

The
**Stony
Brook**

PRESS

VOL IV NO. 11 University Community's Weekly Paper • THURS. ~~NOV~~ 2 1982

Dec. 2

Pub Lives

F.S.A. to determine Pub's viability



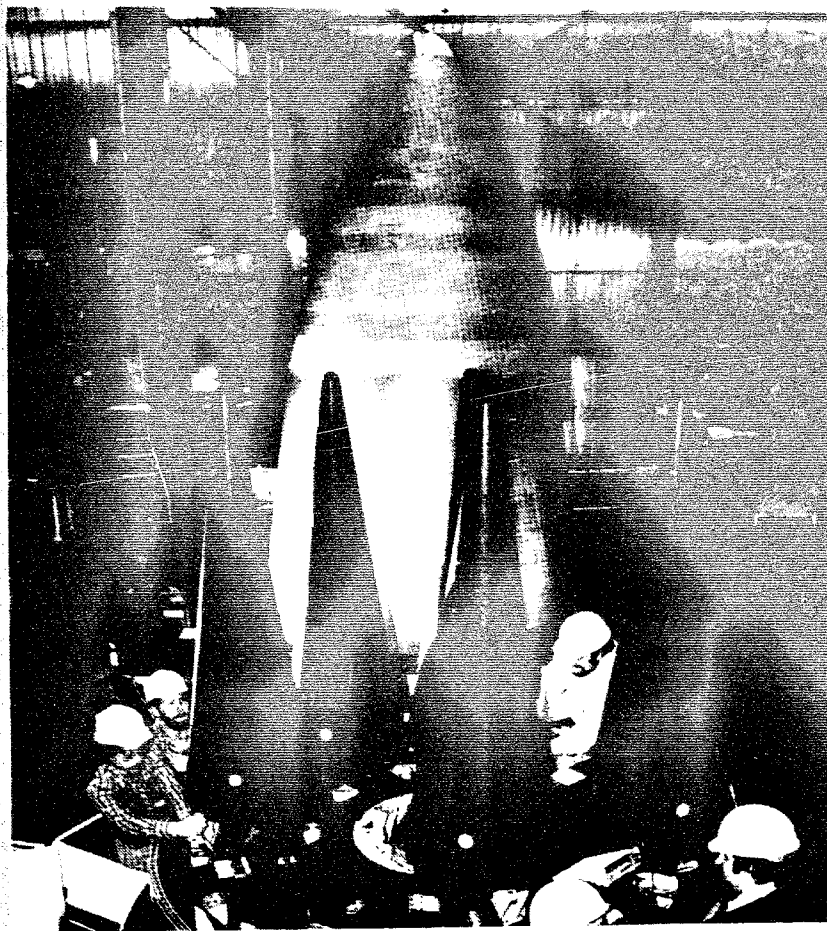
The Godfather of punk

page 11

Three Play

page 12

Nix the MX



page 2

The Fourth Estate: Editorial

Like the French Maginot Line of WWII, President Reagan's dense pack plan for the MX missile is technologically obsolete before it's funding is even secure. In the same manner as the fortified trenches along the Franco-German borders proved useless in the face of strategic and technological innovations, so will the 25 billion dollar Wyoming MX Boondoggle.

What is the dense pack plan? A 14 mile strip, 1½ miles wide, containing 100 MX missiles buried in hardened concrete and steel silos 1800 ft apart. This distance has been determined by Pentagon planners as being too great for any single Soviet warhead to knock out more than one silo. As the theory goes, the electromagnetic pulses, x-rays, gamma-rays and neutrons emitted by the first explosion will deflect or disable the following warheads. This "Fratricide Theory" is hotly debated among nuclear physicists, and if proved valid, leaves 60% of the remaining missile silos intact.

You should urge Congress not to support the Dense Pack basing mode for the following five reasons:

1. *It will not work.* Plain and simple, there are too many untested and untried calculations and assumptions on which the Dense Pack Theory is based.

First is Simultaneous Detonation- while it is tentatively acknowledged that the Russians do not currently have the High-Tech capabilities required for a simultaneous 100 missile detonation within the timespan of a millionth of a second, (to avoid Fratricide) by the time the Dense Pack is fully operational in 1989, they might. CIA estimate calculations conclude that they are approximately ten years away. So the system is obsolete in 1992, three years after its completion.

Second is Slow Walk- by dropping single warheads at the rate of one every 20 to 40 seconds, starting from the south end of the strip would avoid Fratricide, according to IBM design engineer and Dense Pack critic Richard Garwin.

The third is the Earth Penetrator missile, the Soviets could develop an ICBM which would bury itself in the earth and then detonate, destroying the more delicate internal optical fibers and laser mechanisms needed for command, communication and control (C cubed) of the Dense Pack nuclear warheads and launchers asserted by MIT physicist Kosta Tsipis.

The strongest liability to the MX system is Pin Down- This tactic consists of continual nuclear explosions high above the silos creating debris, thermal shocks, and high radioactive interference, effectively preventing the successful launch of any of the MX missiles.

These are just the critical analyses of the Dense Pack problems. To quote *Newsweek* "Dense Pack is controversial for the simple reason that no one is sure it would work." If the "Technical dreams" on which the MX is based come true, there are other considerations that justify its trashing.

2. *Cost.* A country with over 11% unemployment and a 200 billion dollar deficit simply cannot afford a 26.4 billion dollar toy. This is the projected figure and does not include:

a) Cost overruns
b) Design corrections in the superhardening of the silos (currently under re-evaluation).

c) Pentagon planners desire for an anti-ballistic missile system (ABM) for defensive insurability.

So tack on another 3 billion dollars. Total projected cost: 40 billion dollars +.

3. *Violations of the SALT 1 and the unratified SALT 2 treaties.* The ban on new fixed silos was pledged to be respected by both Washington and Moscow, yet is Congress passes the dense pack plan, the United States will be the first to break either SALT treaty, which up to now have been honored by both superpowers. It is in fact saying to the world, "We do not honor our own treaties, our word is no good, we do not want peace."

4. *Disturbing the Strategic Balance.* In the paranoid ridden game of nuclear deterrence there exists a phenomena of "Worst case second guessing scenarios." Each side tries to guess what the other side is doing, and must plan not optimistically, but that Murphy's laws will be working against them and for the other side. This sets off the overreaction chain, i.e.: They build missile Z we build counter defense Y. In order to insure overcoming defense Y, They build counter-counter defense X, adding Satellite W and further strengthening ICBM V. Not to be outdone, we Strengthen submarine U, cruise missile T, and multiple warhead missile R. And so on; the Arms Race, based on fear and paranoia is reborn.

The MX, with a top speed of 5000+ miles per hour, can be easily interpreted by the Soviets as a potential first-strike weapon. This, coupled with the fact that the United States does not have a "NO FIRST USE" policy, only serves to intensify the Russian paranoia, hence destabilizing the balance of terror.

5. *The Ecology* Don't laugh, there are still some people who do the environmental impact studies as required by federal law. The Wyoming Nebraska area, scarce in water, is a cow and sheep-grazing farmland, with some marketable crops. The high prairie economy of southeast Wyoming is moderately dependent on such operations. Surely the farmers and ranchers who will lose their land or water supplies will raise strenuous objections to the MX being in their backyard.

The Senate Armed Forces Committee has refused to endorse the dense-pack basing mode. A presidential aide says there was "something counterintuitive" about the concept (that's a euphemism meaning it doesn't make sense). Even South Carolina's conservative Democrat Ernest Hollings, an influential military hawk, argues that, "The Soviets would love nothing more than to see us throw away billions of dollars on a system that can be easily countered."

Reagan's contention that the U.S. has fallen behind Russia in military strength, derives its rhetoric from graphs and measurements which give too much weight to American weaknesses, too little to American strengths, and vice versa to the Soviet side of the scales. Opponents of the dense pack plan raise the objections that the 25 billion dollar cost is, more than coincidentally, the exact amount that Reagan wants to cut from social programs (including the abolishment of Guaranteed Student Loan programs, cuts in Pell grants, Graduate Tuition assistance, Federally financed research grants, and general aid to higher education).

This directly affects YOU- the undergrad, the graduate student, the CSEA employee, the faculty member, the administrator. Following the freeze referendums and grass-roots victories in November, the unwinnable bout suddenly becomes winnable. Add the further support by the upcoming pastoral letters of the U.S. Roman Catholic Bishop's conference to an already volatile mixture; shake well. This pressure,

brought to bear on Congress, through letters, phone calls, and public demonstrations will bear the fruit of disarmament if it is maintained

This guest editorial was written by Barry Ritholtz.



Front Page Photo Credits:

James Pub by Cathy Dillon

The Stony Brook Press

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

The opinions expressed in letters and viewpoints do not necessarily reflect those of the staff. Please send letters and viewpoints to our campus address.

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Pub Surviving

FSA To Determine James' Pub's Viability

by Joe Caponi

The future of the Henry James Pub, the campuses' oldest social establishment, is in serious jeopardy due to the twin pressures of economics and law. The Faculty Student Association, which has operated the Pub since 1977, has assembled a high level committee to investigate possible ways of saving the pub, which may be financially ravished by the 19 year old drinking age law, which could cut the patronage of the pub by up to 60%, and which goes into effect tomorrow at midnight.

FSA President Richard J. Bentley explained that FSA would do anything in its power to keep the pub alive, but that the projected losses the Pub would incur after the drinking age rises and 75% of James college residents are legally barred from drinking there could force the hand of FSA to close it in the future.

According to figures from Bentley and MaryEllen Sullivan, the FSA Secretary, the Pub has spent \$10,000 more than it took in last year, and has lost nearly five thousand dollars already in the first four months of this year. FSA estimates that, with the imposition of the new drinking laws, the Pub's losses could reach \$17,000 this year. Jim Fuccio, FSA board member, said, "There's a point at which the financial loss outweighs the value of the service that you are providing, and with the loss of the 18 year olds, \$17,000 is pretty close.

The committee, which will consist of representatives of FSA, Polity, and James residents, will formulate by the middle of next February, proposals for the long and short term financial preservation of the Pub. For now, though, the pub will operate as is for the rest of the semester, and close the night of 22. It will reopen Jan. 19.

For years, according to Miss Sullivan, the FSA has been willing to accept the financial losses of the James Pub, just as it accepted losses from other FSA businesses, including the Whitman Pub and the check cashing operation, on the grounds that they provided valuable services to the campus. But this year, the the Association already in complex cash-flow problems, and the need for capital expenditures in other areas, a doubling of James's drain on FSA's coffers has to be avoided at all costs.

The problems to be faced by the committee are formidable. The most important, and the one over which they have the least control, is the drinking age. Upwards of 80% of the residents of Henry James college will not be able to use the pub upon the institution of the new and similar percentages of under-



Rob Brooks distributing beer

age residents prevail all over H and G quads, from which most of the Pub's business comes.

The committee has to find a way to reduce the Pub's losses, which come from several sources. This semester, through October 31, the pub had sold \$6,144 of beer and wine, for which they had paid \$3,419. Bentley explained that a major drain on profits is the bartenders giving away free beer to their friends. "After a keg is finished and you see that there isn't nearly as much revenue from it as there should be, the bartenders will tell you that the keg was so foamy that you couldn't get much beer from Well its funny that every keg in James Pub so far this year has been foamy."

One bartender said that out of any keg used in the pub, as much as one third is usually given away for free. Bentley noted that a possible solution may be to stop employing James residents as bartenders.

Other expenses in the pub include payroll, which cost more than \$3,100, for the school year up to Oct 31, and the Pub's fixed rate utility fee, which was more than \$2,000 for the same four months.

While suggestions to expand the appeal of the Pub may run naturally to the serving of food and snacks in it, many James Pub residents may oppose that idea, as it involves putting the pub in direct competition with the James food and game room, a college run room just down the hall from the pub. Gina Moore, chairwoman of the James College Legislature, while saying she was very gratified at FSA's interest and efforts to save the pub, added, "one of the Leg's main concerns is that the pub not compete with the food room.

Indeed, the members of the FSA board are genuinely concerned with saving the Pub, but they are



In the James Pub.

equally certain hard choices may have to be made. They are reluctant to invest any additional money in Pub improvements for fear of simply adding to its debt. And they want to cooperate with the resid-

ents of James. But soon enough it will be seen whether the Pub can remain alive or if it will go the way of the Benedict Saloon and the Kelly Quad bars.

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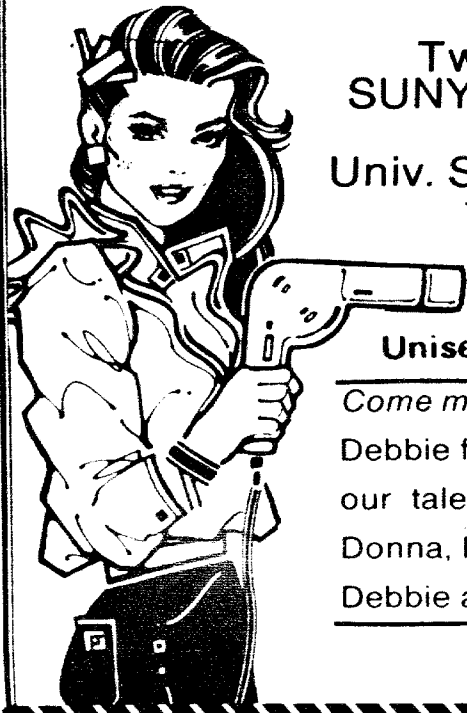
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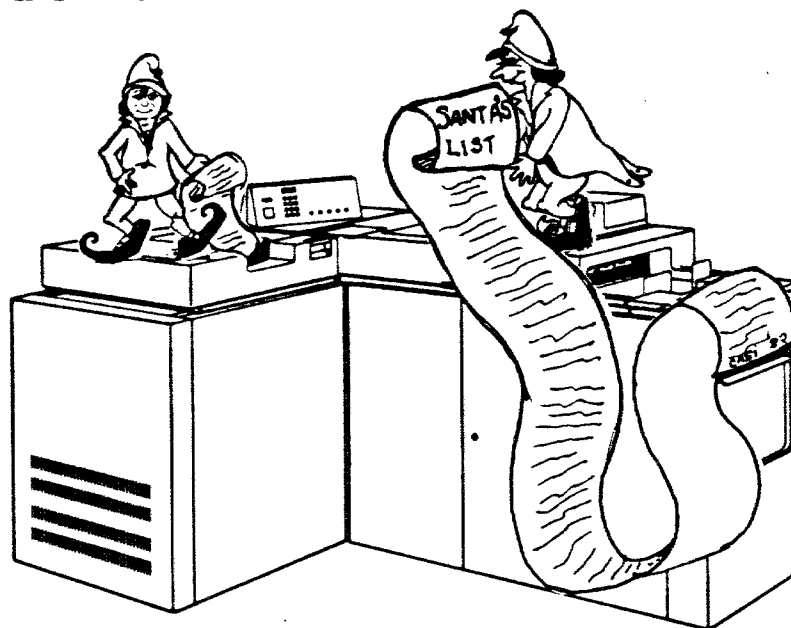
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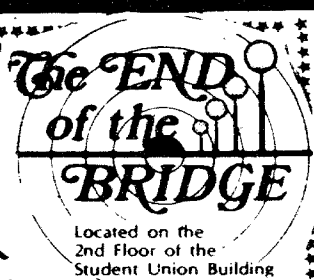
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The Third Estate: Viewpoint

Last call

F.S.A. to make a final decision on Pubs soon

by Richard Bentley

A new 19 year old drinking age will have an effect on all alcoholic beverage sales in the campus pubs, the End of the Bridge Restaurant, and the Union deli. It will have a smaller effect in those areas which currently have a diverse clientele and will have a larger effect in areas which have a predominantly 18 year old clientele. Exactly how much of an effect this will have is yet to be seen. For the Faculty Student Association (FSA) Operations, the largest effect is projected for the Henry James Pub, located in the predominantly freshman James College in H Quad.

FSA has tried to encourage student input to a decision on what the most responsible response to this law change will be. James College was notified in the early part of October to bring their recommendation to FSA by November 30th, 1982. At a meeting of the FSA Board of Directors on that night, James College brought to FSA no proposal to respond to the concern of a 19 year old drinking age or the projected 7 digit loss of money FSA will incur if FSA continues to operate James Pub and does not go into markets for sales other than alcoholic beverages. Unfortunately, a survey which James

College prepared and sent to its 250 plus residents received only 19 responses. Also presented to the FSA Board was a concern that FSA should not market new items which would compete with the current



James Food Room located within 50 feet from the pub. These premises lead the FSA Board, who analyzed the facts (which includes an FSA operating deficit of \$46,058), a result of FSA giving more time to come up with con-

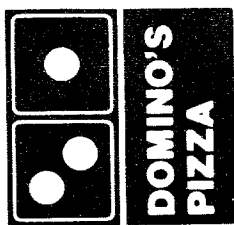
crete proposals through a committee to be established within the next week. Furthermore, the committee will have about 2 months to complete its work and give the FSA Board a final decision. They

can. I believe this was the best course of action because with the data available, the Board could not have made a decision to ensure a long range, responsible goal for the James Pub operation to continue as it does now.

Statesman was present through a reporter at that FSA Board meeting and wrote an article on page one of Wednesday December 1's Statesman which was fairly accurate. However, most alarming is the editorial which followed in the same issue. The editorial offers no solution to the financially growing losses FSA is going to encounter; it only chastises FSA for considering closing the pub until a solution is reached. At the meeting itself, the FSA Board chose NOT to close the pub at this time leaving open that possibility in the future if the financial losses grow to a point FSA can no longer bear to carry. However, with James College offering no solution and unwilling to have any items sold in the pub which would compete with the James Food Room or consider a merge of the operations, it seems unlikely that a solution will be found.

FSA wants to work with James College to find a solution and we can't procrastinate any longer. I sincerely hope that mutual cooperation will occur so that a solution that FSA, the James residents, and the campus as a whole can live with will be found.

(The writer is President of the Faculty Student Association.)



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VOL. II

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Crafts Fair Set For December 7, 8, 9

The Union Crafts Center will host its annual Crafts fair on December 7, 8, 9, Tuesday through Thursday, in the Stony Brook Union.

The Crafts Fair has become a welcome tradition at Stony Brook, and provides a great opportunity for students, faculty, and staff to purchase handcrafted holiday gifts. Vendors will display their wares in the lounges, the lobby, and the ballroom of the Union between the hours of 10am and 6pm on those three days.

For more information, contact Chris Dayman at 246-3657 or 246-7109.

College Bowl Tournament Update

College Bowl — termed "the Varsity Sport of the Mind" — has been rescheduled to January 22 and 23, 1983. Students can sign up as participants, either as individuals or as part of 4 person teams. Sign up through December 23, in the Office of Student Activities, located in room 266 of the Stony Brook Union.

Faculty and staff are needed as facilitators, moderators, judges, timekeepers, etc. for the tournaments.

Call Kayla Mendelsohn or Betsy Turk at 246-7109 for more information about College Bowl.

Calendar of Events

Thursday

Poetry Contest: Aud., rms. 213, 214, 223, 226, 236, 237, 4pm; GALA: rm. 223, 8pm; Auto Mechanics Course: rm. 080, 7pm; Campus Crusade for Christ: rm. 216, 7:30pm; Korean Christian Fellowship: rm. 237, 7pm; Intersity Christian Fellowship: rm. 226, 7pm; LASO: rm. 236, 8pm; Kundalini Yoga: rm. 216, 5pm; Senior Portrait Re-sits: rm. 231, 9am-5pm; Women's Safety Conf.: rm. 237, 12:30pm; CASB Thanksgiving Party/disco: Blrm, 10pm.

Friday

Info Session for Health Professionals: rm. 236, 5pm; Chinese Christian Fellowship: rm. 223, 226, 8pm; Intersity Christian Fellowship: rm. 216, 8pm; MSA: rm. 223, 1pm; Hellenic Cultural Society: rm. 236, 8pm; Senior Portrait Re-sits: rm. 231, 9am-5pm; Tokyo Joe's: Blrm, 10pm; New Student Orientation interviews: rm. 229, 3:30pm; Italian Cultural Society: Aud., 11:30am; Haitian Day, Fireside Lounge: Aud., 10am & 8pm.

Saturday

Saturday Science & More: rm. 226, 10am; Study Skills Workshop: rm. 237, 9am; Senior Portrait Re-sits: rm. 231, 9am-5pm; CED Bowling: rm. 237, 10pm; Onda Nueva 4th Anniversary Dance: Blrm, 9pm.

Senior Portrait Re-sits: rm. 231, 9am-5pm.

Monday

Meditation Class: rm. 226, 7:30pm; New Professionals Support Group: rm. 223, 4pm; Bridge to Somewhere: rm. 216, 7pm; Premiere of Peter Sellers' last film: Aud., 7, 9, & 11pm (FREE with reservations); Korean Christian Fellowship: rm. 214, 4:30pm; Omega Sigma Psi: rm. 223, 9:30pm; Kundalini Yoga: rm. 226, 11:30am; Polity Senate: rm. 237, 7:45pm; Senior Portrait Re-sits: rm. 231, 9am; Sigma Beta: rm. 223, 7:30pm; Residence Life: rm. 229, 9:30am.

Tuesday

Polity Comm: rm. 223, 10pm; SB Outing Club: rm. 237, 8pm; Dream Appreciation Workshop: rm. 216, 3:30pm; Hypnosis and Weight Reduction: rm. 216, 12noon; Overcoming Social Anxiety (For Men Only): rm. 214, 11am; Safety Services: rm. 231, 7pm; Holiday Festival Craft Fair: Blrm, Lobby, Lounge, 10am; "La Strada": Aud., 7 & 9pm (25 cents admission); SB Sailing Club: rm. 216, 5:30pm; Fantasy Campaign Club: rm. 214, 8:30pm; Pre-Law Society: rm. 237, 3:30pm; GALA: rm. 226, 8pm; Jewish University Informal Study Groups: rm. 236, 6:30pm; Senior Portrait Re-sits: rm. 231, 9am-5pm; Foreign Student Resume Writing workshops: rms. 214, 216, 4pm; Intersity Christian Fellowship: rm. 226, 3:30pm.

Wednesday

ENACT (Environmental Action): rm. 079, 7pm; Israeli Folkdancing: Blrm, 8pm; Intersity Bible Study: rm. 226, 1:30pm; COCA Films — El Salvador: "El Salvador Another Vietnam", 7:30pm, speaker, 8:30pm, "Apocalypse Now", 9:00pm (\$1.50 admission); Holiday Festival Craft Fair: Lobby, Lounge, Blrm, 10am-6pm; SOYK: rm. 237, 7:30pm; Irish Club: rm. 223, 8:30pm; SB Riding Club: rm. 216, 8pm; Affirmative Action: rm. 236, 9am; Senior Portrait Re-sits: rm. 231, 9am-5pm; New Campus Newsreel: rm. 226, 7:30pm; Spotlight Magazine: rm. 236, 8:30pm; Alcoholics Anonymous: rm. 223, 1pm.

Attention Balloon Lovers!

Volunteers are needed to distribute FREE BALLOONS to the campus community on Monday, December 6. The "operation" will take place in the Stony Brook Union, beginning at noon, and ending when we run out of balloons. If you would like to be a volunteer for any part of this program, contact Chris Dayman at 246-3657 or 246-7109.

ACU I Tournaments 1982-83

The Campus Committee of the Association of College Unions — International has formed to develop the campus tournaments for the 1982-83 academic year.

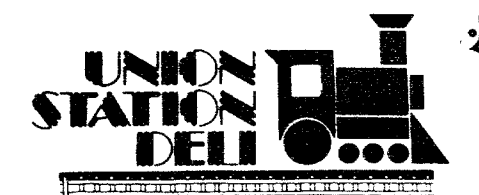
This year's committee, co-chaired by students Barry Martin and Larry Lipow, is planning competitions in these areas: table tennis, foosball, bowling, chess, backgammon, and possibly frisbee and electronic games. Some of the categories will have separate men's and women's categories. Volunteers are still being sought to work on a committee or on one of the subcommittees: stage the tournaments, to secure facilities, funding and to develop publicity. Women are encouraged to participate in all phases of the tournaments.

6-7766

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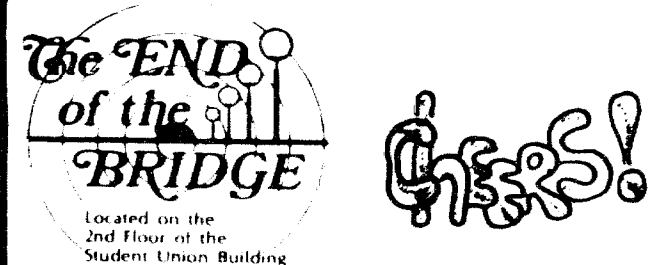
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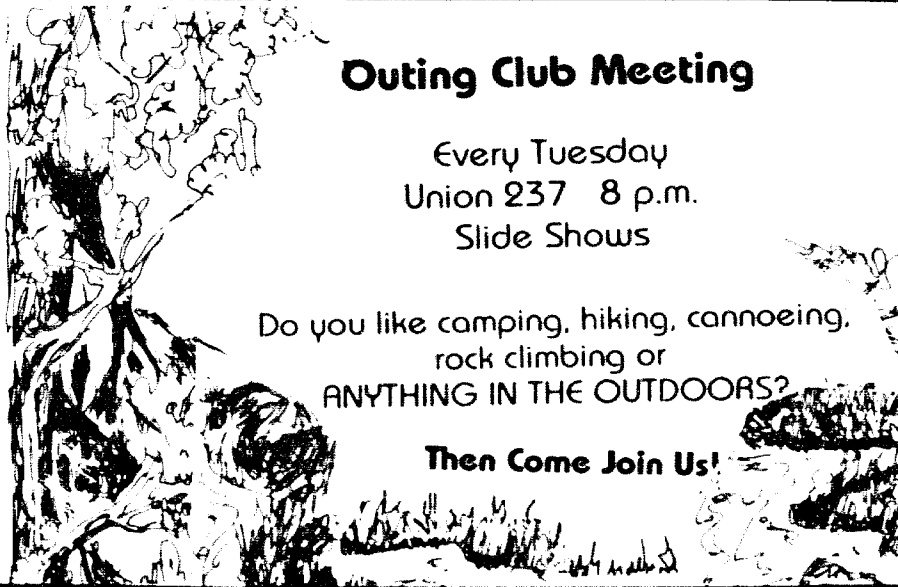


C.O.C.A. Presents:
A Special Advance Sneak Preview

"Trail of the Pink Panther"
Peter Sellers' Last Film

Monday, Dec. 6th
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Outing Club Meeting

Every Tuesday
Union 237 8 p.m.
Slide Shows

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ANYTHING IN THE OUTDOORS?

Then Come Join Us!

FILM FEST '82

1:00 A Man Called Flintstone
2:30 Jesus Christ Superstar
4:30 The Bank Dick
6:00 The Graduate
8:00 A Clockwork Orange
10:30 Bananas
12:00 Texas Chainsaw Massacre

plus Cartoons and Shorts

Sunday, Dec. 5
in Roth Cafeteria

Food, soda and munchies sold

Admission:
\$1 students with SE ID
\$2 non-students
(must be with SE student)
Seniors & children under 12 free

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more, will be offered at a nominal price.

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THIS SATURDAY, DECEMBER 4th
1 p.m. - 7 p.m.
Stage XII Cafeteria Building

Get blown away with the
Sailing Club

Meetings every **Tuesday**
Union Rm. 216 5:30 p.m.
for more info **246-5492**

A FRENCH POETRY CONTEST

Thursday, December 2nd
between 4:00 and 7:00

sponsored by the Dept. of French & Italian,
the A.A.T.F., the Alliance Francais of Brookhaven,
and French Cultural Services of the French Embassy.

Meeting and Award Ceremony will be
held in the Student Union Auditorium

All contestants are students who attend Long
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All are Welcome!

organized by Professors Gisele Kapuscinski
and Jeanine Goldman

Albums

Whodini eats time

by Bob Goldsmith

Anyone who has ever undergone a rap attack may be interested in a creature called "Magic's Wand" by some studio maestros calling themselves Whodini. What it is, is an ode to N.Y. street D.J. Mr. Magic who has risen up through the ranks of rap music to the position of weekend D.J. on WBLS. Over a standard but catchy concoction of fat, loopy bass, teetering synthesizers and throbbing drum computer, we hear a reasonable but unspectacular rap which, among other things, glorifies Mr. Magic's contribution to the upsurge of rap. This is okay because Mr. Magic has never been slow to glorify himself.

Interestingly, the chief wizard behind Whodini is Thomas Dolby, the British electro-popper whose previous credits include songs and production for Lene Lovich, Duran Duran, and his own album *The Golden Age of Wireless*. How he became involved with a bunch of N.Y. rappers is a mystery but what is clear, is that Mr. Dolby can go a bit overboard at times. The 12" edition of "Magic's Wand" includes three versions of the song, none different enough to make its independent existence worthwhile. The three combined total a monumental 21 minutes 38 seconds, surely an enticement only for phantom D.J.'s and fans of self-indulgence.



Theatre

man who was scared to reach out, but in the end is able to, because Velma is reaching also.

Alan Inkles direction was excellent. He pulled so much from his actors and his interpretation of the play, and his blocking was developed, clear, and concise. The effort he put into the show was very impressive.

The set (designed by Tom Brady) was fine, though perhaps a little too elaborate (Frankie's apartment). A sparser set might have worked better. The costumes were just right, especially Velma's drab beiges and muted prints. One small thing I noticed; it was supposed to be winter and Smolenski was wearing nei-

ther stockings nor tights with her dress.

The lighting for all three shows was designed by Carolyn Chrzan and was very appropriate for all moods. Tangled Web had especially nice effects with red lighting in certain scenes and lighting flashing on and off at the snap of a finger, (Beel's) during a scene between he and Tim.

Threeplay was definitely an impressive array of works, handled and co-ordinated totally by students. Everyone involved deserves a round of applause. I enjoyed each show very much, each had their unique elements and much talent was evident in all.

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welcomes
your letters**



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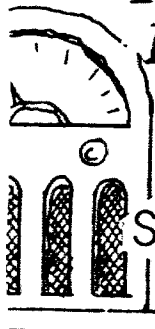
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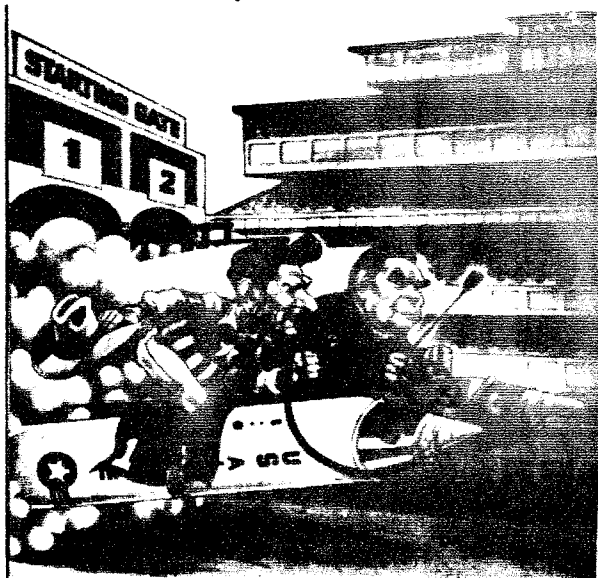
Thursday, Nov. 25 at 2:30 p.m.
On WUSB 90.1 fm



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THE RACE NOBODY WINS:

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Jill Clayburgh and Tony Randall narrate a Multi-Media Slide Show
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From New Line Presentations, Inc.

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Dec. 9
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It's the "Last Chance" for 18 yr. olds
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Friday, Dec. 3rd

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"DJ Pabby" will turn the tables
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D-Train

with

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and surprise guest to be announced

Dec. 4

9:00 p.m.

GYM

Tickets on sale now at Union Box Office



Opens again Tomorrow Night!
Friday - Dec 3rd 10:00 p.m.

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We would like to remind you that on December 5th, 1982, at 12:01 a.m., the legal drinking age in New York State will be raised to 19 years of age. Even if you are 18 and legally allowed to purchase alcohol now, once the law goes into effect, you will be considered a minor.

Please remember to carry identification which shows your date of birth. Carry it with you at all times. You will not be served alcohol anywhere on campus if you cannot show proof of age.

Your cooperation is appreciated. Whether you agree with the law or not - it is the law - and liquor license holders must abide by it or lose their license if violations are found.

Sincerely,

**Baby Joey's
Rainy Night House
SCOOP**

Captain Beefheart

The Grand daddy of punk hits it again

by Jeff Zoldan

The real godfather of punk has returned with his 15th album in as many years and perhaps this time around Captain Beefheart and the Magic Band will gain acceptance among the record buying public. Captain Beefheart, or Don Van Vliet as he is normally known, has enjoyed immense acclaim among critics for years and his music and ideas have had enormous impact in the development of many modern day bands, among them the Talking Heads. However, the small minority of critics and performers who rave about Vliet's imaginative and unorthodox approach to rock 'n' roll are, also, only a small drop in the vast sea of record consumers. So Captain Beefheart and the Magic Band have been forced to accept an anonymous role in rock's development for the last decade and a half.

Ice Cream for Crow, Beefheart and the Magic Band's latest release might be the LP that will pull Vliet out of the shadows mainly because more attention has been

paid to production than on past Beefheart LP's. Side One opens with the title track and while the general dissonance that has become the trademark of Vliet's odd arrangements is still present, it is underscored by a lush texture that mutes a lot of the disjointedness of Jeff Morris Tepper's and Gary Lucas' opposing guitar figures. Vliet's coarse vocals, which are more prone to poetry recitals than songs, still retain the gruffness that offend many listeners.

To say that Vliet's ideas, images, and approaches are unorthodox is to say that Saudi Arabia has oil.

Fragmented ideas and disjointed musical phrases combine to form the typical Beefheart tune. Vliet's multi-octave vocals and discordant hornblowing add to this web of what will seem like confusion to the unattentive listener. Somehow, from this entangled mass of layered instrumental assault can be extricated powerful statements not far out of line from present reality. On the instrumental "Semi Multicolored Caucasian", the Magic Band pays as close attention as it pos-

sibly can endure to traditional harmonic structure and creates a moving piece that is woven around a loosely knit jazz-blues framework.

But the predominant theory of song structure that pervades Vliet's music is that the sum of the parts are greater than the whole. Like a good sculptor, Vliet has fashioned songs from various contexts. In "The Witch Doctor Life", while bassist Richard Midnight Hatsize Snyder and drummer Cliff Martinez hold down a steady march beat, Tepper and Lucas are drawing clashing guitar figures as Vliet drones on with a Zappa-like delivery.

There is enough similarity between Vliet and Zappa to warrant a comparison but only one limited to thematic content — Zappa's arrangements are variations of standard blues whereas Vliet's defy any easy classification. In "The Thousandth and Tenth Day of the Human Totem Pole", Vliet's humor is not lost. Describing a totem pole made up of animate human heads, Vliet tells of how "at night the pole would talk to itself/ and the chatter

wasn't too good/ obviously the pole didn't like itself/ it wanted to walk." The images here certainly cannot be mistaken for ordinary, a trait that many Zappa fans would find heartening.

Vliet's fragmented thoughts are further confused by his run-on delivery that serves to destroy any illusion of quick and easy comprehension. In his a cappella soliloquy on "81 Poop Hatch", Vliet outlines thoughts and pictures that can only be described as the ramblings of a serious head who has eaten a couple of good tabs of acid.

Anyone who is vaguely familiar with Don Van Vliet and his Magic Band will find *Ice Cream for Crow* another pleasurable album from this artist who operates on a different wavelength than most. His precision and attention to detail is still impeccable and his ideas like "The Past Sure Is Tense" ring as true as ever. To the large segment of the population that is unfamiliar with the works of Captain Beefheart, his latest work might prove to be a tad frightening but well worth the enlightenment.

"Nightfly" rises from Steely Dan's ashes

by Jeff Zoldan

I advocate getting your hands on a copy of Donald Fagen's *The Nightfly* and putting it on your turntable for a listen. Pretty trite way of opening up an article you're probably thinking. It probably is, even I'll admit to that, but I just had to get it out of my system. For the last few days I've been wrestling with this desire to advocate something, or, at the very least, to say I'm advocating something. I pondered advocating for a return to the gold standard but I didn't know enough about it. I even wanted to advocate the return to colonialism as we knew it back in the good old days of Chris Columbus, Johnny Cabot and Pedro Cabral, all affirmative action explorers. That way all the world's problems would be the responsibility of a handful of nations. Spain and Portugal would be world powers again—that would be real funny—and nobody would ever hear from Russia again. But nobody at the paper would buy my idea of advocating a return to anything so I'm left to advocate your purchase of Fagen's new LP—Something I wouldn't normally do because I'm not a salesman and who's got six bucks to blow on an album anyway. Now that I've fin-

ished and have finally advocated something, I can go on with my normal lead into Donald Fagen's *The Nightfly*.

The Nightfly is Fagen's first solo work since the breakup of Steely Dan last year. Since its release last month, it has already been acclaimed as one of the year's best LP's. This may be so as *The Nightfly* certainly does stand on its own as a veritable success but the competition isn't all that tough. Nevertheless, Fagen has delivered a beautiful holiday package in the form of fantasies he had entertained as a young boy growing up in Tenafly, New Jersey in the days of Eisenhower and Kennedy, on the front cover of the LP, Fagen is pictured as the late night jazz DJ—Sonny Rollins LP on the turntable and all—and on the back cover is the bedroom light of the young man roughly about Fagen's size and weight whose ear is glued to a radio.

Fagen, in the usual cynical, humorous fashion of his past works with collaborator Walter Becker, captures the attitudes and nuances of America at the time. Opening with "I.G.Y.", a most infectious sounding song, Fagen echoes the idealistic tone that reached its peak with Kennedy's new frontier. Having gone through an unprecedented period of domestic

growth, nothing was beyond America's future grasp. Fagen describes the beautiful world that would soon be, where it would take only "ninety minutes from New York to Paris (more leisure for artists)" a just machine to make big decisions programmed by fellows with compassion and vision."

But without Becker, Fagen lacks the bite that once made Steely Dan an ultradynamic band whose vision of life was, strictly no holds barred. Lyrically speaking, Fagen holds his own. But musically, the songs on *The Nightfly* lack Becker's jagged edge and guitar signature. Gary Katz's production makes up for this by utilizing a heavy textured sound that kicks up the bass line and smoothes things out with multiple keyboards and synthesizers. One can't help but to think what "Green Flower Street" would sound like with Becker's cutting guitar and a smaller emphasis on synthesizers.

Even without Becker, Fagen still is in clear command and the ringing piano notes that pervade this album begin to gel into the listener's mind. "Ruby Baby" is the perfect Fagenesque tune that combines all the complex chord progressions of jazz with the thumping beat of rock n' roll. Combine this with Larry Carlton's scratchy guitar and Fagen's whining

blues exhortations and you have beautiful music. "New Frontier", too, is one of the best sounding tunes on radio today, capturing Fagen's witticisms in peak form.

The only minor flaws of *The Nightfly* is on the LP's two final cuts. "The Goodbye Look", with its breezy style and cool delivery, bring to mind the blase TV commercials of the 60's without ever intending to do so. "I believe I just got the goodbye look" could easily be Fagen's surprise at having a lipsticked kiss magically planted on his cheek, like those Ultra Brite commercials of our youth. And on "Walk Between the Raindrops," the combination of organ and electric piano recall the atmosphere of hockey games and bar mitzvahs. Will Lee's strolling bass adds a little weight so the song doesn't go completely out the door.

Well, to wrap things up, *The Nightfly* is an exceptional album that offers a few glimpses of an age long gone set to some intricately patterned and wonderfully sounding tunes. This should come as no real shock to any long time Steely Dan fan as the now Becker-musicians to complement his sound. And God only knows that Gary Katz has had enough time to understand Fagen and his artistic designs. Boy, I'm glad I could advocate something nice.

Threeplay

by Blair Tuckman

A man trapped by his beliefs, two female journalists, and the devil himself. A husband and wife growing farther apart while the void between them is filled with.... furniture. And a lonely, confused young woman who killed her mother in the morning and by nightfall will be sleeping soundly because she and a lonely, confused young man have discovered their need for each other.

This was *Threeplay*, an evening of one-acts presented by the Stony Brook Drama Club last week. The play's in order of appearance (and as presented above) were *Tangled Web* and *Man vs. Furniture* (by D.S. Cooper) and *Birdbath* by Leonard Melfi. All three were student directed, and the first two student-written.

The horror of these scenarios belies the humor very much in evidence in all three shows, though primarily in the first two. *Tangled Web*, involved Tim (Danny Zogott), a man who has written a best seller about his house being re-possessed by demons, in an incredibly bizarre Twilight Zonian situation. Tim's sidekick is Val (Jackie Azua) a "restless, literary type" who is writing a book about Tim and his book. "A best seller about a best seller, you follow?"

During the course of the play we are introduced to Mae Taylor

(Janet Goldstein), another journalist whom Tim claims his wife. The Devil, alias Beel also enters into the picture. The ersatz Rod Serling narrator who introduces and closes the play was done by Anthony Lissas. The crux of the play is whether or not Tim's house was really re-possessed by demons as he steadfastly maintains, or is this a fallacy solely to promote his book, as Beel accuses him. Unbeknownst to Tim, Val and Mae are in cahoots with Beel and by the end of the show Tim is driven mad and runs amok shrieking "It's a play, they made it a play!"

The cast was by and large very good, with one exception being Danny Zogott who was not quite up to par with the rest of the actors. However, this can be attributed to the fact that Zogott replaced the actor who was originally playing Tim, and entered the show only a week and a half before it opened. No doubt with more time to work on the role Zogott would have reached the promising point he was moving towards. In his scenes with Val his obvious devotion to her contrasted sharply with the fact that Val is only using him, which Tim is oblivious to. Zogott's weakest point was his breakdown at the end which was too stagey and not very believable. Jackie Azua had some wonderful moments, especially her

"Gestapo" scene where she is interrogating Tim. The major problem I had with Azua was a lack of credibility in the fact that she was a journalist. Val is writing a book and has a successful career which the playwright tells us, and yet Azua did not emphasize this. Other than this however, I thoroughly enjoyed Azua's performance. Janet Goldstein played Mae as a typically pushy journalist after a scoop, and added a delightfully wicked dimension complete with "there's something funny going on here" glances to the audience, and an evil throaty laugh. Mark Bridges made Beel the funniest character in the show. This devil wore a hip, late 40's type green suit with op-art buttons on the lapel and a skinny tie. He had a dry wit and impeccable timing. In other words, this guy from Hell was smooth, suave and scary. Anthony Liss also looked very suave, holding his gold tipped cigarette with the smoke spiraling around his head as he recited the woeful tale of Timothy Taylor.

Georganna Shepard did an admirable job with the direction. From beginning to end the play flowed smoothly and never dragged. The blocking was clear-cut and imaginative and the whole "look" of the show, in line with the theme.

The costumes (designed by Mark Bridges) were very colorful and somewhat of a cross between a 60's and 80's punk look. They looked perfect against the black and grey background of the sparse, modernistic set (designed by Joe Masset).

Man vs. Furniture was a kind of watered down Ionesco. Mr. and Mrs. (Peter Muir and Michelle Chaikin) are a couple who, over the years, have become more and more alienated from each other. With each rent that occurs in their life together, they have attempted to replace what they have lost (and paradoxically widened the gap) with material things. They discuss (obliquely) the things that drove them apart. We can deduce he had an affair with a woman she refers to as "that woman with the Knees". The woman left Mr. a loveseat in her will. Mrs. cut the legs off their old loveseat when the "strange, new one" appeared. Make of it what you will. I know what I think. The gap between them even extended to their children whom Mrs. speaks of wistfully from time to time.

The Actors did a nice job with difficult parts, difficult mainly because they were playing characters so much older than themselves. Because of this, I had a problem believing in Michelle Chaikin, simply because she looks so young. Aside from this problem though, Chaikin gave a fine performance, incorporating in Mrs. a sweet

pathos that was quite moving. Muir was somewhat lacking in vulnerability but portrayed the humor and obtuseness of the character well. It seemed to be the old story here of the wife who wants to communicate and attempts to, while the husband buries himself behind his paper and answers in monosyllables.

Donald Cooper's direction balanced the humor of the play against the more serious aspects without indicating any particular era.

I wish that the set (here also designed by Joe Masset), consisted of only two black boxes instead of the mass of furniture it did, which detracted from the theme rather than enhancing it. The point that *Man vs. Furniture* wants to make, is made through the playwright's words. The set was just so much icing on the cake.

Birdbath was the most realistic show of the evening. Its elements are neither surreal nor absurd. Velma Sparrow (Deborah Smolenski) is 26 years old and all her life has been teased and picked on by her peers. Her mother does little to boost Velma's self-esteem. She tells Velma she is unattractive and has Velma work two jobs while she does nothing but live off the money Velma makes. The relationship between the two is very neurotic, as is Velma. However Velma meets Frankie Basta (John Bravo) on the evening of the day she killed her mother. Velma has killed her mother already by dawn. Velma works in a diner and Frankie has just taken a job there. Frankie is a poet who has never met a woman who won't be jealous of what his writing means to him, and the time he puts into it. He finds that woman in Velma. And Velma finds someone who will appreciate and care for her. The play is bitter-sweet and very touching.

Birdbath has three scenes; in a diner, on a streetcorner, and in Frankie's apartment. It took the running crew at least 5 minutes to change from scene to scene, not their fault, but it was very distracting. Once the apartment scene began, I was very much drawn in.

Debbie Smolenski and John Bravaro each brought many dimensions to their roles. Smolenski portrayed a Velma that was excessively nervous and scared of life, and yet we also see the intelligence and love that Velma possesses but was never really given the chance to express. Smolenski used her body to portray Velma's tenseness, and this worked well though there was too much at the beginning, it was almost an indication of what we would later find out about life.

Bravaro was a perfect foil for Smolenski, he had a calm, cool exterior but could and did explode when pushed. The Frankie Bravaro showed us was a talented, sensitive

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