

*The
Stony
Brook*

PRESS

Vol 4 No 26 • University Community's Weekly Paper • Fri June 24, 1983

End Of The Pub Rat On The Way

page 3

Jim Black Press Interviews Resigning VP

page 4

Summer At The Movies Trading Places Triumphs Octopussy Flounders Superman Sinks Psycho, Too

page 9, 10

Records

page 12

The Cost of Freedom

Unionism in the United States is a democratic ideal held highly by American businesses, but it is a costly ideal to maintain. Corporations which invest heavily in foreign countries, offset those costs by exploiting Third World countries, removing substantial amounts of capital, and eventually underdeveloping the country's social, economic and political structure.

Obviously, not all corporations are involved in literally raping foreign resources and economies, but companies such as Nestle and Coca-Cola, once outside the United States' borders, strive to maximize profits by any means necessary.

On the home front, corporations behave. They collectively bargain with workers for pay increases and fringe benefits—costly negotiations which are ultimately paid for by countries controlled by U. S. corporate interests.

While Nestle makes the very best for Americans, its aggressive advertising campaign of baby formulas in foreign countries has resulted in phenomenal infant mortality rates. Parents eventually realize they cannot afford the product after their child becomes dependent on its nutrients, and diluting the mixture results in malnutrition. Though Nestle products have been the subject of boycotts throughout the nation, and recently the Faculty Student Association at Stony Brook voted to ban their products, the condemnation of Coca-Cola products must also be affected along with all other corporations which balance the price of high wages and strong unions in the States, by severely violating human rights in Third World countries for the sake of a buck.

In Guatemala, a relatively large Central American country caught in the middle of a violent revolution, a Coca-Cola franchise there has been the instigator of harsh repression against unions, members, and organizers in recent years.

According to Green Revolution, a magazine published by human rights activists and various foundation members from across the nation, Guatemala's ruling families and military host and protect the interests of over 150 U.S. subsidiaries operating in the country. The economy is heavily influenced and underdeveloped by corporations such as Ralston Purina, Firestone, Avon Kellogg Mills, Phillip Morris, Colgate Palmolive, Gillette, Helena Rubenstein, Johnson and Johnson, Max

Factor, Pfizer, Standard Oil, Exxon, Getty Oil, Gulf Oil, Texaco, Monsanto, BM, Singer, ITT Bank of America, Chase Manhattan, Pan American Life, Rayovac, U.S. Steel, Xerox, International Executive Service, McDonalds and General Telephone, to name a few. But the most controversial remains the Coca-Cola corporation.

Each U.S. business is permitted, under Guatemalan law, to raise private armies under the "Right of Vigilance for the Security of Plantations Act." The private armies, called "Military Commissionaires," continuously recruit moonlighting government troops and also pay informants who are planted inside factories to protect, by force if necessary, the corporations interests.

Though many Americans believe these corporations exist in Guatemala to establish and perpetuate free-enterprise, a coalition between the companies, Guatemala's military and government has resulted, and American businesses are permitted to exploit cheap labor pools at enormous profits. Any Guatemalan group attempting to dissolve, or dissent from, these protective arrangements is immediately labeled as "communist," and communists are often found murdered in Central America.

Just as in America during the turn of the century when workers organized unions, Guatemalans seeking a just working relationship today through collective bargaining are called communists, and in factories such as Coca-Cola's, protest is eliminated, and work output is controlled by armed guards who have complete immunity under the law. Over forty Coca-Cola workers were murdered by security forces within five months last year because they sought to organize against poor working conditions and wages equaling \$2.80 per day.

Between 1950 and 1981, the United States has provided Guatemala with \$35.4 million in military equipment, grants of \$16.3 million in military assistance programs, \$7.5 million in military education and training and \$6.7 million in military surplus items. Also, the United States spent \$4.4 million to train and equip Guatemalan police under the agency for International Development's Public Safety Program. And many members of paramilitary organizations have been trained in the United States by CIA instructors at a cost of \$1,750 per student; a cost borne by U.S. Tax dollars.

Once corporations operate outside U.S. borders, ground rules no longer apply. Exploitation and further underdevelopment of foreign countries becomes the only way in which many American businesses can thrive. The American auto industry virtually priced itself out of the market. Unfortunately, large corporations need cheap labor and minimal governmental interference in order to profit. Foreign countries become prime targets and U.S. foreign policy supports these economic adventures. Human dignity cannot be sacrificed for profit margins.

It is in the name of communism that the United States supports repressive regimes in Guatemala and El Salvador. It is in the name of democracy that the United States supports Solidarity—a movement which workers in Central American envy. But, in the end, it is in the name of justice that corporations such as Nestle and Coca-Cola be restrained, and their infringements on upon human rights be condemned.

The Shoreham Photos from the 6/9/83 Press were taken by Frank Burgert.

The Stony Brook Press

Executive Editor Joseph Caponi
Managing Editor Bob Goldsmith
Photo Editor Jared Silbersher
Arts Editor Kathy Essex
Arts Director Blair Tuckman
Business Manager Dawn DuBois

News Feature: Kate Bode, Eric Corley, A. Cunningham, Ned Goldreyer, Dave Goodman, Kathy Hont, Patrice Jacobson, Barry Ragin, T.S. Tapasak.

Arts: Bob Goldsmith, Paul Gumpol, Dan Hank, Ralph Sevush, Jared Silbersher, Tony White, Jeff Zoldan, Deborah Fantini

Photo: Jared Silbersher, Dan Magnus, Dave Goodman, Chris VonAncken, Cathy Dillon, Ron Kee, Scott Richter, Haluk Soykan, Gail Matthews, Jeff Zoldan, Doug Preston, Dave Morrison

Ad Design Maria Mingalone
Susan Greenzang
Graphics R. Gambol
Office Manager John Tom

The Stony Brook Press is published every Thursday during the academic year and biweekly during the summer 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.

Phone: 246-6832
Office: 020 Old Biology Building

Mailing Address:
P.O. Box 2121, Setauket, New York
11733

—Letters—

To the Editor:

Saturday, June 25, should be a delightful occasion.

That morning, our Town of Brookhaven will officially reopen Stony Brook's 1/5th-mile-long West Meadow Beach Park and deliver to us our spanking-new beach facilities.

All townspeople and guests should come to the festive, "re-birthday" celebration.

Yet even BETTER NEWS lies just two and a half years ahead: Due to a praiseworthy 1979 settlement with beach cottage renters south of the park, by late 1985 the last of the ugly and run-down private cottages will disappear from Trustees' Road.

So the MORE THAN ONE MILE of public beach land to the south of the reborn park will soon return to public use. The Town-

Government's questionable practice of renting out precious beachfront to its lucky friends will end.

We taxpayers will regain control of our Town-owned, tax-supported shoreline. And publicly accessible beach land at West Meadow will thus increase by 500—yes, 500—percent!

After decades of governmental indecision and inaction, West Meadow Beach will at long last be reunited so as to be treasured and enjoyed by all. Thus, our biggest celebration actually lies ahead.

This month's gala at West Meadow Beach should give us pause for still further reflection, however. It is no accident that most of Stony Brook's beachfront is PUBLIC LAND, while so much of the shore along Head of the Harbor, Old

(cont'd on page 3)

James Pub to Close

Rathskeller To Become Reality

by Joe Caponi

The Henry James Pub, long one of the Faculty Student Association's major financial problems, is not scheduled to reopen in the fall, according to FSA's operating budget. However, there is widespread hope both in and out of FSA that the savings involved will go to development of a long talked about campus rathskeller.

According to FSA's operations director Larry Roher, the pub's operating losses for the 82-83 school year will be slightly over \$18,000. A pub budget was prepared for next year, but was tabled by the board as it projected a \$23,000 loss for the pub, stung by the increased utility fee and increased drinking age.

The full FSA budget, however, which was accepted by the board, projects a net operating profit for the year of as much as \$200,000, depending on the profits from dormitory video games, whose control was recently given to FSA by Polity.

On June 14, the Polity Council proposed that the expected \$23,000 savings from the pub be combined with a proposed \$25,000 to be taken from the operating profit to from a \$48,000 fund to begin planning and construction of a rathskeller by spring of next year.

"It's a very good proposal, and I expect the Board will pass it easily at the next meeting," commented FSA President Rich Bentley, who



FSA President Bentley

expressed the hope that FSA's and State funding could be combined to build an operating rathskeller by as early as the fall of 1985.

Roher and Bentley both pointed to the first floor of Roth Cafeteria as the ideal spot for the rat, as it was in a quad predominately filled with legal-drinking upperclassmen, unlike the James Pub, and that it already possessed facilities for a food service for the rat.

There are two current problems, however. First, the first floor of Roth cafe is desired by other groups for other reasons, including the Universities' Department of Conferences and Special Events.

Secondly, if video revenues are not as high as expected, the operating profit could be significantly smaller. \$106,000 of the operating profit is already earmarked for other capital improvements, and the rat would have claim on the next \$48,000 above that figure.

Nevertheless, confidence abounds. The James Pub will be turned back to James college, where a student committee has already proposed that the pub be preserved and be used for building functions, parties, etc.

According to Bentley, it is highly unlikely that the profit for next year will be any less than \$125,000 so there will be at least some development money available for the new rathskeller. "It's about time we got on the ball with a rathskeller and the FSA's gonna lead the way," said Bentley.

letters

Strong's Neck, East Setauket, Poquott, and Port Jefferson is NOT.

West Meadow Beach was no gift of Ward Melville or some other philanthropist. It was, quite the contrary, a hard-earned popular victory.

Exactly 75 years ago, 150 Stony Brook residents stormed the Brookhaven Town Board as it met at the majestic Stony Brook Hotel (remodeled in 1951 as the Carriage Museum of The Museums at Stony Brook). By unanimous vote, the angry Stony Brookers demanded that the Town Board defend Brookhaven's claim to the beach. The Town officials agreed.

The threat to the public beachfront came from the owner of Pine View House, a summer resort business centered across West Meadow Creek in the vicinity of what is now Woodfield Road and Night Heron Drive, a neighborhood presently known as "Stony Brook Shores."

By constructing earthen embankments, bridges, fences, boardwalks, bathhouses, and a stone dock, the Pine View business hoped to intimidate the Stony Brook villagers. However, its attempt failed.

The very next year, more than 100 Stony Brookers petitioned the federal Government to stop Pine View's expansion. Their political and legal actions culminated in a 1910 court ruling that Pine View was guilty of "maintaining a public nuisance and obstructing navigation in West Meadow Creek at Stony Brook."

A second trial concluded in 1914 that the beach was indeed public land. The judge ordered the Pine View business to reimburse the Town of Brookhaven for the costs of its shenanigans.

As historian Charles L. Sachs observes in *A Casual Witness* (Stony Brook: The Museums at Stony Brook, 1978), the owner of Pine

View was a "stubborn" and "controversial Stony Brook character." With the hindsight of history, it is almost humorous "to imagine how one man could have so thoroughly alienated so many of his neighbors." Ah, but such is history!

So the next time you catch a

few of the sun's rays, splash amid the salty Sound, feel the hot sand ooze up between your toes, or get an aching sunburn, think back 75 years to your Stony Brook predecessors who refused to let themselves be "burned" by a greedy neighbor.

Ralph Bastedo

Polity Election Results

The winners of Polity's Summer Senate Elections, held on Tuesday, are as follows:

Benedict: George Taylor
Nancy Otero
Neil Pierson

Langmuir: Rory Aylward
Guy Levasseur

James: Richard Vega

Commuters: Michael Marsh
Neville Williams
Brian Kurland
Lucien Monteau
Brian Kohn
Kaliopé Poulianos

Jim Black: A Last Interview

James Black, Stony Brook's first and only Vice President for University Affairs, surprised the campus a month ago by announcing his resignation from the University. A Newsday article quoted Black as "blaming the Legislature for not giving him the funds to do his job.", and cited that as the cause of his move.

In three years, the University Affairs Department under Black had grown from nothing into a major division of the University, responsible for presenting a good image of Stony Brook to the world outside.

When the Press spoke to Black last week, we found him to be relaxed, funny, intelligent and forthright as he leaned back in his chair and smoked "More" cigarettes.

The following are excerpts from that interview.

Press: What was the Universities fund raising apparatus before three years ago?

Black: Primarily the Stony Brook foundation, which was raising about \$300,000 a year. Last year we raised about \$1,200,000, and this year it will be right around a million dollars, that's because of the economy.

There's also a direct correlation between the number of people you have, and the amount of money you raise.

Press: The number of development people?

Black: Right. You don't need an army here, but you do need several.

Press: Isn't there one California school with 120 development people?

Black: That would be U.C.L.A., and they raise \$40million a year. That certainly would not be appropriate at Stony Brook at this time. I think Stony Brook needs somewhere between eight and ten people, and they should hire them over a course of two to three years.

Press: At the end of that period, how much....

Black: I think, at the end of five years it should be around five million dollars a year, and then at the end of ten years, with a bigger staff, perhaps ten to twelve million dollars.

Press: Where do you look for these funds?

Black: I think Stony Brook's major fund-raising effort should be on a regional basis initially, which would include New York State Corporations, Foundations, and individuals.

Alumni will be of increasing importance to that effort, not because they will be giving lots of money, because they don't have it, because they're not particularly old enough yet, though they're getting older, and you have to start. In September we will start the first alumni fund and that's terribly important because if that is nurtured carefully it will grow over the years.

Look at the numbers, if you get \$100,000 a

year from your alumni, that's worth an endowment of two million dollars, if you take half of the endowment's interest out and reinvest the other half, so that in 50 years you'd still have an endowment that meant something.

Number two, the alumni fund provides you with much more flexible money, whereas an endowment is generally restricted. Alumni giving is for the most part unrestricted.



James Black

Press: The lack of state development funds has been cited as one of the major current University Affairs problems...

Black: I don't think I would agree with that. Sure it's a problem, but I think what the state has done has been very responsive. They've created development positions for the first time. These are positive steps. You have to be realistic in looking at the State Budget. We live in a very difficult time financially for the State of New York and there just isn't a lot of money out there to go around creating things with. Now maybe you should, if you want to raise money, but these are the same problems corporations face, how much you invest in research and development, how much in sales.

I think the state has done a lot, we need to continue to try and get the state to do more. But realistically, the State Budget for at least next year will be a very difficult one, much more difficult than this year's even.

Press: Is that what you referred to in the Newsday article on your resignation?

Black: Newsday's was a fascinating article because I didn't say any of what they said I did. I certainly did not blame the legislature, because I think that they have been responsive. I am concerned about the lack of resources but it's not the legislator's fault, it's the times that we live in. You certainly can't point fingers at the Governor, the Division of Budget, or at the Legislature-their hands are tied.

Press: So what then did cause you to resign? Certainly University Affairs seems to have been very successful the past three years.

Black: Yes, I'm very proud of what we've done, I think an awful lot has been accomplished, and I feel very good about that.

There are three reasons. There are some personal reasons that are very important to me, and some family reasons, my wife and children would prefer to live in Southern California, and then there are the professional reasons and they basically were that a lot has happened, and I don't think much more can happen because of what I foresee as limited state finances in the immediate future, and I am concerned about the lack of our ability to support a good development effort.

So there were three separate reasons and they all came to gether at the same time. If one had come and the other two had been absent, I probably wouldn't have made that decision. But they all happened to focus at almost the same time, so the decision was quite easy for me.

Press: So there was no one specific event?

Black: No

Press: I spoke to many of your department directors, and to many of them, and certainly to much of the University community, your resignation came as a large surprise...

Black: Well, change is always surprising, and maybe a shock on occasion. I think that when an individual is contemplating such a decision, it is certainly not something you sit adown and talk about with the world, and so an announcement like that is always a surprise and people react like that. There is no reason to sit down and have group sessions on "Gee, I'm thinking about doing this and should I or shouldn't I."

It would be terribly unfair to even ask anybody to participate in that conversation.

Secondly, it is only a decision that the individual and their family can make. So I guess some people were surprised.

It wasn't sudden, though. We had made a decision right around the first of April and did not want to announce it too early because then I'd be, in essence, a "lame duck". We'll be staying on until the end of July.

Press: So then, what are your plans in California?

Black: It's too premature for me to say anything on that. I'm going to be in California the first week of July, and there are several things I'm considering there.

Press: In what sector then, do you want to work? academic, public...

Black: I've said pretty consistently that I would be in the private sector.

Press: Getting back to the University and development, do you think the University has a bad reputation regionally.

Black: No, no I don't...

Press: Did it used to?

Black: No, well maybe at some distant time in the past.

I think regionally, the University's reputation was, very mixed. The image was mixed, the reputation was very good. Stony Brook has a reputation of having excellent students, and excellent faculty, and doing "big research." Now

Black Denies Newsday Story

if you ask the average person what that last two words meant, they probably couldn't describe it but, that's the reputation.

The image of Stony Brook is a little different from that, and it's quite mixed, and that's because for many years, we gave out many conflicting pictures of the University. For instance, a lot of people still feel that this place is a sea of mud. Even on a rainy day now, it is hard to find much mud.

There's an image that it's impossible to find your way around on this campus, and that's not true. There are maps now, in a number of spots, and if you can look at the map you can find where you're going.

In the past we've given mixed signals on enrollment. We'd admit lots of people, and then two years later we'd clamp down on enrollment and start turning people away. The classic example is what has happened in Engineering the past two years.

When the chancellor came we had to stand next to his car so our own people wouldn't tow it away.

But you have to understand that for those of us who are here, faculty, students, administration, we're too close. Stony Brook is part of our daily lives, and we don't really look at it objectively, and we certainly don't listen when other people talk to us about it, because we tell them about the University, and we certainly know more, we think.

I would say this, that the knowledge of Stony Brook is greater west of the Hudson river than it is east of it. That's because we didn't really talk about the things that I think we should have talked about, and focused in on every other conceivable thing in the world.

For instance, a student died out here once in a steam pipe ditch, and that's a terrible tragedy. We've been worried about it, and we still worry about it, but, gosh, I was reading in the Wall Street Journal last week about how many people at the University of Michigan had committed suicide this year, and the number was over ten! So you have ten tragedies of enormous magnitude instead of one, but that university will be around in September and do quite well.

I think that Stony Brook is inhibited to some degree because of the lack of the athletic program. I don't think athletics are necessarily a plus for higher education, but on the other hand you look at Universities who have used their athletic programs as a very powerful public relations device. It adds to the reputation of a campus and I think that if we had a reasonable athletic program here, a great deal more attention would be focused on the University. I don't think we should ever contemplate being a Michigan or a UCLA in athletics, but if we had a reasonable program here, it would open up a whole new avenue for people looking at the University.

Press: What can be done to raise our athletic funding to create those kinds of things?

Black: Well, when you get as big as some schools, you generate tremendous gate revenue, and we can't expect that.

It's going to require a variety of resources, more state, more student, more gifts, but people are not going to give to an athletic program that doesn't exist, they're going to give to a successful one.

I think that the students have been terribly responsive to the problem of athletic funding. They've increased the amount of funding, doubled it in the past the last three years. The Stony Brook Foundation is giving \$5,000 this year, and the State support is very good. And it's the State support that pays the salaries, which are always the largest item in any budget.

Press: All this ties in with the fieldhouse.

Black: The fieldhouse, unfortunately, is tied up in Albany politics, and all you have to do is have patience, and eventually it will be built. It's just tied up in Albany politics and until they satisfy their local interests, it will remain tied up. The money is there, it's been appropriated, all it has to do is be released. I know it will be released.

The strange thing is, is that the Legislature can pass an appropriation bill, the governor can sign it, and you may still never get the money. Some agency, nonelected, can hold up the funds. My impression of government had always been that there were three branches and that there's such a thing as legislative intent. After all, when the legislature passes something, and the governor approves it, it should happen! But here it doesn't.

The override bill last year gave SUNY an extra \$16 million. I don't think that two million was ever released.

Press: So how do you see the future of Stony Brook?

Black: I think it will be excellent. There are very encouraging signs. I think that the improvement in the undergraduate student body in the last two years, and apparently again next year, is very encouraging.

I think that the quality of the graduate student body remains strong, but I think that may be a potential problem that needs to be looked at very carefully in the future, because I think that with our out-of-state tuition, and with the present graduate stipends, that the quality and level of our graduate student body could rapidly change downward in the future. And that would be a disaster for the University should it happen. It's good now, but it will take a great deal of effort to maintain it.

For a research university, the strength of your graduate level determines if you become a national university or even an international one. We can't just rely on students from Suffolk or New York, we have to look to the nation, and to some degree, to the world.

I think that the quality of our faculty is absolutely superb, and they maintain their enthusiasm in spite of going through some very difficult budget years. They're excellent, and they care about the university and about students.

I think the biggest thing going for Stony Brook is the attitude of its people. We've been really bounced around with this budget business, but maintain a great deal of enthusiasm

and an attitude that "we can do it." You just don't find that at older institutions. There's been a lot of progress.

Press: What kind?

Black: Well let's look at the condition of the dormitories, which is significantly better than it was in September 1980. Physically, it's significantly better. I think that the level of service that the universities' been able to deliver to the dormitories has improved and I think that the students care more about protecting the place. Unfortunately, here, and maybe this is a New York, or a Long Island phenomena, that we tend to call a lot of things "vandalism" that simply aren't. I mean, if you've got a bunch of people living in a dormitory, you're going to have horseplay, things are going to get broken. That's not vandalism, that's just the cost of doing business.

Newsday's was a fascinating article because I didn't say any of what they said I did.

Also, I think that in spite of current controversies that may always exist, I think that the Public Safety people are doing remarkably well. I remember being here the first day of in August 1980, and sitting up in this office watching them tow cars away. Public Safety had tow trucks lined up, and parents were bringing Johnny and Susie, the new freshmen to campus, and going to the admissions office to figure out where they're supposed to go, and when they got out of their car, a tow truck picked it up and hauled it away!

You don't see that happening today. There's some towing done, which has to be done, but it's not that bad. When the Chancellor came, we literally had to have someone stand next to his car so our own people wouldn't tow it away.

And I think that there's been a major change in student attitudes in terms of reaching out, volunteering to solve problems.

Of course, there are some problems that are probably insoluble. The problem of cockroaches, for instance. I think as long as you have dorm cooking you're going to have cockroaches.

Press: That's certainly not the only cause.

Black: It's a major cause. Not the sole one, but a major one.

Press: Right after your resignation was announced, I heard a great deal of rumors that personal disputes between yourself and some of the other administrators had come to a head, and problems like that had caused your resignation.

Black: No, the amazing thing is that the vice presidents and senior administrators here are a very collegiate group. I'm astounded that there hasn't been more dispute. We all like each other personally, we all tend to work together very well, and I don't know of anyone whose had any dispute. Certainly I haven't.

Summer Session Activity Board

presents

Wine and Cheese Party
in the Union Courtyard

Friday, June 24

7 - 10 p.m.

(Please bring SBID)

(seriously)

Summer Senate

First Meeting

Tuesday, June 28 7:00 p.m.

Union Room 236

*Sponsored by the
Student Polity Association*



who is John Tom?

Seems like everyone wants to know about the mysterious John Tom. It also seems that very few people actually are familiar with this fascinating man. The obvious question, however, is how can you find out about John Tom.

By joining the Press.

You see, Press staffers learn a lot more than mere trivial skills — writing, editing, photography, art and layout. They learn exciting things. They learn about John Tom.

And you can, too.

The Press meets Monday nights at 8:00 in the basement of Old Bro. Be there.

Get to know the Press.
Get to know John Tom.

COCA Schedule

Summer 1983

Session I

June 29, 30

RAIDERS OF THE LOST ARK (7:00 /9:30)

July 6

THE INLAWS (6:00)

SIMON (9:30)

July 7

SIMON (6:00)

IN-LAWS (9:30)

July 13

SWEPT AWAY (7:00)

GOING PLACES (9:00)

July 14

GOING PLACES (7:00)

SWEPT AWAY (9:00)

-All films will be shown on Wednesday and Thursday evenings in the Union Auditorium, unless otherwise noted.

-ADMISSION is FREE.

-SUSB Identification required.

-No food or Beverages permitted.

-Brought to you by the Committee On Cinematic Arts. For further information, call 6-7085.

Session II

July 20

DIAMONDS ARE FOREVER (7:00)

FROM RUSSIA WITH LOVE (9:30)

July 21

(9:30)

(7:00)

July 26 (Tuesday)

July 27

LOLITA (7:00)

MANHATTAN (7:00)

MANHATTAN (9:45)

LOLITA (9:00)

August 1,2 (Monday, Tuesday)

FREAKS (7:00/10:00)

ERASERHEAD (8:15/11:15)

August 10

WHERE'S POPPA (7:00)

HAROLD AND MAUDE (9:00)

August 11

HAROLD AND MAUDE (7:00)

WHERE'S POPPA? (9:00)

August 17, 18

CREEPSHOW (7:00/9:30)

Open for the Summer

Lunch and Dinner

751-9866

Specials Everyday

Cedarbrook Restaurant

50¢ off

Gyro

Cedar Street and Route 25A
Stony Brook, New York 11790

The Great Summer Movie

Octopussy, Psycho II, Trading Places

by Ralph Sevush

I was despondent last week.

After trashing "Return of the Jedi" in these very pages, I went into a clinical depression. I couldn't believe that the first big movie of the summer could be so mediocre. After all, summertime is Boomtime at movie box offices across the country... every day is a weekend, every new film a blockbuster. I was so hoping that Jedi would be this year's "E.T.", "The Great Summer Movie." I was almost shattered by the disappointment.

This week, I pulled myself together and continued my search for "The Great Summer Movie" with "Octopussy", "Psycho 2", and "Trading Places." Needless to say, I failed again, though my quest did lead to some interesting surprises.

The first stop on my sojourn for truth, justice, and the American Way was the Smithtown Mall (of all places) and the newest James Bond adventure, "Octopussy."

This, the 13th Bond film in 21 years, seems to be headed toward being the biggest grossing 007 movie of all time, but one has to wonder why. It certainly is jam-packed with action and as fast and slick as you would expect. It's also a definite improvement over the last few episodes of the series, including "The Spy Who Loved Me", "For Your Eyes Only", and (horror of horrors) "Moonraker."

My problem with this film is its star, Roger Moore. He is too silly to be James Bond. He always has been, and, if I may be so bold, he always will be. Tossing off bad puns with a bemused smile, Moore has never been able to endow the Bond character with the biting sadism, the nasty edge that his predecessor had.

Let's face it, Sean Connery is James Bond. (Editor's note: What about George Lazenby, Ralph?) His presence allowed this reactionary, cold warrior to seem merely far-fetched, rather than utterly ludicrous. Connery imbued his films with a realistic anchor, while Moore is simply drifting with the whole, silly scene. "Octopussy", then, with good work from Louis Jourdan (as the bad guy) and Maud Adams (as the bad woman who is redeemed) is an entertaining melange of stunts, one more outlandish than the next. In the end, though, it comes off like a bad joke about how many Russians it takes to screw in a light bulb ... or start WWII.

(There is still hope, though, for 007. In December, a new Bond film is being released, "Never Say Never Again" starring Sean Connery.)

Unfortunately, December is still six months away, and the dog days of summer threaten to overwhelm me. The Quest must go on.



The next stop was the Port Jefferson Twin. There I witnessed "Psycho 2."

I must admit to a lack of enthusiasm about seeing this movie. I hold Hitchcock and his creations as sacred and the notion of a sequel to "Psycho" seemed like nothing more than crass commercial exploitation. Yet, my morbid curiosity got the better of me, and when both Rex Reed and Jeffrey Lyons panned it, I knew it couldn't be all bad. I'm sorry to report that it wasn't all good, either. It exists in that twilight zone between the pit of man's fears and the summit of his knowledge - the place known as Mediocrity.

Luckily, "Psycho 2" only occasionally sinks into the miasma of slash and gore horror film clichés

that I expected of this movie. Sure, there are a couple of knife through the head scenes, but these seem to be required of Horror films these days. Since the passing of Hitchcock, explicit gore has replaced implicit terror, and "Psycho 2" is no exception.

For the most part, though, this film, with all its inane plot contrivances, is redeemed by the presence of Anthony Perkins. Recreating the character of Norman Bates, as he returns to his famous motel 22 years later, Perkins is a delight. He evokes our sympathy for Norman, playing him as a guileless victim of a world that's as crazy as he is. He injects the film with a campy sense of humor that is matched by the movie's subtle (and not so subtle) references to the original "Psycho."

His inability to pronounce words like "cutlery", and "bathroom" couldn't help but make me smile.

So, Perkin's wonderful performance, in conjunction with some eye-catching Hitchcockian camera movements and a sense of black humor, has elevated this trashy film to a level I wouldn't have thought possible, considering the nature of the project.

Yet, I can't be satisfied with enjoyable trash: the search must go on, "The Great Summer Movie" must be found.

"Trading Places" had just opened at the Loew's Stony Brook Triplex and so I did not stop to cool my heels Into the breach once more.

While it's not "The Great Summer Movie", it certainly is the best so far.

Eddie Murphy plays a poor street-wise con man with the same hilarious sparkle that he brought to a similar role in "48 Hours". Dan Ackroyd does not fare quite as well as the wealthy snob, showing his limited range as an actor. He is able to shift gears, however, when his character is brought low by the machinations of his heartless, filthy rich employers - the Duke Brothers (played engagingly by Ralph Bellamy and Don Ameche). To settle a bet on whether "environment" or "heredity" determines character, the Duke Brothers bring about the downfall of the well-bred, haughty, haughtily proper Ackroyd and replace him with sharp, funky Eddie Murphy.

The heart of the film, and, indeed, its funniest moments, are the parallel rags-to-riches and riches-to-rags stories that are woven together by director John Landis.

Landis has graduated from the crude, sophomoric hilarity of "Kentucky Fried Movie" and "Animal House" with this new film. Critics are generally hailing "Trading Places" as a throwback to the humanistic, socially conscious comedies of Preston Sturges and Frank Capra in the 30's and 40's.

I wouldn't go that far, as "Trading Places" seems to lose steam with about 20 minutes left to go. The ending is too pat for its own good, tearing the movie with a message that "it's better to be rich than poor". Sturges and Capra don't say that to their audiences, preferring to offer the working class some meaning and dignity, as well as a few good laughs.

Still, "Trading Places" is hilarious more often than not, and that after all, is the point.

While I came close with "Trading Places", "The Great Summer Movie" is still eluding me. Perhaps, "The Twilight Zone", opening today at the Port Jeff Twin, will put an end to my quest.

But, God, I hope not.



Supermonstrosity

by Daniel Hank

It takes a lot of confidence for a producer to put a tag on the end of a film that tells of a forthcoming sequel. After that, if he knows he's got a good product he'll put a tag on the end of the sequel. Superman III has no tag. Even the producers knew they had made a bomb.

Usually, one would not expect a sequel to be better than the original, or, for that matter, anywhere near as good. Superman II fared better than most sequels in both quality and popularity. This was largely because it was done by the same producers, writers and cast. Richard Donner, the genius who directed Superman I decided not to work on the sequel so Richard Lester, a veteran with an outstanding track record was picked up, and he piloted the first sequel to overflowing theatres across the country. After breaking nine box office records in its first week it seemed inevitable that they would keep on going. But where did they go?

This film insults a two year olds intelligence.

By all rights, Superman III should have been as good as its predecessor. The only differences were the substitution of Richard Pryor and Robert Vaughn for the villains, and Annette O'Toole for the heroine. These three are at least as good as Gene Hackman, Terrence Stamp and Margot Kidder. Although Kidder does make a casual appearance as Lois Lane, the female focus is on Annette O'Toole who plays Lana Long, Clark Kent's high school heartthrob. O'Toole has been very good in her previous films (48 Hrs., Catpeople) but the character she plays in Superman III is very dry and uninteresting. She is nothing compared to the sparkling, witty Lois Lane we are used to. Lana also has a son from her marriage to the class super-jock. The kid's only purpose in the movie is to be rescued and act like a brat.

Since his accident, Richard Pryor has been playing characters that are considerably more subdued than those he used to play. But he is still one of the funniest men in America who can make you laugh by just looking at you. He's come a long way from being just another comedian to a leading actor with an incredible amount of talent. Trouble is it's all wasted in Superman III; the talent, the humor; everything except the four million bucks they paid him. Pryor is such a commercial figure that any film that bears his name will gross megabucks outside at the box office no matter



how bad the film is inside.

Christopher Reeve, who has played the man of steel for all three movies has never had any talent. He merely fits into the suit and can endure long hours suspended from the ceiling by wires. He has a negligible amount of charisma and lacks the visual intelligence needed to make the character believable. Reeve has also been on Broadway and has appeared in Somewhere In Time and the film version of Deathtrap. None of these were very well received. He did however have

the integrity to announce that he would not do a Superman IV.

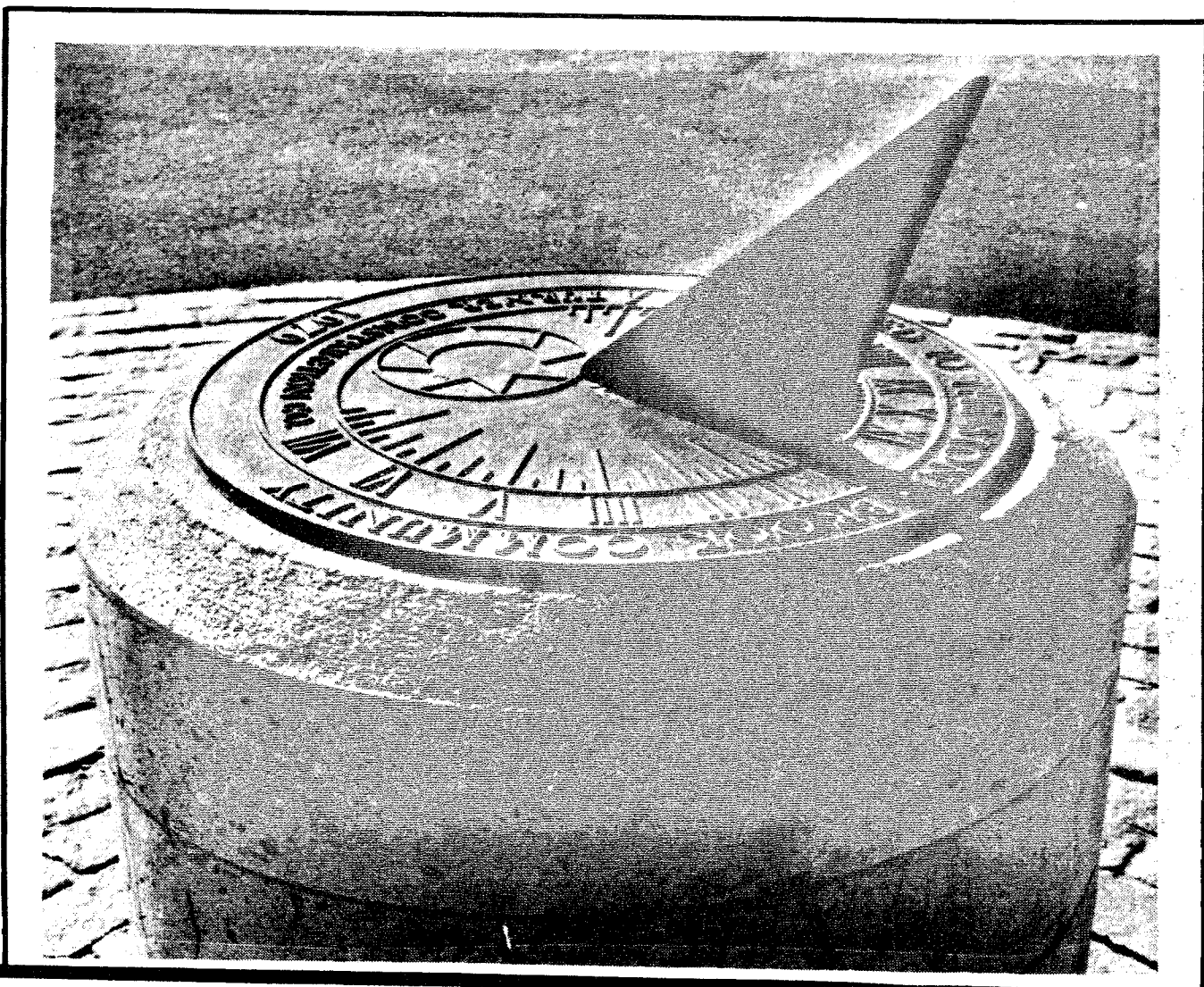
Robert Vaughn plays an evil corporate magnate who is bent on making more money than anyone else with no regard for any economic ramifications. Vaughn has had a long history of playing villains; from the Magnificent Seven to the Man From Uncle he keeps getting nastier. He enlists Pryor as his aid as a computer wiz who helps with the dirty work until Superman comes along and spoils his fun. Of course, what would a Superman

movie be without someone trying to kill old Supe. So Pryor builds a giant computer/weapons complex in the Grand Canyon that looks like something out of Wargames. In fact by the end when Vaughn is trying to blow away Superman with this horde of high tech toys, the whole thing starts to look like a video game. Superman III is full of stupid gags like this; it takes what might have been some good action scenes and throws them all away.

The key to the decline in the quality of the product seems to rest chiefly on the writers David and Leslie Neuman who were also responsible for the first two screenplays. It seems unlikely that the script for Superman III was written by two adults let alone by professional writers with a history of quality. Somewhere along the line they lost their minds and spewed forth a totally different disaster than the one they set out to make.

There was, however, one well done scene which took place during the opening credits. It was a street scene done in classic screwball comedy fashion with artistic flair comparable to that of Richard Lester. The only problem was that it had nothing to do with the rest of the film.

It is obvious that producers Alexander and Ilya Salkind have overstepped the confines of common stupidity and gone right out and ruined the integrity of a great character. This film insults your intelligence. This film insults a two year old's intelligence; surely it could only be enjoyed by a higher form of plant life.



Rhythm Section

by Tony White

If more record companies would study the uses to which their 12-inch singles are put in nightclubs, they might create a product that lends itself better to club play and be much more effective promotionally. While nightclubs offer a vast array of formats, today's top club disc jockey (one person who comes to mind is Jimmy "Junior" Vasquez who spins records at the elite and popular nite club "Images", and also spins at WRKS "Kiss" FM) is no longer primarily a smooth talker who moves his crowd with rhythmic patter.

Instead, he is a skilled craftsman who communicates through music, seamlessly mixing and slicing parts of different songs, and weaving them into a new musical whole. However, the typical 12-inch single has only one or two versions of a song (usually a vocal and instrumental), giving the jock very little to work with. As a result, the product "grows old" more rapidly than it should, probably spending little time on a given playlist.

Only a few companies, most of them small, independent labels, have released what can be considered ideal 12-inch singles. Those that are most useful in club applications carry most of the following:

The basic cut: A long club mix of the song.

An instrumental version: This can be used in place of the vocal version to keep the song fresh, it can also be used as a mixing bridge or reprise.

In a cappella version: This can serve as a set introduction or or be overlaid on a rhythm track to create an entirely new version of the cut.

Sound effects: If a song has unusual music or sound effects, they should be included separately, as individual cuts on the single. They can then be overlaid on different songs, and used as mixing options in clubs with extra turntable or tape capability.

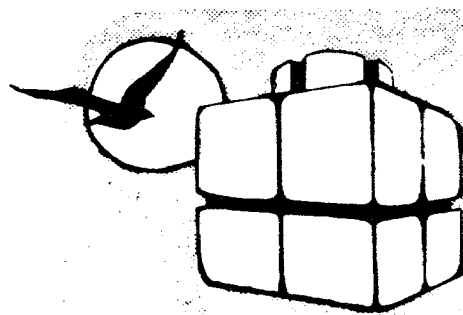
In addition, a club D.J. can do wonders with an extra copy of a record. With duplicates he can create his own extended versions and edits, and make use of such sound effects as phasing and back-beating. These elements work to give a record a fresh sound and extend its life on club playlists. In many cases labels would not have to double the number of promotional pressings to provide duplicates to jocks. They could piggyback two different releases on one 12 inch single instead, and service just two copies of the double release.

The Few The Proud



The Press

The Press welcomes your letters and viewpoints.



Rambling

I saw our editor, Joe Caponi, last Saturday. He and I are good friends and since we had both just concluded an interminable sentence projecting the illusion of responsibility and maturity to our respective families, we searched for a mutual vice in which to indulge ourselves.

As it turned out, we were to poor for anything but sex or roof roving. Naturally, we went roof roving. Not that sex between us wouldn't be wonderful; we are both incredibly sensitive guys. It's just that my girl friend is a giant, economy sized psychopathic ax murderer, and the shock might push her over the edge (read she might push me over a ledge). Besides, a homosexual affair would prevent Joe from holding any religious office and it has long been his ambition to issue the first obscene papul bull.

Roof roving, as you may know, consists of going to the roofs of different accademic buildings and looking at the view, making profound observations about the meaning of life, and spitting over the edge. It has become a popular campus sport. Purist poo-poo using the elevators when traveling from one roof to another, claiming they get a better work-out by jumping from roof to roof. Many hasten to add that jumping often provides insight for the profound observation competition. Needless to say, Joe and I took the elevators.

The sky was full of stars. the lights of the University twinkled below us. A couple walking below, stopped beneath a streetlight, hugged each other tenderly, then Sensing the moment was right, Joe

popped the question: "Hubert, I've been thinking." "Yes?", I answered inanelly. "Will you... will you write for me?"

"What?" (I'm an incredible conversationalist).

"I want you to write a humor column."

"But why me?"

Joe paused for effect. Then looking me straight in the eye he said, "Because you are the funniest man in the world."

Acutally, almost everything above is a demented lie. I don't have a giant, economy sized psychopathic, ax murdering girl friend. I do know Joe, but visions of the papacy do not dance in his head. In fact, the only thing Joe does religiously is drink. He doesn't even think I'm the funniest man in the world (truth is stranger than fiction)!

Why the lie? Why the contemptable characture assination on this forthright and honest student? Well, I had to write something, didn't I? NOTHING ISN'T

Please excuse my outburst. The truth is, I am a victim of a rare psychological disorder, humorous impatious. Whenever something funny comes to mind, I must bring it to another's attention lest I be rendered helpless with laughter within the hour.

The exposure I get here helps enormously to lessen the effects of these debilitating seizures. So, if you don't like what you read in *Rambling*, remember that I am writing under doctor's orders and must occasionally put my health before your happiness.

Records

Records

by Bob Goldsmith

Yes, Virginia, there is an authentic Long Island new music scene these days. It revolves around a radio station you should have an opinion about and a bunch of dance clubs whose playlists indicate that they think new music started when WLIR threw away its' Quarterflash records.

Take the new music tolerance test. Listen to WLIR for hours on end, and if the funky frisbee commercials or the themes from "Mission Impossible" and "Get Smart", which are inserted between songs, don't sound better than the songs themselves, then you win a night with Kajagougoo. While you're testing, you'll probably hear some of the following songs, which should all be singles no matter what I think about them.

The Good

NEW ORDER: Blue Monday (Rough Trade). Making a living out of being depressed. Nice work if you can get it. The dry English voice makes this sound as good in Spit as it does in the Funhouse. Designed for clubs, it shows how far you've come toward accepting disco if you think this sounds good on the radio. But it doesn't matter, and an easier record to dance to doesn't exist- the sonic effects, pumping bass to end all pumping bass, and strident drum breaks blow the Planet Rock clones out of the water. Not bad for a group that writes about suicide in Sweden.

X: Breathless (Electra). Two minutes much more well spent than the two hour movie of the same name. And it used to be such fun to hate X! Exene's dream voice is perfect against the thrash which proves again that punk's still quite dead, but a good tune can still maintain the form now and then.

SPARKS: All You Ever Think About is Sex (Atlantic). Good ol' Sparks. They haven't changed their sound in ten years and only now do they fit in. If you don't mind the tongue in their cheek (which also hasn't moved in ten years) then you'll have no trouble biting into this.

BLANCMANGE: Blind Vision (Island). A lot of mileage from dark, menacing synths, Linn Drums, and oohs and aahs. Gone are "Living on the Ceilings" dopey Egyptianisms - here we have totally inane lyrics and synthesized horn accents. Surprisingly, the whole thing works pretty well.

Singles of the Week

THE HIGSONS: Run Me Down (Two Tone). Perfect! The record Haircut 100 would have made if they had been any good. The catchiness of the catchy - real horns, disco guitar, funky bass - everything meshes just right. Tainted love sentiments clothed in clever new language: "The road is littered with your accidents / Why won't you let me join them?" Get it.

TALKING HEADS: Burning Down The House (Sire). Defying most conventions and standing tall on its own quivering legs. Takes a few listenings to sink in but it's all there: Byrne warbling behind typically idiosyncratic percolating funk. Heads usually go through ideas faster than Billy Martin goes through tantrums, but for now they seem to be stuck on the funk. That's a good thing they take the style and make it their own, consistently sounding unmistakably Talking Heads but still appealingly surprising.

JOAN JETT: Fake Friends (Boardwalk). Joan's tale of loneliness at the top. Stadium rock via warmed over power chords is not one of my favorite things, but this is pretty clever. I mean, anybody who can use the word 'sycophant' in a top 10 single has to be onto something.

The Bland



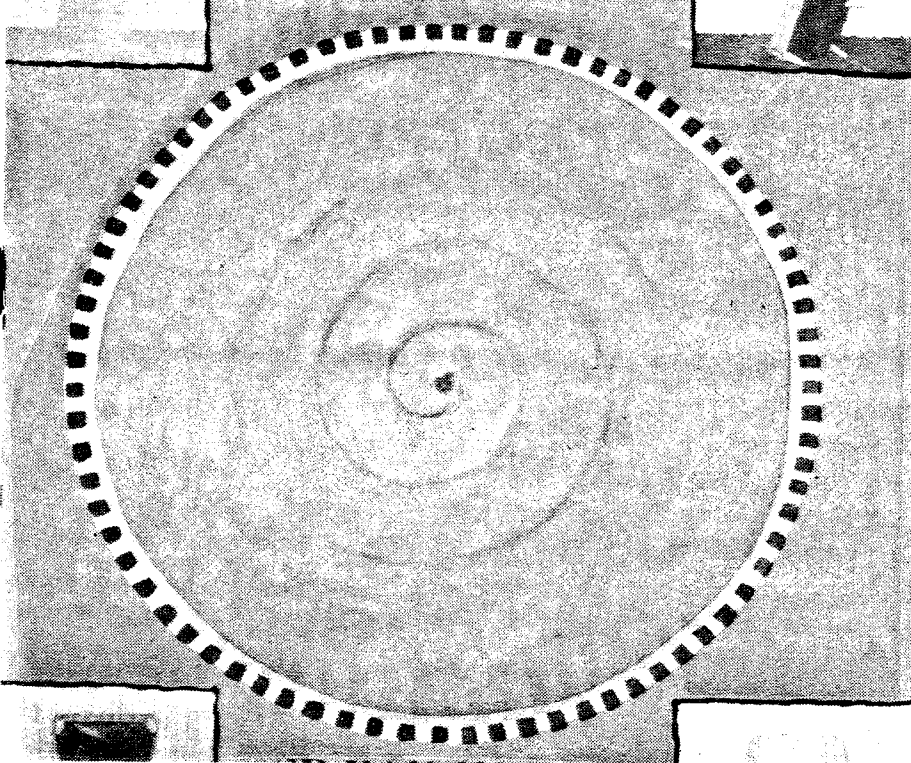
Joan Jett

THE FIXX: Saved by Zero (MCA). The Fixx are conquering America with what? Absolutely nothing couched in harmless, pleasant melodies. The Men At Work syndrome. Hum along to it on the radio, sing it in the supermarket, but must you buy it?

ORCHESTRAL MANEUVERS IN THE DARK: Radio Waves (Dindisc). Who ever knows what OMD are whining about? Those modulated frequencies are a fascinating topic for whining. This comes and goes with all the impact of a bowl of lettuce but the hook in the fast part provides about 16 seconds of pleasure.

HUMAN LEAGUE: Fascination (A&M). Logically, these boys and girls have taken their formula past the point of passing interest. Though this should be their second biggest hit, it does nothing for me, and some of those synth squawks are getting really annoying.

TALKING HEADS



The Ugly

DEVO: Doctor Detroit (Warner), B 52's: Song For a Future Generation (Warner). Come on guys, the party's over. Admittedly, these are the once and forever kings, queens, and spuds of ultra American nonsense. They're still going through the right motions, scratching the right funnybones, and dancing the right dance, but the formula just doesn't tickle like it used to. The lines of Akron's best have the usual edge, the hooks couldn't be more correct if they were computer generated, and Booji Boy's delivery is right on target, but the good doctor just doesn't move me. "That's Good" and "Peek A Boo" were celebrations of space cadet power, but "Doctor" is a comparative squeak. want to be President of Moscow and King of the Universe, but luckily most don't write songs about it. Schlock this mechanical needs more than the usual painted smile.

ELECTRIC GUITARS: Wolfman Tap. Silly synth pop with a jumpy, jaunty feel but silly synth pop none theless. Harry's a wolfman blah, blah, blah, and he don't fit in but this fits into the club sound too well - it's like the ham who gets 7th billing in a sit-com - all he does is come in once a week, puff his cheeks and go "wooga wooga." A member of the team but a dummy anyway.

DURAN DURAN: Is There Something I Should Know? (EMI). One good thing about Duran Duran - they're not bigger than Menudo. One bad thing - they're bigger than the Shermans. If Roxy Music were receiving royalties from this it would be OK. But they're not, so it's not.

THE MOOD: Paris is A Day Away (RCA). Synth-twee.
