James Watt? Because, according to Hoffman, "finally the troops came home, and it was over...then things fell apart." He blamed police infiltration and dissension within the ranks, but primarily he seemed to blame over-individualism within the left—"The left is always guilty of a kind of cultist sectarianism. You get three people on the left together in a group, the first thing that happens is two get together and try to kick the third one out! There was also our own success--you can't have an anti-war movement without a war...so it was tough to make the next move...and so it started to die out."

Hoffman indicated that the rightists seem to have the upper hand as far as organizing their party. "Jerry Falout and the Moronic Minority, they have a much easier time of things. Once women believe that men should make all the decisions, once black people believe that whites are inherently superior, once young people believe that old people have all the wisdom, once poor people believe that the rich are talking to god and god is talking to them, once you can justify greed, it's just like organizing a fucking pyramid club...it's as easy as pie. I wish I was a goddamn right-winger!"

Hoffman continued with a description of his arrest in 1973 for a crime deemed by the prosecutor as "more heinous than murder." Three years later, that same prosecutor was Hoffman's defense attorney. After being released on bail, Hoffman began his widely publicized odyssey as a fugitive from justice, the last part of which he spent under the alias Barry Freed, living in the Thousand Islands region of upstate New York where he began the "Save the River" campaign, dedi-

cated to preventing the Army Corps of Engineers from dredging the St. Lawrence River and industrializing the region. He was eventually congratulated for his activism by New York Senator Pat Moynihan, who said, "Now we know where the sixties have gone," and was, as Hoffman said, more right than he knew.

His closing remarks were interrupted several times by Mishra, who attempted to keep Hoffman to his one-hour-limit, reportedly at the behest of President Marburger, anxious for the imminent fireworks. Hoffman, however, was on a roll, brushed Mishra off, and continued. His criticism of Mayor Koch, the Reagan administration cutbacks, James Watt's cavalier attitude toward the environment, were greeted with hoots of approval, as was his comment on abortion, "Well, I'm Jewish...In the Jewish religion, the fetus doesn't achieve life until it's finished graduate school!"

His final statement dealt with the future of change. "The workers have to take over the unions, and then the unions have to take over the Democratic party, and then the Democratic party has to take over Washington. And finally, in conclusion, we have to be internationalists. We have to learn how to connect ourselves to the freedom movement around the world. The reactionaries call for peace, and the revolutionaries call for justice first. And that's the ultimate difference between the reactionaries who say peace--and then we'll negotiate and give you your justice later--and revolutionaries who say, first there'll be justice, and then we'll make peace."

By this time he had worked the crowd into one enthused mass, ripe for the final thrust--"You have to feel it inside your gut and inside your heart so that you can finally say, I am a farmer in El Salvador fighting for my land, I am a hunger striker in Belfast fighting for my nation, I am a worker in Poland fighting for my rights, and finally, I am an inmate in Attica fighting for my freedom!" The crowd roared its approval.

"It's your choice: You want to live in the hole in the center of the donut, you go right ahead and live in the center in the hole. You want to come out and...live on the edge, you want to take another choice...you go right ahead. The future's up for grabs, and I urge you, go out and make it happen."

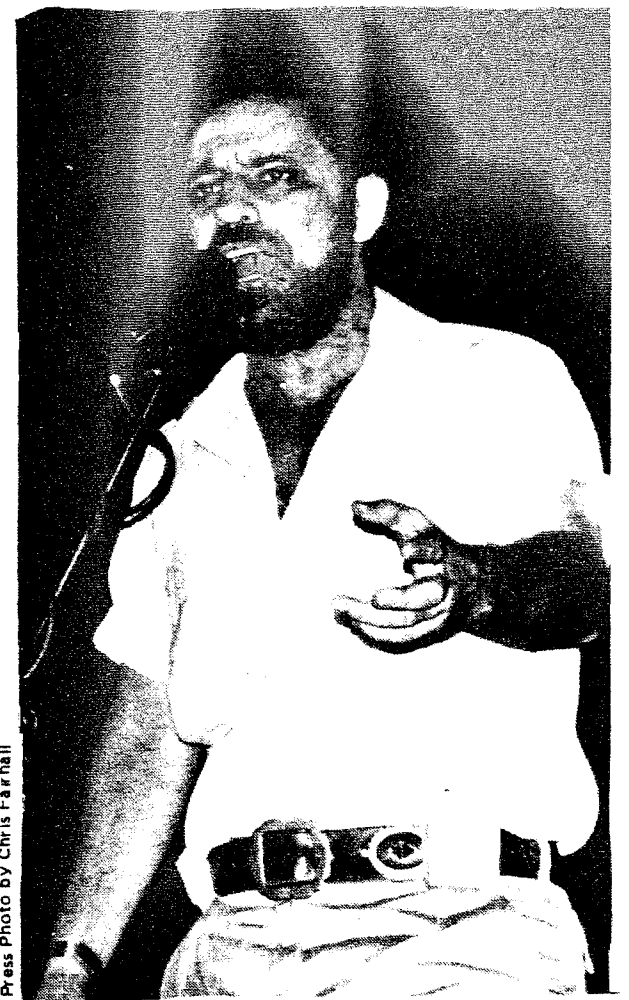
A loud, long standing ovation bid Abbie Hoffman farewell, the con, the ex-Yippie, the activist, who had just proven, single-handedly, that passion and progressivism exist at Stony Brook.

**'I wish I was a goddamn right - winger!'**

out a few years later and they become good--is just a bunch of crazy nonsense."

The one-time Yippie said he'd chosen working in the heroin abuse treatment center because he believed it would reflect well on the work-release program as a whole, but was instead met with opposition on the basis that he was "one of the founders of the American drug culture." Hoffman argued that "you can't talk about the drug culture unless you talk about the United States...We are a total drug culture...and all the distinctions made between the illegal drugs and the legal drugs...are all arbitrary. It's all a political decision and therefore fraught with lies."

Hoffman spoke emotionally about the connection between drug addiction and crime. "Half the crime in New York City is connected to heroin addiction, and not a hell of a lot is being done about it." His program, he explained, attempts to enhance the addict's sense of dignity and impress upon him his role in the commun-



Press Photo by Chris Farhall

## ATTENTION — All Recreational, weekend and Basic Athletic Participant-Types. We

would like to invite you to take part in the woman's and coed New Fall 1981 Intramural Program. To begin in Sept. and the 1st week of Oct.; Women's Volleyball, coed Ultimate Frisbee, and Women's 3 on 3 Basketball. More activities to come. Sign up your team or inquire at the Women's and Coed Intramural Office, 2-6PM Mon. thru Fri. Phone 6-3414.

### Dancers! Musicians! AUDITIONS

*\*Try out for the famous Israeli dance performing group Kol Simcha!*  
*\*We now have openings for male and female dancers, and musicians.*  
*\*We now have openings for male and female dancers, and musicians.*  
*\*Auditions will be held on Wed. Sept. 23 ONLY at 7:00 pm in the Union Ballroom.*  
 For more info call 751-3783

## EROS

The Peer counseling and referral service for Birth Control, Pregnancy and Abortion is now open. EROS is located in the EROS office, Infirmary Rm 119, Mon.-Fri. 10am-5pm or Call 6-LOVE.

## FOLK FESTIVAL U.S.A.

*from National Public Radio*  
*Friday morning at 10 only on 90.1 FM.*

## GAY STUDENTS' UNION

We are an information and peer support group, open to the Long Island community. During the school year, we hold meetings Thursday evenings, in the Union room T.B.A. Our office is located in the Union basement, across from the crafts center. Office hours are 11 a.m. - 5 p.m. Stop in anytime! or call 246-7943.

*What makes a person Gay?*

*No one knows. People don't choose to be homosexual, bisexual, or heterosexual. Most people become aware of their sexual orientation at an early age. Causes of homosexuality may include biological, hereditary, and environmental factors.*



# Lousy Metal

by Audrey Arbus

**Heavy Metal**, the Movie, may not be the animation classic it advertises itself as, but it sells. And, just like its parent organ, *The Magazine*, it sells sex. Whether it actual sex, intimated sex, or animated sex, sex sells. Sex, violence, and the fantastic.

While the cartoon characters of **H.M.** artists like Richard Corben and Angus McKie translate well on the living screen, the movie is a step below its magazine counterpart. To begin with, its expectations of the audience are lower. **Heavy Metal** the Movie strives for the universal public, a concept that has long been the Holy Grail of the Multi-Media industry.

In the case of adult animation, the line between juvenile entertainment and adult entertainment is easily crossed, and crossed over again. In the case of **H.M. the Movie**, that line is erased entirely. The immature, unexplored concepts of plot and theme that have followed animation's evolution are still with it. The "adult" sensations of blatant sexuality are the easiest to transpose from adult situations, and thus, are the ones we are presented with.

**Heavy Metal** fills in as a literal interpretation of the post-child, pre-adult grey area where the actions of adults are entertained in the minds of children. As a matter of fact, one of the magazines longest running serials, *"The Story of Den,"* alters the theme in the movie version to explore the very concept of a teenage boy's mind implanted in the massive body of a virile adult—clue perhaps to the film's intent.

Nowhere in the movie are the topics of adult experience dealt with seriously. **Heavy Metal** the Magazine takes a far more successful stab at mixing fantasy and adult interests into a viable form of escape. The magazine, although more than willing to indulge its readers in drool therapy, stimulates the mind with

satirical shorts and visual mind twists. It responds to some of the most basic experiences in a technological society and essentially elevates animation above the childish or merely hedonistic.

**H.M.**, the movie should, for most adults, be barely digestible, except in a purely visual sense, which is not what good movies are about. It will however be most digestible by the junk-food-saturday-morning-cartoons-on-a-stoned-high-crowd. Its main thrust is at the 16 year old male who is spending his sophomore year hanging out at the local record store and staring at his black light poster. If this should seem a little too critical, bear in mind that while the movie is not adult entertainment, it does pretend to be. It carries an R rating and it alludes through its entirety to some goal, a message of perpetuation of the eternal good. That facade in itself makes it grating on the nerves of anyone expecting more. Nothing is more annoying than when the meaningless assumes the posture of meaning.

To top this all off, **Heavy Metal** the Movie has a musical score that, in most cases, is the slick pop mainstream stuff one would expect from the industry, headlined by such rock classics Blue Oyster Cult, Nazareth, Stevie Nicks and slick star of them all, Donald Fagen. It's a music that lacks expression, but fortunately, doesn't need any.

All of this of course, doesn't mean you shouldn't go see the movie, or that you should read the magazine. **H.M. the Movie** is interesting, if for nothing else than all those moving parts. **Heavy Metal** it's not, nor is it even, especially good fantasy, however with a proper lack of expectation and four dollars burning a hole in your pocket, you might even enjoy it. For what it offers you might be better off watching bugs bunny in bed with a good friend...which by the way, would be an appropriate follow up for Columbia Pictures' next animated venture.



## Music The Record

As is the case with most double LPs, **Heavy Metal - Music From The Motion Picture** could easily be pared down to one solid album instead of filling up two pieces of vinyl with mediocre and threadbare trite. Sammy Hagar puts it best in "Heavy Metal," the album's opening song, when he sings, "heavy metal noise."

Yet there are several standouts even if you don't dig empty, listless guitar riffs which every 15 year-old with a stratocaster can play. Devo's cover of "Working In A Coal Mine" and Blue Oyster Cult's "Veteran of the Psychic Wars" are two fine contributions from these two bands that have had little trouble of late finding new material to dabble in. "True Companion," written and performed by Donald Fagen, takes the vile

thought of Steely Dan's breakup and makes it a tad more bearable with the usual brand of complex and articulate arrangements that has been a staple of Fagen's and Becker's past works. And Don Felder gives us a not so unfamiliar Eagles sound with a kick that comes through only with good ludes on "Heavy Metal (Takin' a Ride)." Not surprising, though, because Henley and Schmit sing the background harmonies.

Unfortunately, four good cuts and a handful of toss-ups (from Grand Funk R.R. and Cheap Trick who have given us much better in the past) don't make for a great double LP. Do I hear...a single disc?

-J. Zoldan

## On Stage

# The Center of Attention

by Laura Forman

"The Fine Arts Center seems well on its way to becoming the major cultural center of Central Long Island," said Terrance Netter, director of the Fine Arts Center. And the truth follows close on the heels of the hype.

The Fine Arts Center is Long Island's answer to Lincoln Center, and as it enters its third season, it will continue to bring cultural entertainment in the areas of theater, music, dance and art, to campus and surrounding community. Said Mr. Netter, "In only a few years, The Fine Arts Center has come to be widely appreciated as a major resource in the Three Village Area, that has added immeasurably to the cultural life of the residents." Indeed, ticket-buyers for recent productions have come from campus and community.

The Fine Arts Center's upcoming 1981-1982 season has much in store for the public. Marking the Center's formal opening will be a concert given on Thursday, October 15th, by the great violinist Nathan Milstein, which will be followed by a Gala Opening Night Reception in the Galleria of the Library, across from the Fine Arts Plaza. The event promises to be both entertaining and enjoyable.

Five different subscription series will be offered by the Fine Arts Center throughout the season—Music, Dance, Theater, Chamber Music, and Symphony orchestra. The Music Series includes Milstein; the renowned pianist, Claudio Arrau; The Cincinnati Symphony; The Orpheus Ensemble, featuring Heinz Holliger on Oboe, and "appearances by internationally known chamber orchestras" such as I Solisti di Zagreb, and Virtuosi Di Roma, a group on tour from Italy, with Andre Bernard on Trumpet. In addition, a special holiday concert will be given by The Waverly Consort.

The Dance Series opens on November 7 with The Los

Angeles Ballet. In January, on their first American tour, The Ballet Fantasio of Romania will perform the complete *Swan Lake*, which will be followed in March, by The Lar Lubovitch Dance Company.

In theater, two acclaimed on tour productions will be performed: In October, The American Repertory Theater of Harvard University will present Moliere's "Sganerelle," directed by Andre Serban, and Pat Carroll will appear as Gertrude Stein, direct from the highly successful Broadway Show, in the spring. There will also be four outstanding productions by the University Theater Arts Department: "Another Show," by award-winning playwright and Theater Department Professor, Lou Peterson, and "The Second Shepherd's Play," a Medieval Christmas Pageant during the fall semester. For the spring semester, the Cole Porter musical "Kiss Me Kate" will be presented, along with Shakespeare's "Romeo and Juliet," directed by Professor Bill Bruehl.

For Chamber Music Fans, the "Wednesday Series" continues with its first performance September 23rd by the Guarneri String Quartet. Also appearing during the season will be John Graham on viola and Jerry Willard on gui tar and lute, November 4th; Timothy Eddy on Cello, December 9th; Martin Cann on piano, February 17th; Jan De Gaetani, Mezzo-Soprano, March 17th; and The Amsterdam Baroque String Trio featuring Anner Bylsma, April 14th.

The Main Stage Symphony Orchestra series will present two concerts by The Festival Orchestra, conducted by Arthur Weisberg (conductor of the Orchestra of the 20th Century, and on the faculty of both Stony Brook and Yale University). And on December 12th, the first performance in America of Verdi's opera *Il Corsara* will be presented in concert with The Chamber Symphony, the University Chorus, and The Long Island Opera Society, all under the direction of

David Lawton, the well-known Verdi scholar and professor at Stony Brook.

The Chamber Symphony Orchestra, previously known as the Graduate Orchestra, will present five reserved seat concerts throughout the season with music by Mozart, Debussy, Brahms, Bartok, Schumann, and Haydn.

Also, the University Orchestras will present two series during the season with subscriptions available for both.

And, in addition to all of the regular series events, the Center will present several special events, the first of which takes place Tuesday, September 15th, entitled Cina Day: A Program of Chinese Song and Dance from the Youth Goodwill Mission from Taiwan, Republic of China. During Christmas week, there will be four performances by The New York Light Opera Company, and in the spring, a performance of Rameau's opera Ballet, *Pygmalion*. The Center will sponsor a concert, with Hillel in February, by the Kibbutz Chamber Symphony from Isreal, along with a special benefit concert in May by the young cellist YoYo Ma. On September 19th, there will be a non-subscription concert by the duo-pianists Holroyd and McMullen, and Tuesday, September 22nd marks the beginning of the free graduate student weekly recitals, with David Schulenberg performing works by Mozart, Hayd, Beethoven, Chopin, and C.P.E. Bach on the fortepiano, the music department's newly acquired copy of a vintage 1795 piano.

Finally, on exhibit in the Art Gallery from September 21 to October 15, will be work by Ira Joel Haber, Sculpture, 1969-1980.

There seems to be something grteat for everyone at the Center this season, without the trouble of having to travel to Manhattan.

# POLITY ADVERTISING

The First Organizational Meeting of the **STONY BROOK AMATEUR RADIO CLUB** will be held on Monday, Sept. 21 7:30 PM promptly in Union Rm 223.

\*Elections of officers and planning of the new radio station will be discussed.

All students and staff are welcome. No previous knowledge necessary.

## TALK TO THE WORLD

from Stony Brook's Ham Radio Club.

Polity would like to give a special thank-you to the following merchants who have contributed to Fall Fest.

Bagel Factory  
Carvel - Stony Brook  
Ceder Beverages  
Cheers Wines & Liquors  
Cheese 'n' Stuff  
Clare Rose  
Dinning Car 1890  
Dominos Pizza  
Elk Club Restaurnt  
Ginnys Pizza & Restaurant  
House of Goodies  
Loews Triples, Stony Brook  
Marios Restaurant  
Moseleys Pub  
Stony Brook Beverage  
Watermill Inn  
You & I Clothing Store

## ISRAELI DANCING

Meets every Wed 8-10p.m. in the Union Ballroom.

*learn the latest dancers and dance the night away...*

Sponsored by Hillel  
For more info call 246-6842

Put on your Dancing shoes-

**Stonybrook Does it Again!**



**Superdance '81 is coming!**

**TO BENIFIT MUSCULAR DYSTROPHY COMMITTEES ARE FORMING NOW**

*First meeting:*

*Tues The 15th at Polity in the Union at 8:00p.m.*

**We need your help, remember: "The Cure is a step away"**

1st Meeting of the Stony Brook Performance Car Assoc.

Tues. 9/22 8:00PM

New Members welcome

Two positions available, Soccer team manager, Contact Coach McDonald in Gym, paying, some travel.

# Cynical Lovers, Moral Liars

by P.F. Sullivan

Buried deep in *Lovers and Liars* is an attempt at a cynical moral tale about the corrupt mores and the painful relationships between generations educated and uneducated in contemporary middle-class Italy. This is, unfortunately, submerged by a desperate attempt to make money.

The American distributor of this Italian film was faced with a true marketing dilemma: who wants to see a would-be existentialist film starring Goldie Hawn? Hawn, a decidedly unserious actress, simply through a composite of several of her previous roles

(*Butterflies Are Free*, *What's New Pussycat*, and *Sugarland Express* are most obvious) opposite Giancarlo Giannini in a role that might have been first designed for Marcello Mastroianni.

Giannini plays Guido Massacesi, a middle-aged middle class bored banker in Rome who has to visit his dying father in Pisa. When an attempt to get an old flame to go with him fails, he accepts Anita's (Hawn) offer to ride along. Anita is a traveling American crashing at her flame's apartment. The bulk of the movie follows their trip to Pisa while they become lovers, and Guido's persistent suppression of his father's illness and eventual death.

When she finds out, she shows up at the funeral, setting off a rather poor Felliniesque linen-airing procession, and tells him off for using her as a way to avoid the pain of his father's death. But, alas, they go off together in the end to prance in slow motion around the grounds of the tower of Pisa.

There's more of Giannini than of Hawn in the movie, but what there is of Hawn is very bad and indicative of a common trickery in the mainstream film industry--the "will-she-or-won't she?" school of "respectable" middle-class sex comedy. That is, will we see her nude, or won't we? Even though we don't care, it's a mean game that is prominent in the pop art of western culture, and it is as much, if not more, a fault of the producers and marketers of this type of film as it is of the actresses who find themselves performing in them.

Hawn inhabits that elite haven of middle class idolatry which allows her to be sexy and coy, dirty but not nude. Is it the top teeth clenching the bottom lip in anticipation or contempt, or the wispy little girl curls surrounding the frank though slightly thyroidal eyes, or the spaces between her less than ample body parts which lends her the provocative sway she has when walking angry or determined, happy or casual, that

deduces suckers, within the films, from Peter Sellers to Chevy Chase to Hal Holbrook, into thinking they'll get what's sassed in their faces? To be fair, they sometimes do get it. In fact, Hawn seems to be nude in the hammock love scene in *Lovers And Liars*, but the scene is shot at if for American network tv, and her professional dignity is spared. That is, the guy in the movie gets the goods, but the audience is merely teased. The audience is the sucker.

This middle-class dignity which Hawn retains, peremptorily as a performer, is nothing more than her production executives holding out on a hot item. She started as a nude in body on "Laugh-In" and made it into films with her bod, her laugh, and her googly eyes. It was the sex that made her famous, as it was, to varying degrees, with Jane Fonda (with Roger Vadim), Raquel Welch (caveman lust), Sophia Loren (she started out as scenery), Sally Fields (a couple of potboilers between "The Flying Nun" and Norma Rae, and Jacqueline Bisset (Secrets), to name a few. The films that sold all or in part because of their female stars' attractiveness often featured just what was advertised--flesh. But once, with luck and shrewd management, a certain success was established (read 3/4 profits), Hawn and her ilk only had to perform up

to the crucial point--the editor left their mystery and grace intact. Its a double standard. At first, raunchiness profits, until it profits enough, then respectability takes over, and sex becomes discreet. One vulgarity is replaced by another, more deceitful and pretentious vulgarity.

Apart from being indicative of an important and far from liberal trend in contemporary mainstream filmmaking, *Lovers And Liars* is a dull film. Giannini has moments as the offspring of uneducated Italian factory workers. He feels guilty because he was the only one of four children his family could afford to educate. He is lonely and irresponsible, often despicable, sometimes crudely charming, but never really there. He is never allowed the kind of memorable neurotic wild-eyed charge that Lina Wertmuller exposed in several of her films. The problem is largely the American print, which seems to have been pre-edited for TV--in fact it starts out looking like an episode from TV's "Love, American Style"--and only distributed in the hopes of buffering the financial loss the producers deem inevitable. As for Hawn, this was probably made before *Private Benjamin* and since been parked on a shelf somewhere. Definitely not a high point. The dubbing compounds its awfulness.

## Lights on for McNichol

by P.F. Sullivan

*The Night the Lights Went Out in Georgia* is mostly love, mostly about love, and, like love, is naive, melodramatic, sentimental, involved, and charming. It's a very warm fantasy that believes in, and shares its characters.

The principles, Amanda (Kristy McNichol) and Travis (Dennis Quaid) Child, are orphaned siblings touring the rural southern bars and swinging hot spots, paying Travis' dues before they go to Nashville. They both write songs, but he does the performing and she the business arrangements, that is, until Amanda grows up a little and surpasses her older brother in determination and desire. Travis, a likeable, undisciplined country hunk, has an itch for almost any lady who looks at him twice, and they always reciprocate.

The film opens with an armed and enraged redneck father catching his daughter with Travis in a Tennessee motel room. Amanda, sleeping in the next room, hears the ruckus, staves off the redneck with a .357 Magnum and narrowly escapes with Travis.

From the very beginning, Travis is caught between music and women. As they flee from the motel in Amanda's camper, she "convinces" him to go to Nashville, where some of his "fast songs" might sell. But Travis demurs, pointing out that for those songs to mean anything, they both have to experience them first. Their experiences consist of moving from town to town; Amanda arranges gigs and writes songs, while Travis seduces women, writes songs and performs. Their songs are, as a Nashville talent scout observes, crude, particularly over the radio, but in the movie they work in a convincing, warm, gratifying way.

At the film's climax--an impromptu gig at Andy's, where Travis is tending bar to work off a public drunkenness fine--they perform five songs, two each and one, the first one, together. Neither of them sings particularly well, but their love is sincere and heartfelt, especially when they bend their notes forehead to forehead over



the microphone. Confirming whatever hokey, double-meaning cliches are in the lyrics, their eyes meeting make them simple, clear and touching. Though unsophisticated, their love for each other solidifies into a practical, mutual surety, which lies just this side of wisdom, finding them together. When their bond is broken, the audience feels that separation.

The performances are all good, especially McNichol and Quaid, along with Arlen Dean Snyder as Andy, the bar-owner. Charmed by Amanda's "sixteen-going-on-forty-seven" toughness, Mark Hamill, the state cop, proves he can

play adults. At times he looks like a pudgy Kirk Douglas, but his part represents the script's main weakness. In the end, Hamill doesn't merely join Amanda in her quest for Nashville, he literally and ceremoniously strips his job and past from his person to join her in muscle t-shirt and boxer shorts.

McNichol, even though strongly reminiscent of Sally Field, wins your heart as soon as she whips out that revolver in the opening scene, threatening the enraged parent: "You move and I'll blow your pumpkin right off your red neck." She has trouble with her attempted glamour--it doesn't fit her boyish body, and she's sexier when she's walking about in her street clothes than when she wants to be--putting on the denim shorts to flirt with Hamill, or the low-cut buckskin to belt out brother-defying songs at Andy's.

Quaid, who wrote several of the songs, has a disarming way of looking at people. He turns his head to test the view from all the positions his eyeballs can take so that in one look, he looks at you from the side, head on, down his nose and maybe from the other side, parrot-like. His attractiveness to women is never ugly or sporting. He doesn't make the mistake of taking himself too seriously. When he meets Melody (Sunny Johnson) he knows its important and parts with his sister for a very good reason--if he didn't he'd only keep thinking of what he left behind. He likes singing, but he likes being with people he likes better. Amanda's tougher, more independent. She goes on.

*Georgia* is easily the best of the youth and music movies that have appeared since *American Graffiti*, because it is not pretentious like the biopic *Coal Miner's Daughter*, nor condescending, like *Honeysuckle Rose* or *Fame*. Donald F. Maxwell, who directed his first theatrical feature last year, (*Little Darlings*), with McNichol and Tatum O'Neal, has a gift for rendering the vulgar and sentimental in an agreeable and direct way. He believes and sympathizes with what he depicts; he inspires his players to believe it, too, and it shows.





COFFEEHOUSE-PUB  
IN THE  
UNION BASEMENT

RAINY NIGHT HOUSE

BAGELS & SALADS  
COFFEE & TEA  
BEER & WINE

LIVE  
MUSIC!

OPEN

Monday - Thursday 9:30am-midnight  
Friday 9:30am- 1am  
Saturday 11:00am- 1am  
Sunday 11:00am-midnight

## HARD ROCK CAFE

toscanini college

food & drink  
amusement games  
live entertainment

*opens daily* at 5pm

SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP  
SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP  
SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP  
SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP  
SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP  
SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP SCOOP

union rm 255  
6- 3673

Your pub in G-Quad

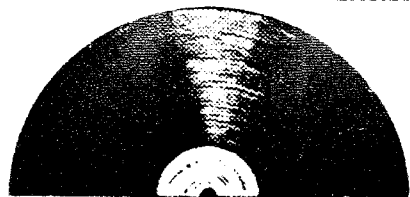
opens daily at 10PM

**baby joey's**

TAP \$2.50/pitcher  
.50¢/glass



IN IRVING COLLEGE BASEMENT



**SCOOP  
RECORDS**

We are open

Monday thru Friday, 11-5

SERVING YOUR MUSIC NEEDS

AT AFFORDABLE RATES

IN UNION BASEMENT  
NEAR GAME ARCADE

scoop  
health  
shop

• all forms  
• of birth control

• CREAMS, JELLIES,  
• FOAMS, CONDOMS

• AT UNBEATABLE  
• PRICES!

• INSIDE SCOOP RECORDS

**scoop  
catering**

KEGS FOR  
PARTIES

BAGEL  
BREAKFASTS

FOR INFO.  
CALL 246-3673

**Audio  
Visual**

rm 125  
sb union

WE HAVE THE  
"BIZARRE STAFF"  
TO MEET ALL YOUR  
NEEDS.

sound - lighting  
systems  
for all events  
246-3316

SCOOP would like to thank everyone who helped out with beer sales at Fallfest, with special thanks to those unpaid volunteers who did it just for the enjoyment. Thank you Jeanne Alver, Barbara Broderick, Phil Doesschate, Bill Fornadel, Carole Friedman, Elsa Jonas, Kayla & Harold Mendelsohn, Babak Movahedi, and Dave Timmins.

**harpo's** your eating  
alternative

7 days a  
week

5pm-1am

in the basement  
of KELLY A

