

The
Stony
Brook

PRESS

Vol. 5 No. 7 University Community's Weekly Paper Thurs. Oct. 27, 1983

Party Funding

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Hotline's Dorm Cooking Survey: Half of Meal Plan Students Going To Dorm Cooking

by Joe Caponi

Polity Hotline today revealed the results of a telephone survey showing both widespread dissatisfaction with the meal plan program and a solid determination of students doing their own cooking to continue to do so despite upcoming cooking fee increases and refrigerator size limitations.

Tom Kanyock, Hotline Director, and Research Supervisor Jay Cazes oversaw the two week program, which questioned 265 resident students, chosen at random, about their cooking habits. Kanyock said, "This survey shows the obvious superiority of Dorm Cooking in the minds of the people who have to eat the food on this campus."

Over 95% of those surveyed had a refrigerator in their room or suite, for an average of almost two refrigerators in each room or suite. Two thirds of the refrigerators were over the two and

(continued on page 12)

Fourth Anniversary Special:

The Birth of The Press



press photo by Dave Morrison

The Fourth Estate: Editorial

Invasion

The Reagan administration presents a clear and simple rationale for the invasion of Grenada by the United States and seven Caribbean countries Tuesday: a violent coup overthrew the government, endangering Americans. After being asked by seven other countries for its help, the US responded with a fast, effective, low casualty operation, whose necessity was proved by the presence of large numbers of Cuban troops already on the island.

Except so many questions remained unanswered, with the Administration seemingly dead set against answering them, that the explanation is not holding up. Even British Prime Minister Margret Thatcher, who was willing to send an armada to retake the Falkland Islands a year ago, telephoned Reagan to try and stop the invasion before it took place. Both Americans and our allies rightly suspect that there was not enough effort made to secure the safety of our people through diplomatic means before combat troops were sent to die.

In other respects also, this is the most secre-

tive American military operation ever. American media was, for the first time, not allowed to cover an American military invasion, and is forced to rely only on official government statements for its information. Secretary of Defense Caspar Weinberger said it was "possible" that reporters would be allowed on the island today.

It is a terrible, national tragedy when Americans are sent to die in battle, and it is a moral tragedy when a country as powerful as the United States cannot protect some citizens without killing others. Military solutions to international problems are the most costly and often the least lasting, and the Reagan Administration must be held responsible for the lives it loses, and for the hatred American actions engender in other countries.

It is ironic that some tapes of John Kennedy's discussions with his aides during the Cuban missile crisis were made public this week. Faced with a far more serious danger, Kennedy avoided rushing into action and was able to safeguard America and its people without the loss of life. It

is a lesson that the Reagan Administration and the American people who allow the Administration's actions must be made to learn before any more lives are lost.

With this issue, the Stony Brook Press marks its fourth birthday. We have come a long way in the last four years, and though we are not now, nor ever have been perfect, we are proud of what we have accomplished, and are hopeful about what we will do in the future. It is only appropriate, though, that we thank the people that without whom the Press would not exist. The undergraduates, whose activity fees generously support part of the Press' budget, and our readers, undergraduates and non-undergraduates alike, who give the paper their support and its reason to exist. Without you we would be nowhere. Happy Birthday.

The Polity/Stony Brook Press "Save our Food" petition drive is entering its final week, with over 3000 signatures. If you haven't signed yet please do. It can't hurt. It might help.



Kill Your Parents

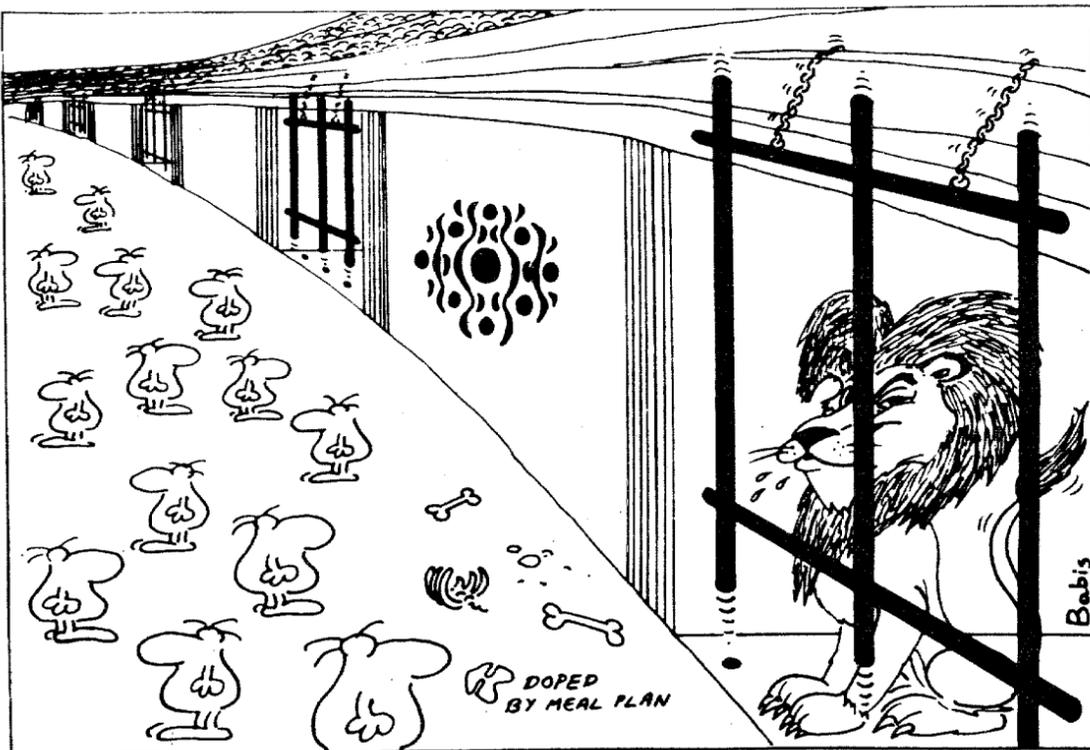
That's right. Work for the Stony Brook Press, neglect your school work and blow your LSAT's. It'll kill them. Opportunities now exist:

- News/Feature
- Arts
- Photography
- Business
- Advertising
- Layout/Paste-up

Join Stony Brook's Feature Investigative weekly. The Stony Brook Press. Maybe it'll kill your little brother too.



Press Pix



—O.K. BOYS, LET THOSE FEES BEGIN

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Dorm's Descent

The Fall of Building Funding

by Ken Kruger

The number and quality of dorm parties and other residential building-run events has fallen victim to Polity budget slashes.

In the last two years Polity funding of dorms has been nearly cut in half.

From 1976-77 to 1981-82 dorm funding had been kept at a reasonably steady rate but in 1982-83 funding was sharply cut and this year funding continues at this significantly lower rate.

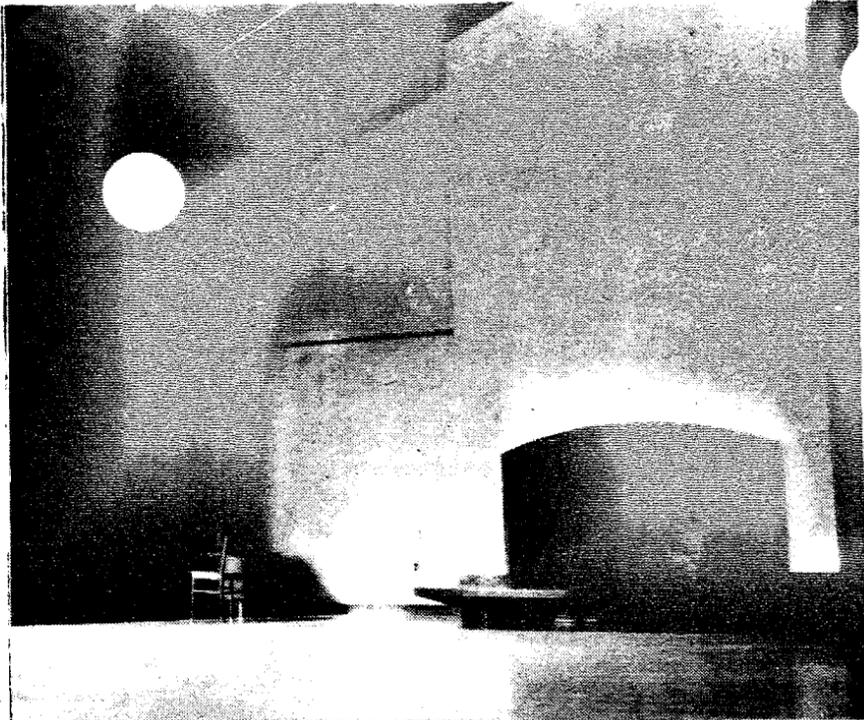
Dorm funding decisions are made by the Polity Senate and for the past two years the Senate has decided to fund the dorms at a lower rate.

Polity President Dave Gamberg feels that dorm funding should increase. Gamberg says that the cuts have resulted from a growth in activities and clubs on campus and a corresponding lack of growth in the Activity Fee.

According to Gamberg, the drop in college funds was the primary reason behind the requested activity fee increase on the ballot this month. "The increase requested (\$5 per student per semester) was defeated overwhelmingly. That sent a message to us that we did not do our job. An inappropriate level of increase was suggested." Gamberg said "The increase asked for should have been more moderate (\$2.50 per student per semester) and Polity should have done more to educate people on the reasons for the increase."

Frederick Preston, Vice President of Student Affairs, commented on the cuts. "Generally speaking I would like to see the Legs and Quads have enough in the way of funding to allow them to do creative enough and large enough activities so that more students can get involved."

At the same time Preston expressed the opinion that too much

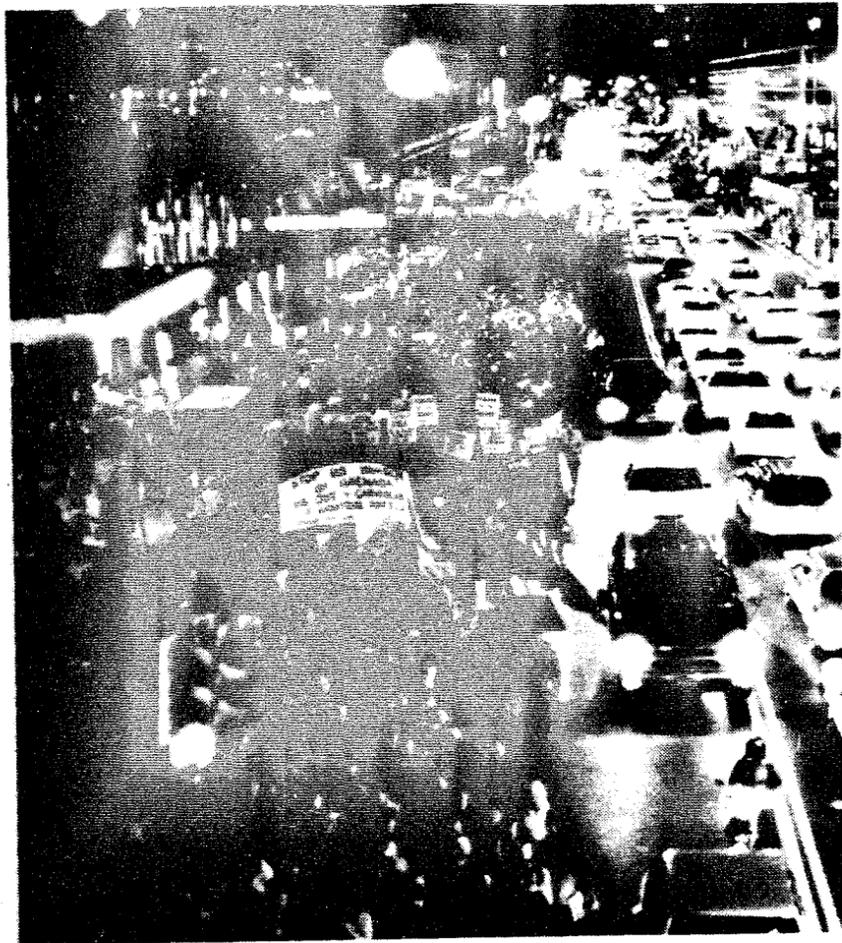


press photo by Scott Richter

Building lounges get less use than they used to due to budget cuts in Polity.

Grenada

Protest



press photo by Dave Morrison

Across the country, protests began over the sudden invasion of the island of Grenada by US troops this week. In New York City, 25 Stony Brook students joined a crowd of over 5000 for a protest march from the United Nations, past the United States' UN mission, and on to Times Square. Speakers included UN delegates along with Stony Brook writer-in-residence Ron Kovic. A demonstration is planned at the Statue of Liberty today.

Meanwhile, back at Stony Brook, a rally is planned for 12 noon today on the Administration plaza, and a candlelight vigil is scheduled for 7 pm at the same place.

Total Polity Revenue	Dorm Funding	
	1979-80	
\$651,200	\$49,000	\$10.00/resident
	1980-81	
\$734,800	\$40,000	\$8.00/resident
	1981-82	
\$737,833	\$48,600	\$9.00/resident
	1982-83	
\$780,921	\$30,210	\$5.70/resident
	1983-84	
\$823,980.50	\$37,050	\$5.70/resident

money is being spent on alcohol. "I would like to see the Residence Halls reduce substantially the amount they spend on alcohol. It's a tremendous waste of activity money."

As alternatives Preston points out the student organized and run Pit Hockey League which plays in G Quad, and to the now defunct Fanny Brice Theatre in Stage XII. He also suggested Modern Dance Programs and building sponsored movies but admits, "The best ideas come from the students themselves. All they need is support and encouragement to get their ideas implemented."

Controversy also surrounds the second major source of dorm funding: video games and vending machines.

This year, for the first time, the machines are being run by the Faculty Student Association as opposed to individual Leg control in previous years. This has prompted complaints of cuts in income since a sum was given to the dorms by FSA based on dorm population and not on the amount of the machine's

revenue. Since it was found that Leg control of the machines is against chancellor's guidelines for Student Activity Fees the FSA was chosen to manage the machines and has decided on the following policy towards them: FSA advanced \$20,000, its projection for net profit from all machines this year, to Polity.

Polity then takes the \$20,000 and at the urging of the FSA distributes it to the Legs on a per resident basis.

The FSA advised the money to be distributed per resident instead of per machine because of delays in placing requested machines in buildings. All money received from the games is deposited with the FSA. If the \$20,000 profit projection is topped, an advisory committee will make recommendations to the FSA on what to do with the extra revenue.

While the Senate argues over available funds and Legs complain about FSA takeovers one thing remains clear: Buildings and their residents are having to make do with much less.

PARTIES

Gay And Lesbian Alliance



★ **Halloween Dance Sunday** ★
October 30th, 9PM to 2AM
In The Graduate Student Lounge
 (Old Chem Building)

**Prizes will be awarded
 for the best costumes.**
Call 246-7943 for info.

You are invited to the
*1st Annual Sauger/Whitman
 Halloween Bash*

Where: Roth Cafeteria
 When: Sat. 10/29 10PM-3AM

\$2 w/S.B.I.D., \$3 w/o S.B.I.D.

ALL YOU CAN DRINK
25 Kegs
 (light & dark)
D.J. Abe and Ruggal VI



Saturday 10/29/83
 10:00 PM-to-?
FREE DRINKS ALL NIGHT
CASH PRIZES
For Best Costumes
 Music, Dance, Loads of Fun!!!!

CORDOZO COLLEGE HALLOWEEN COSTUME PARTY

Thursday, 10/27
 10 - 2 am

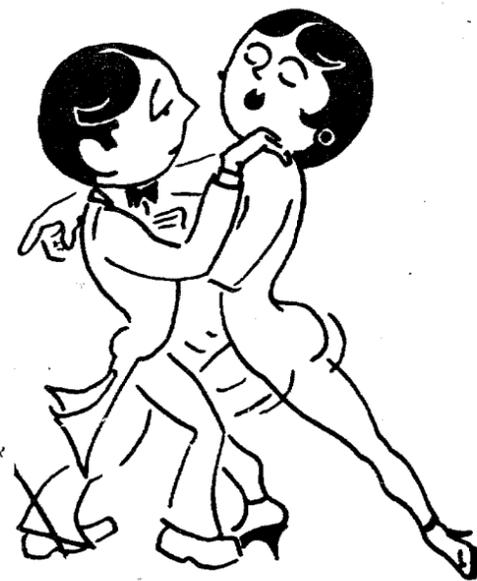
\$2 ALL YOU CAN DRINK
 BEER - PUNCH - SODA

D.J. - 007

6 prizes for best costume
 \$50 - 1st Prize
 \$25 - 2nd Prize

Proof of age required to drink

BE THERE
 ALOHA



Concert Film Series Presents

The Rocky Horror Picture Show

Monday, Oct. 31
 in the Union Auditorium

3 shows at 7, 9:30, & Midnight

50c Students, \$1 Public

CARIBBEAN STUDENTS ORGANIZATION
 AND
 PHI BETA SIGMA
 PRESENTS

A CLUB AND DUB AFFAIR

SAT, October 29th 11:00 pm - until
 TABLER CAFETERIA
 \$1.00 with ID \$2.00 without ID

Fri. Oct. 28th * 10:00 - 3:00

MOUNT COLLEGE 3rd ANNUAL HALLOWEEN PARTY

D.J. - Rick
 costume contest with prizes
 Proof of age required to drink
 MR. BILL will satiate any hunger

\$2 ALL YOU CAN DRINK
 BEER - WINE - SODA

BE THERE

COCA Crisis Concluding Gamberg to Choose Chairman

by Pam Scheer

One month after his sudden resignation, the controversy begun by former COCA Chairman Michael Barrett may soon be settled.

On Oct. 28, Barrett resigned because COCA bylaws required his giving up his paying job in COCA security to keep the nonpaying Chairmanship. Barrett had indicated to Polity Council members, including vice-president Barry Ritholtz, that he would not be able to work as Chairman without the security job, and had requested changes to be made in the COCA bylaws to allow it, but the Council had no official reaction to Barrett's resignation.

On October 4, the Polity Judiciary upheld the bylaws against a challenge by COCA Treasurer and acting Chairman Dan Hank, who asked that the laws be reinterpreted to allow just such employment.

But on last Tuesday, the 18th, the Polity Council decided that they would change the COCA bylaws, and allow members of the COCA executive committee (Chairman and Treasurer) to get paid for



press photo by John Tymczyszyn

Polity President David Gamberg

security if they had worked security for a year prior to their executive appointment.

Now that the issue of payment has been cleared up, though, the remaining question is who will end up as COCA Chairman?

Polity President Dave Gamberg now has the option of re-appointing Barrett, appointing Hank, or naming a new Chairman. Gamberg has as yet not explained what he plans to do, but said that he hoped to have a decision by next Tuesday night's Council meeting. Both Barrett and Hank have indicated they would accept if the Chairmanship was offered to them.

Engineering Postponed

Due to technical difficulties, Stony Brook Engineering : Part 3, will appear next week.

Grad Students Unite GSEU Constitution Drafted

by Joe Caponi

The Graduate Student Employees Union State-wide convention last weekend produced a Constitution for the fledgling organization, which may soon represent the interests statewide of all of SUNY's graduate teaching, research and graduate assistants.

Stony Brook's Kevin McHale, elected statewide Vice President of the organization, described the new constitution, which has not yet been distributed here, as a one that creates a very democratic structure for the organization. Membership is open to any graduate SUNY employee, of which there are approximately 850 at Stony Brook, and no dues can be charged without a statewide referendum.

Here at Stony Brook, McHale and Media Information Director Rick Eckstein explained the purposes the GSEU, which is in the process of seeking SUNY formal recognition in hearings with the State Public Employees relations board, would serve. They seek job security and improved conditions for graduate students. "The situation begs for rational planning, and the state won't do it unless they are forced," McHale said concerning the division

of graduate budgetary lines amongst schools and departments. "I've been here for five years, and every year there's been a hiring crisis in Sociology. I've known people who were paid out of office supply budget lines."

Without a union to represent them, graduates and their jobs become victims of political fights, according to Eckstein. "Departments are fighting against depart-

ments for lines, graduate students are fighting against graduate students. We want to put these decisions into the hand of the people affected by them, letting the grad students help in rationally finding out how budget lines can be maintained and where they should go. Otherwise you can have situations like that at SUNY Brockport, where the entire graduate program was eliminated without warning."



Kevin McHale

press photo by Haluk Soykan

McHale went on to explain how the creation of a formal graduate grievance procedure could help both graduate students and the undergraduates they teach, as when graduate students are given unreasonable workloads by their professors, forcing them to either neglect their teaching or get behind in things like test grading. "Grad students have a lot of responsibility in undergraduate education, often completely teaching classes, but they have very little control over their work. Take the University Senate, for instance. There are over 70 faculty seats on the major deliberative body for academic policy, and only five graduate seats."

Among some other local issues McHale and Eckstein explained the GSEU would be concerned with are: the possibility that grad students living on campus will be forced onto a mandatory meal plan, library hours, and the locking of academic buildings, which keeps grad students from working at night since they are not given building keys.

Right now, the local group is attempting to broaden its base, which already includes about 40% of the grad employees, by gaining representatives in every department and obtaining more memberships. They will hold elections here soon.

Save Our Food

We, the undersigned students at SUNY Stony Brook:

- a) oppose the 2½ cubic foot refrigerator rule,
- b) oppose the addition of arbitrary fees to the dorm cooking fee, and

we urge Drs. Francis, Preston, and Marburger to act to insure the continued existence of dorm cooking.

NAME	ID	SIGNATURE
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Sponsored by Polity and The Stony Brook Press

Petitions can be returned to the Press, 020 Old Bio, or to Polity.

Please sign petition only once.

Shoreham The Headaches Continue

By Doreen Kennedy

In recent weeks the Shoreham nuclear power plant has once again been in the headlines, mainly because of their unfavorable developments: 1) In August it was discovered that cracks were present in the crankshafts of the three diesel generators; 2) The Long Island Lighting Co. (LILCO) has requested a 56.6% rate hike increase from the Public Service Commission, and; 3) Because of Long Island's unique geography Suffolk County Executive Peter Cohalan adamantly opposed any evacuation plan proposals in case of an emergency. In spite of these major disputes, Lilco has been issued a low power license to take effect within six months. Also, the state government has discussed the possibility of implementing an evacuation plan with or without Suffolk County approval.

Lilco is ten years behind schedule in the construction of Shoreham. One would hope that the delay is due to the perfection of the plant. However, even with this enormous delay, the company has not been able to get it right. Aside from the cracked crankshafts, the Nuclear Regulatory Commission (NRC), has constantly found hazardous physical problems with the plant, such as:

- dripping pipes that were meant to carry radio-active water.
- rusty broken equipment
- lack of spare, replacement parts

The NRC mandates that no nuclear power plant is to operate without a completely safe, approved evacuation plan. However, Long Island's situation is such that escaping from a nuclear disaster would be impossible. Suffolk County conducted a thorough investigation that proved this. Long Island has massive traffic jams daily during routine rush hours. When the amount of people travelling these roads is

doubled, insurmountable problems can be anticipated. Since Suffolk County has found an evacuation plan futile, Lilco attempted to have a plan approved in which its employees would act as busdrivers and directors of traffic in the event of an emergency. However, Suffolk County feels that even with instruction, these employees would still be unable to insure the safe evacuation of L.I. residents.

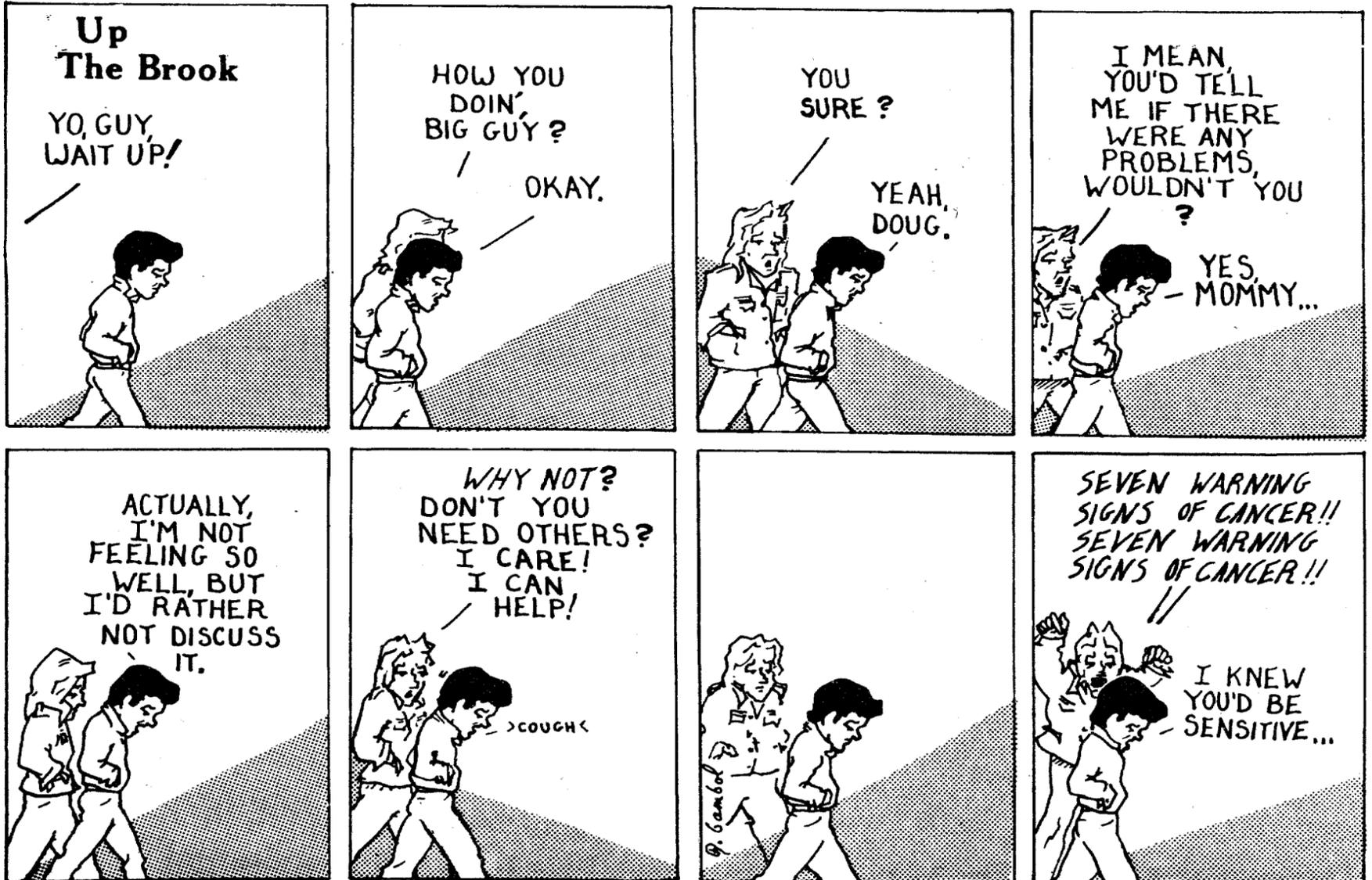
Another concern home owners would have to deal with is the ever increasing cost of the Shoreham plant. In 1970, when Lilco set an operation date for March 1973, it also estimated a cost of \$65 million for the plant. Ten years later, the cost of the plant is currently \$3.4 billion and growing. Initially, Lilco proposed enormous savings for its customers. Now, the company anticipates extreme rate hikes for consumers, and homeowners would only see possible savings after about 30 years of the plant's operation, provided there were no more problems. In addition to increases in utilities, homeowners would probably feel the effects of having a nuclear power plant in their back yards when their property values begin to diminish.

The residents of Long Island also have to contend with other worries, including the possibility of hazardous environmental problems arising if the plant were to open. Aside from the constant fear of a large-scale nuclear accident, and the dangers of transporting radioactive elements to and from the plant, homeowners in and around the area have to deal with the plant's by-products themselves. Since the discovery of nuclear power, no one has ever resolved the problem of nuclear waste storage. No matter how much money Lilco spends, the solution is still temporary at best. Temporary solutions are of no use when dealing with substances which are highly radioactive for tens of thousands of years.

One wonders why with these incessant hard-

ships a business would continue in such a venture. The New York Public Interest Research Group, Inc. (NYPIRG) here at Stony Brook conducted a random survey of Stony Brook students to find out what they thought about the Shoreham plant. The survey, which was compiled from the Alpha list which contains all students' names and phone numbers, showed that 66% of the students surveyed opposed the opening of Shoreham. Out of the remaining 34%, 19% were not sure, and only 15% were in favor of the plant. Among the adverse reasons cited were unsafe conditions, the lack of a safe evacuation plan and the enormous costs which are likely to arise as a result of the plant's operation. "No one has convinced me of safe disposal of the nuclear wastes, safe evacuation or even the security of the plant itself. So much mismanagement has been seen by Lilco," said one student. Some felt that the money could be better spent by developing safe energy alternatives like solar. Still others saw Shoreham as "alternative energy source," and felt it would be safe when opened."

This issue is not an easily solved one. Both sides have strong arguments, and both sides are willing to fight hard to win those arguments. Lilco has invested ten years and billions of dollars into the plant, and Suffolk County is interested in maintaining the health and safety of its residents. One way or another, the dispute must be reconciled. The 1984 elections are hinging on this issue. Peter Cohalan, Suffolk County Executive who is up for re-election, is determined to fight Lilco all the way to the Supreme Court. His democratic opponent, Patrick Halpin is very much in favor of seeing the plant in full operation. Long Islanders, in any case, must remember that they are capable of affecting the final resolution of the Shoreham controversy.



Disorderly Conduct Getting Arrested at Stony Brook

During the Jacob Javitz symposium, here last Monday, two Stony Brook Graduate students, Fred Pickering and David Wycoff, and a 42 year old mother of four from Rockville Center, Katherine Garry, were arrested for disorderly conduct. This is Garry's viewpoint on the events, which is in agreement with what Pickering and Wycoff, whose sign started the whole thing, have told the Press.

Public Safety officer Jim Lantier, identified as an officer involved in the arrests, refused comment, and it was impossible to find the other involved officers since, according to Public Safety Community Relations Officer Doug Little, no report was filed by the Stony Brook officers since the three were turned immediately over to Suffolk County Police.

Dear District Attorney Henry:

On October 17, 1983, I was arrested and taken to the sixth precinct in Coram. I was held for approximately 4 hours in handcuffs at the Coram station and approximately 1 hour at the Court House in Hauppauge where I was placed in a jail cell that had inadequate heat and in which the personnel refused to provide blankets when requested.

I was then brought before Judge Steinway, I believe, who asked me only if I planned to have an attorney. Neither he nor any of the police officers advised me of my rights. He did not tell me what I was charged with, nor had I received any formal notification from the police officers as to what I was charged with. Furthermore, I was not advised that I had a right to make a telephone call.

I didn't think that in America I would have to write to the District Attorney to find out what charge or charges have been brought against me. But I have no other choice as far as I can see.

I think it is important that you understand exactly what happened. The arrest occurred in the Fine Arts Building at Stony Brook University. A man sitting in the last row of the auditorium was in the process of holding up a sign which said something to the effect, "US out of Central America." There was no one behind this man and his sign would have obstructed no one's view.

Another man, who did not identify himself in any way, came into the hall with a bearing that he was on some type of mission and attempted to approach the man with the sign. It was apparent from his manner and some prior signals given by a woman in the side aisle that his intent was to confiscate/steal and/or destroy the other man's sign.

Since I have been educated to believe in the right of Freedom of Speech and the right to dissent, I refused to move when this man asked me to in order to allow him to get to the sign. I refused to

move as I did not wish to facilitate his criminal act. Since I refused to move, he moved me out of the way and he went to the man with the sign and started to pull on it and crumple it, thereby preventing the man from holding up his sign.

At this point, things happened very quickly, but to the best of my recollection, the following occurred.

I arose from my seat, put my hand on the sign to protect it from being further crumpled and, not wanting to cause any commotion, I quietly told the attacker that he, the man with the sign, had a right to hold it up, that he wasn't blocking anyone's view, and that he, the attacker, had no right to tear up his property.

At this point, I believe what happened was that another man also in a regular business suit came up to me. I can't recollect what he said to me, if anything, but it was obvious that he was there also to prevent the sign from being held up. As I said, I can't recall what he said or did to me exactly but he was very angry. I asked him, "What are you going to do, arrest us?" I said this thinking, of course, he would say, "No, we just want him to put down the sign." But instead of him saying that he said, "Yes." I was surprised he said yes particularly because there was no indication that he was a police officer and he had not identified himself as such. So I said to him, "How can you do that, are you a police officer?" And

again I was surprised when he said, "Yes" and he took out some type of badge. I looked at the badge but I cannot attest to what type it was as I was distracted by seeing another man coming up the aisle and then by my being confronted by a police man in a regular uniform who picked me up and carried me out vertically. I am still not sure how he was able to do this but he did it and I determined to enjoy the free ride. Incidentally, he never told me that I was under arrest before he put his hands on me and started to carry me out of the room.

After he put me down outside the hall, I remained standing right where I was (Having been given no instructions to do anything else). It was then that one person (perhaps 2) who were standing in front of me put their hands around my arms holding me tightly and angrily and causing me pain. They were not dressed as police officers and did not identify themselves and said nothing to me and yet they wrongfully manhandled me in this manner. (Please note that they were not arrested for their physical attack upon me.) I had to use my small knowledge of Judo to release myself from their grip -- at which point I looked them straight in the eye severely so as to communicate to them that they had better not lay their hands on me again.

At this point, I was swiftly pushed or pulled by a police officer across the hall and against the wall

where I received a bruise on my left arm just above the elbow and on my left wrist. He then took out handcuffs and cuffed my hands behind my back and led me away to the police wagon.

I requested to sit in the back with the two others arrested but this was not permitted on the basis that I was a woman and they, men. He then put me in the front of the van with him, expecting me to move with ease even though my hands were cuffed behind my back. I requested to sit in the front seat where I could secure myself in case the wagon stopped abruptly. This was refused and I was told I had to sit behind the driver, side-ways with no way to hold myself in the event of a sudden stop or an accident. Knowing of my inability to ride safely in that position, I questioned the driver as to why he was driving so fast. But he refused to slow down, thereby continuing to jeopardize my safety.

After being held in the Coram Station for about 4 hours, I was taken to Hauppauge by the same driver (badge number 1249). Again he continued to speed, even exceeding the speed limit, driving in the third lane on the expressway. Again I reminded him that I could not secure myself, but he refused to slow down and drive with the type of caution necessary in a situation like that.

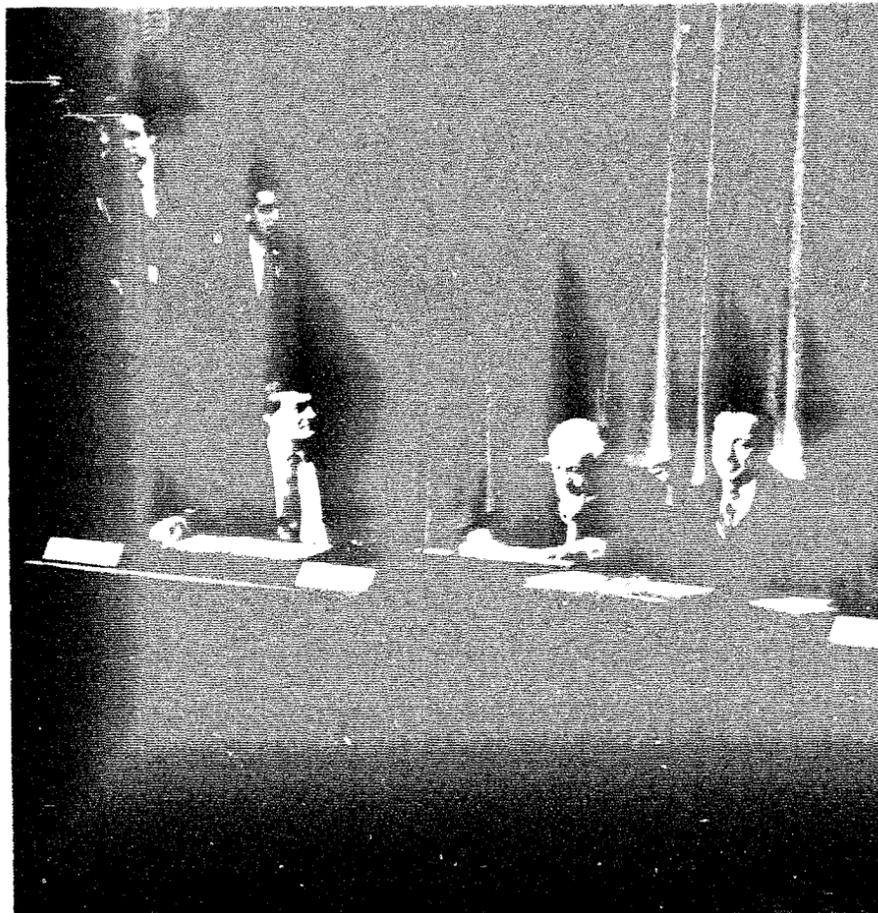
Eventually I was released in my own recognizance; but was treated disrespectfully by the woman officer who returned my belongings to me.

As far as I am concerned, I believe that I was wrongly arrested and unjustly imprisoned, not to mention not being advised of my rights and still not being sure of what I have been charged with. Is this really the America I learned about in school and which my four children are being taught about in school each and every day?

Remember, I went through all of this merely because I gently and peacefully defended the right of a Stony Brook student to hold up a sign in an auditorium; merely because I told this attacker that he had no right to destroy the property of another; merely because I dared to protect the first amendment rights of a fellow citizen; merely because I wanted America to be what I was taught she stood for. I do not do this in a loud manner. I created no disturbance over it, and I spoke in soft tones so as not to disturb those around us.

It is clear that if a disturbance was created, it was the university personnel initially and the police subsequently who created it. I would like to meet with you to discuss filing charges against them for the inconvenience which they caused me.

Katherine M. Garry



Public Safety (onstage and off) protects Marburger, Javitz and Cuomo last week.

photo by John Tymczyszyn

The Semester Of Living Dangerously

Four years and two days ago a new newspaper made its appearance on the Stony Brook campus, *The Stony Brook Press*. What follows is a story of the birth of this very paper. It is the product of one person, and necessarily is a product of that person's ideas, opinions, memories, and emotions, and they have asked that, for the sake of their own personal safety, their name not be revealed in this article. It is sufficient to say that the author was very close to the events portrayed herein, knowing them as well as anyone alive. Everything is as it was, probably, except... *You Are There!*

All successful newspapers are ceaselessly querulous and bellicose. They never defend anyone or anything if they can help it; if the job is forced upon them, they tackle it by denouncing someone or something else.

H.L. Mencken, 1919

By 1977, *Statesman* was in bad shape. In the sixties, the paper had been leftist and radical, reflecting the mood of the nation's students, screaming at the administration with red-inked headlines. In the early seventies, with the mentoring of *Newsday* Education Editor and Stony Brook professor Marty Buskin, *Statesman* turned responsible and readable; award after award was framed and hung on the wall, and Stony Brook was treated to a fine example of its own potential. But in 1976, Buskin died. His proteges were disillusioned, or graduating, and the apathetic Me Decade was beginning to have its effect: a disrespected editor was voted into the Editor's slot--after losing to "no" three times--simply to fill a six-week-old vacancy. He was soon removed after violating several conditions for his editorship. *Polity* was suffering its worst infighting in history, following a long period of efficacy and unity. Stony Brook's troubled childhood of construction and protest was coming to an end, but an era of transition just as difficult was in the offing.

At this time the outlines of two distinct political camps could be seen forming at *Statesman*. Mike Jankowitz, the feature editor, considered to be the man who would do the least harm in the job, was elected Editor-in-Chief. Jankowitz (a super-senior who would continue as an undergraduate for three more years) did admirably in a job of which he knew little. But, a movie fanatic and a dreamer, he also loved intrigue, and recruited promising staffmembers into a tight, independent group whose aim was to outwit, circumvent, and/or defeat the other camp. It is only fair to point out that the other camp was deserving of this suspicion and contempt; those editors were, for the most part, narrow-minded, short-sighted, bigoted, and incompetent. (They won't be named here because they aren't the heroes of our story--not to mention the libel consideration.) Two of Jankowitz's recruits were Eric Brand, an intelligent but pompous, and often obnoxious, liberal Jew from Great Neck; and Chris Fairhall, a streetsmart and mean WASP, with a determination that made up for a bad childhood.

To prevent the leader of the Enemy Camp from being elected Editor-in-Chief at the end of the '77-'78 academic year, Jankowitz ran again. He lost. The following year, most of the staff's energies were put into jockeying for open positions, gossiping, plotting, and some newspapering. During that time, Melissa Spielman, a sparkplug of energy, integrity, and blind loyalty, joined the paper, and joined the Good Guys. At the end of '78-'79, things had not

changed much. Editor X decided to run again because no one in his camp was competent enough to succeed him; Fairhall politicked behind the scenes, hoping to gain enough votes to support his planned surprise candidacy at the upcoming Annual Meeting. For two months, each camp ticked off a check or a cross next to the names on the staffbox, trying to predict the vote. The Good Guys dreamed up embarrassing questions to ask Editor X at the meeting; the Bad Guys thought up answers. The Annual Meeting came, the questions were asked, the candidacy was announced, the victory came--to the Enemy.

The summer was spent plotting and worrying.

"The Good Guys decided to take drastic action"

Meanwhile, various interest groups around schools were growing more disgusted with *Statesman*. They found it bigoted, sexist, homophobic, and parochial. This view was shared by the Good Guys, and traced by them, with good reason, to Editor X. (His replacement of a cross-burning story from page one to three; refusal to print stories of interest to women and minorities; insistence on printing only campus news; etc.) To this list, they added other gripes, such as his conflict-of-interest in being a *Newsday* stringer, concealment of information from the Editorial Board, the poor image generated by his office, and his nickname, "Scoop."

After several half-baked feints at communicating their grievances, the Good Guys decided to take drastic action. In a secret meeting at the Rainy Night House, they laid out the plan: at the next Board meeting they would get the floor, list their grievances, suspend Editor X, and appoint Fairhall Editor. Though the Board was divided evenly in terms of Goodness and Badness, *Our Heroes* were confident, as the Enemy Camp's attendance was usually poor. In fact, though when they filed in to the *Statesman* Editorial Board Meeting of September 17, 1979, a full complement of Bad Guys sat around the table--even one editor who had not been seen since he had been arrested months before for setting fires so he could write about them!

Twenty minutes into the meeting, the Associate Editor, a whiner with an incessant twitch and a face like a rat, (guess which side he's on) began to talk about crossword puzzles. It was a filibuster. Someone had tipped them off. (Later, it was decided that the leak had been Dana Brussel, the Photo Director, an excitable, unpredictable genius with a camera, who had been thrown out of Dartmouth the year before and who gave new meaning to the term, "blitherer.") Because *Statesman* Editorial Board meetings were strictly by Robert's Rules of Order--and the Bad Guys were too uptight, and the Good Guys too foolish, to circumvent them--the filibuster stood. Votes for cloture indicated that *Our Heroes* would have lost the motion on sus-

pension anyway. . .

So for two weeks they stayed away from the paper, their hopes dashed, their star descendent (to name a couple of cliches). Then rumors went around that some members of those interest groups mentioned above were planning to turn their protests into action. *Our Heroes* were brought into the planning session by none other than Mike Jankowitz, still in school, dividing his time among flights to a Boston dentist, living in his '72 Impala, cutting classes, and kibbutzing. The session was held in the Gay Student Union (GSU) office because a) they had a big gripe against *Statesman*, b) it was the closest office space to *Statesman*, and c) the homophobic enemy would never bother them there.

Members of the Womyn's Center, the GSU, the BSU, NYPIRG, and the Red Balloon were present to discuss a takeover of the *Statesman* offices the next production night and forcing the publication of progressive and minority-oriented articles. These people had something to say. They knew what had to be done. They had seen pictures of the Sixties.

These people weren't playing around. The editors had been brought in as Technical Advisors.

The next night, Tuesday, October 2nd, 25 uninvited guests entered the *Statesman* offices and began to work, quietly and efficiently, under the supervision of *Our Heroes*. The Enemy Editors went bananas. It was not just that they never wanted to see the other editors again, but there were Communists and Lesbians touching their typewriters! The Associate Editor began to scream and slap his thighs; Editor X sent one of his editorial assistants to call Security. Spielman, all conviction and high-mindedness, worked with the protestors to turn their propagandistic tracts into English; Brand, enjoying the chaos he had helped create, moved self-importantly from desk to desk, pausing now and again to smile disingenuously at Editor X; Fairhall disappeared.

The first time Security came, they were faced with the foaming-at-the-mouth Enemy Editors and the calm, well-spoken Good Guys; who would you believe? The second time they were called, they were set on throwing someone out, and it was *Our Side*. So the whole bunch (including Ed Silver and Harry Goldhagen, the terribly nice co-Editors of *Fortnight*, *Stony Brook's* feature magazine from 1975 until 1981) went over to a little computer shop across the tracks, where a protestor employed there promised they could work and typeset.

The protestors and editors worked through the night, assembling what ended up a four-page newsletter entitled, "*Statesperson*." But as the hours wore on, Spielman and Brand wondered to each other "Where was Fairhall?"

The next morning, 1,000 *Statespersons* were distributed, and Spielman and Brand discovered the reason for Fairhall's disappearance: he had been negotiating with the Polity Council over disbursement of a modest sum for an experimental issue of an alternative campus paper. Thanks to the groundwork laid by Spielman weeks before (she lived in Kelly E with half the Council), they allocated \$400 and no promises. (Much credit goes to then-Polity Treasurer Rich Lanigan-- for "finding" the money. The trio's newly-risen hopes were quickly lowered when they remembered that the Red Balloonish

The Birth of The Press

Statesperson promised in page one to reappear in a more polished form: readers of Our Heroes' new paper would think it was another Statesperson! (Indeed, this suspicion proved true, and for years the Presstaff fought off charges of Red Balloon connections and rumors of radical resolve.)

At the next Statesman board meeting, all the Good Editors resigned, because, as Fairhall said, "that's what you do when a coup fails." Actually, what happened was Keller and Brussel sent in their resignations; Mike Kornfeld, the Drama Editor, chose to wait two weeks to resign, but Fairhall, Brand and Spielman showed up, in style: wearing leather jackets and mean looks. (Brand, who also brought a bottle of aspirin and a baseball bat, turned in his resignation on toilet paper.)

Afterwards, the three went to Mario's (the Italian restaurant on 25A long a favorite of Jankowitz) and got very, very depressed. Now we smug bastards might wonder what they had to be depressed about. Weren't they about to found the Press? Wasn't journalistic history--or at least a little fun--waiting for them? After all, these were the Founders! But not yet. In the dark booth at the back of Mario's, they were only two juniors and a sophomore, with lousy grades, meagre social lives, and their chips cashed in at the only game in town. (In addition, a Newsday story about the takeover and Statesperson had gone out over the wires, and Fairhall's father--his whole family had news-ink in its veins--told Fairhall he was blacklisted in journalism.) But they had no choice: it was push on or nothing.

With anti-Statesman sentiment abounding, Our Heroes free, and a campus ripe for novelty, the prospects for a new newspaper seemed good. But the three decided not to waste the opportunity on a carbon copy of Statesman--a product of petty political revenge. Here was a chance to create a different kind of paper, with a fresh approach to the news and to its own organization. A newspaper with a purpose. It would strive for the highest quality of journalism, and be a strong, clear voice for the students.

The next two weeks moved swiftly. The troika worked on their own stories and helped the writers who had followed them from Statesman with their's. They also met over and over to decide what exactly their paper would be: everything from the name to the page numbers to the photo credits to the ad policy to the political bent and back to the bylines, had to be invented for the first time.

... Who will run this newspaper? Will it be the same people who disrupted Statesman production last week, vandalized equipment and then published a four-page newsletter called "Statesperson," which misrepresented itself as the work of several campus groups that denied any official role in the affair? Two of them, Chris Fairhall and Melissa Spielman, argued vehemently while on Statesman for editorials urging the University to arm campus security. . . Senior Representative Dave Shapiro said, "The senate is not representative. They won't be able to handle the responsibility of selecting another paper."

All this planning did not transpire in a vacuum. A series of Statesman editorials and articles damaging to the Cause was begun that was unrelieving in its vitriol, unbounded by taste or sense, and unceasing for months. In an editorial entitled, "Free Press," for example:

**"unrelieving
in it's vitriol,
unceasing
for months,"**

Now, they knew damn well who was going to run this new newspaper; second, no equipment was vandalized; third, Statesperson never said it represented those groups, and those groups didn't deny involvement anyway; fourth, Fairhall and Spielman never advocated arming Security, Shapiro didn't say anything of the kind, and all three were considering libel suits. And that's just a sampling!

The whole Polity machinery, and those students who knew and/or cared, were split pretty much down the middle: support was either fervent or icy. Political careers, Our Heroes' careers, Statesman's rap, and, of course, the future of the Press--all depended on that first issue. Planning, editing and layout took place in various dorm rooms. The Press was named in Dana Brussel's car one night, when, after a hamburger-deluxe-run to Hi-Lite Diner, Our Heroes realized that publication day was coming up and they still didn't have a name for their baby. It was understood that the Press was aiming to be a mini-Village Voice. But calling it the Stony Brook Voice would prompt unfair comparison with the other paper, accusations of unoriginality, etc. The Stony Brook Times? Too stuffy, and there was already a Village Times. The Stony Brook Free Press? Statesperson? (Brussel got hit for that last one.) Finally, when the four were almost agreed on Spielman's suggestion for naming it "Fluffy," someone said (and this manual is not foolish to suggest whom), "Wait, not the Free Press--just the Press, the Stony Brook Press." "That's terrific," cried Brand, "perfect." "I think it's a good idea," agreed Spielman. Brussels sputtered for a moment, as was his wont, and shouted, "Fuckin' great!" "Yeah, why not?" said Fairhall.

Finally, on Wednesday, October 24, 1979, Spielman, Fairhall and Brand, arms around each other, watched 5,000 copies of the Stony Brook Press roll off the huge printing press at the Three Village Herald.

That night, the Polity Senate meeting went from ritualized pedantry and boredom to excite-

ment, as two Presses, only 45 minutes old, were passed around, perused and esteemed. Though the student body reaction was never accurately gauged, the issue drew raves from every Administrator, without exception--for the first time they had not been misquoted! And they were delighted to be able finally to read an accurate account of the campus scene, even though it made them out to be the villains and incompetents they were! The next week, after a competent presentation from Fairhall, the Senate voted to allocate \$3,300 to the Press. A first year of publication was guaranteed.

Editor X resigned: After ridding his paper of Those Parasites he proceeded to assure Statesman's doom by removing the last link with an admirable tradition and the last remnant of competence: himself. The Associate Editor assumed command, as the Rag, with each succeeding issue, seemed to be trying to live down to its nickname. In addition to the stream of editorial invective, the Enemy Editors wished to do mean and unmentionable things to Our Heroes. (This was understandable, as their talents, abilities and looks were as nothing compared to the latter; but more importantly, Our Smug Heroes didn't let them forget it.) The first issue was handed out, one by one, to prevent wholesale theft of the unprotected copies. This painstaking method of distribution was continued for several issues after a Presser overheard a particularly annoying, eunuch-voiced member of the Enemy Camp offer five dollars for every bundle of Presses brought to him by his hallmates. Though the Press weathered the printed barrage by completely ignoring it and thereby garnering respect for restraint and integrity, a covert war of rat-fucking was waged on the Enemy Camp. Led by Brand and Fairhall, and with the doubting but tacit approval of Spielman, Enemy Editors would return to their offices to find telephone wires missing or coffee cups filled with urine. (Years later, Spielman explained that Our Heroes' sometimes strange, often outrageous, behavior was due to their being, for God's sake, only 19 years old. "That period was terribly exciting," she says, "But I'm very embarrassed about it.")

For the most part, though, the group was busy putting out the paper. A tiny office in the dungeon of Old Bio was wheeled from the Psych department, a phone installed and some desks stolen.

Weekly staff meetings quickly became an institution. Round-robin discussion, introduction of controversial or abstract topics, (Fairhall innovations), and a lively, eccentric group, made for an exciting, challenging atmosphere, and the paper reflected this. Often, articles were simply an outgrowth of a revelatory discussion, editorials a chance to prove a point brought up earlier in debate.

By the spring semester, the Press had gone weekly. (The publication announcement in Volume I, Number 6: "With this issue, The Stony Brook Press becomes a weekly newspaper, serving the Stony Brook campus and community. We will not, however, publish next week.") By the end of the year, publication seemed less an event than an expectation. And Goldhagen and Silver of Fortnight beat out Editor X for the Buskin award, a real-life realization of the "Virtue Triumphs" axiom that had Our Heroes celebrating for days.

Weekend

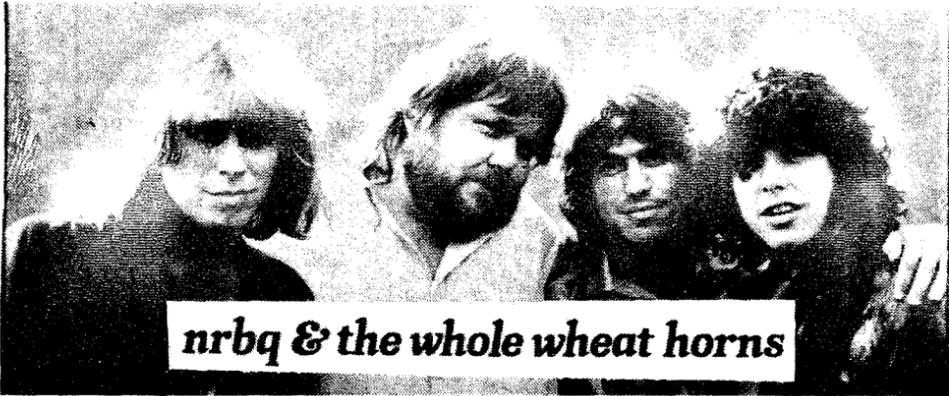
(continued from page 16)

sor Thomas Neumiller, the director, has decided to move forward in time and place to a 1983 "Little Italy" setting in New York City. Public audiences begin Thursday-Saturday evenings, Oct. 27-29, Nov. 3-5, and Nov. 10-12. All performances will be at 8 pm in Theatre II of the Fine Arts Center on campus, admission \$5, \$3 for students and senior citizens.

Movie buffs can indulge their penchant for sleaze and horror with two low budget thrillers: *The Evil Dead* runs at 7 & 12 on Friday, at 9:30 Saturday; catch *Alone in the Dark* at 9:30 Friday or 7 & 12 Saturday. The cost is 50 cents with

ID, \$1 without. Looking ahead to Halloween Night itself, the all-time high school classic, *The Rocky Horror Picture Show* graces the Union Auditorium on Monday at 7, 9:30 and 12. Dress up and do the Time Warp yet again.

Now for the parties. . . Halloween bashes are being thrown at Hand College (*The Twilight Zone* to friends) in Tabler Quad Saturday at 10 pm. Free drinks and a DJ for your entertainment pleasure. . . Sanger and Whitman Colleges will hold their Halloween blast in Roth Cafeteria on Saturday at 10 pm. Entrance is \$2 with ID and \$3 without. Beer will flow, all you can



nrbq & the whole wheat horns

Hotline Survey

(continued from page 1)

one-half cubic foot per person size limit soon to be imposed campus wide, with 26% being larger than 5 cubic feet.

Students on the meal plan were then asked why they chose that option. Convenience ranked highest, with time-saving and cost the next two reasons. But when asked if they intended to stay on the meal plan next semester, fully 48% answered that they didn't, with 47% planning to stay on, and 4% undecided.

By comparison, over 99% of those surveyed who were cooking in their dorms said that they plan to continue dorm cooking next semester. The major reasons cited were taste of food, cost, convenience, and nutrition. According to Cazes, "People who have been on

the Dorm Cooking program overwhelmingly stay on it. People who are on the meal plan want out."

Eighty-seven percent of those on the meal plan, and 74% of those on dorm cooking disagreed with the statement that "2.5 cubic feet per person is enough to hold your food if you are not on the meal plan."

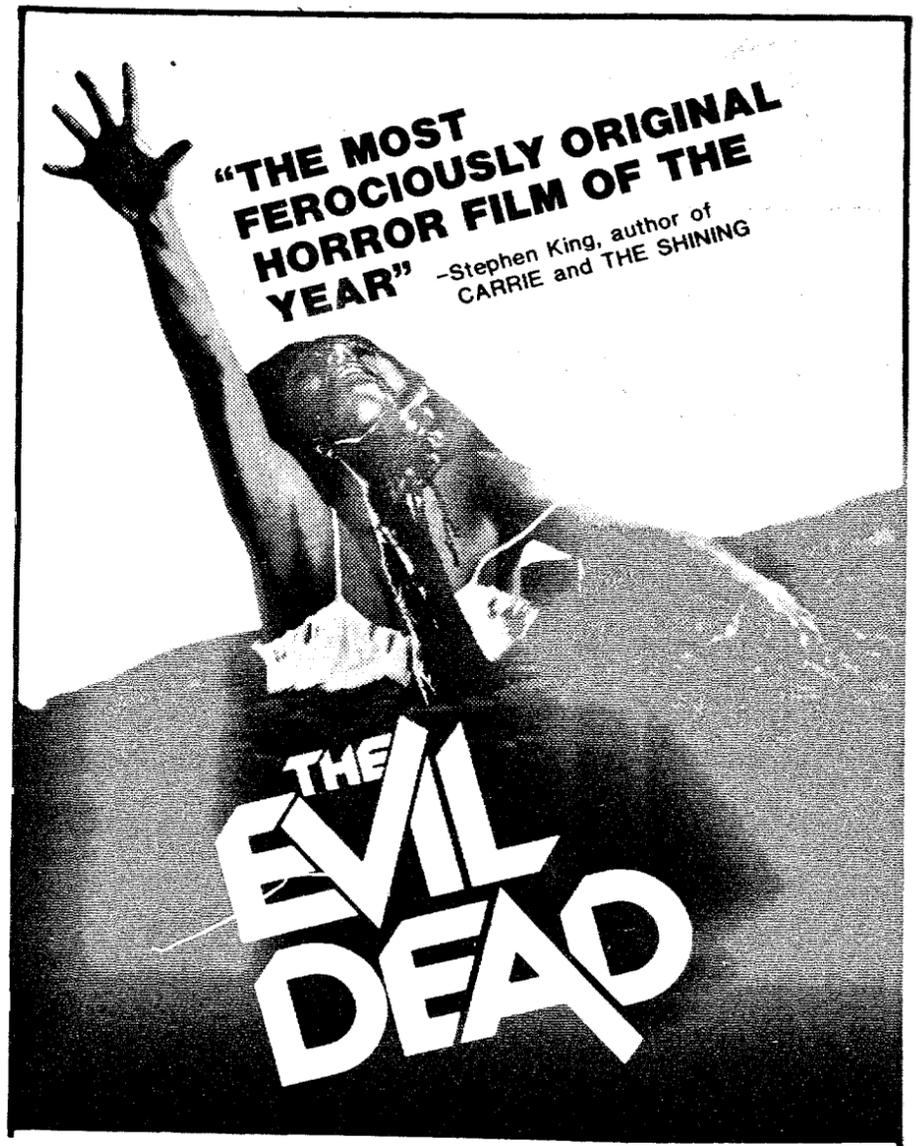
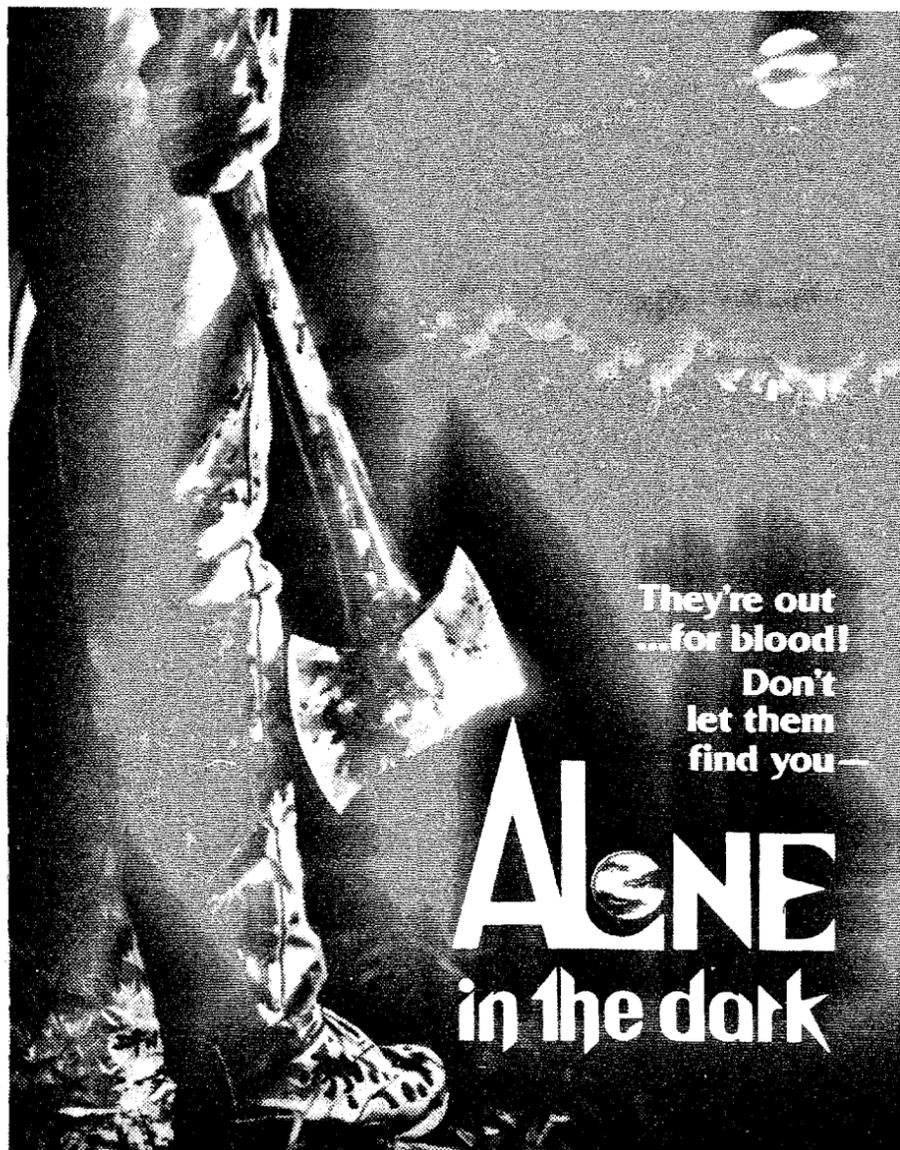
Three-quarters of those students surveyed were aware of the upcoming cooking fee hike of 37%, but of those, 85% said that the fee increase would not affect their decisions about which way they would eat next semester. Only 6% said that the increase would force them onto the meal plan.

Finally, less than two percent felt that the meal plan should be made mandatory for all resident students.

drink, music by DJ Abe formerly of Tokyo Joe's. . . Cardozo College in Roth Quad gets a jump on things Thursday night at 10 pm. Admission is \$2 for all you can drink. DJ 007. . . Check out Mount College in Roth Friday at 10 pm. \$2 again (the people in Roth are going to be massively hung over for the next week). . . and GALA

finishes off the weekend with a Halloween Dance on Sunday from 9 pm-2 am in the Graduate Student Lounge (Old Chem). Call 246-7943 for more info. ALL THESE PARTIES encourage the wearing of costumes. Prizes will be awarded for the most-whatever outfit, so be creative and live out all your darkest fantasies.

This Weekend At COCA:





Eros...
Do you really
know the
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For information, stop
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Monday-Friday, 10AM-5PM
or Call 246-2076

HAITIAN DAY, FRI. NOV. 4th

ACTIVITIES
10am-6pm Union Fireside Lounge, Art and Book Exhibit,
Tropical Food, Music Compas Salsa, Calypso, Reggae.
8pm-10pm- Drama Night- Folkloric Dances, Songs, and Poetry.
Union Auditorium. Admission FREE!
11 pm-4 pm-Party-Live Band
at the Union

Admission \$3 with ID and \$5 To The General Public.
Place-Tabler Cafeteria.

**ALL INVITED SO COME AND CELEBRATE WITH US!
A BIEN TOT!**

C.A. Law School Forum

Sponsored by the Office of
Undergraduate Admissions
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To be held at the Fine Arts Center



Sat., Oct. 29 1983
9AM - 12 Noon

Coffee & Danish will be served



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Calendar of Events

THURS. OCT. 27 NORTHERN STAR
FRI. OCT. 28 MICHAEL BRIDGES
SAT. OCT. 29 WILL TIMMONS

STONY BROOK CONCERTS PRESENTS

EDDY GRANT

Saturday, Oct. 29th
at 8 pm in the Gym.

Res. \$8 students \$11 public
Gen. \$6 students \$9 public



The King of Raunch Returns To L.I.

JOHN VALBY

Thurs. Nov. 3rd Union Ballroom

\$5 Students

\$7 Non-Students

Tickets on sale soon



Club Calendar

By Kathy Esseks

BEACON THEATRE Broadway & 74th 212-874-2424
the Pat Metheny Group F 10/28
Meg Christian, Chris Williamson and others S 11/5
the Clarke/Duke Project F 11/11
the Animals S 11/12

BOTTOM LINE 15 W 4th 212-228-7880
Duc and Merle Watson Th 10/27
Richard Thompson and T-Bone Burnett F, S, & M 10/28, 29 & 31
Robert Gordon Th & F 11/3,4
Sonny Rollins S 11/5
Shadowfax and Alex de Grassi Su 11/6
Maynard Ferguson M & T 11/7,8
James "Blood" Ulmer F 11/11

CALDERONE CONCERT HALL 145 N. Franklin St. Hempstead
Southside Johnny and the Jukes S 10/29 516-481-4080

CARNEGIE HALL
David Bromberg and Taj Mahal S 11/12

The PEPPERMINT LOUNGE 5th Ave at 15th St
the Cramps F 10/28
the Fellies S 10/29

CBGB's 315 Bowery (at Bleeker)
Urban Blight F 10/28
The Nitecaps/The Outsets S 10/29 (Eve)
Matinee: Scum/Agnostic Front/Major Conflict S 10/29
*Sick F*cks* Su 10/30
The Abused/Bedlam Virus/Lost Generation/Satan's Cheerleaders M 10/31

DANCETERIA 30 W 21st NYC 212-620-0515
Lydia Lunch/Marc Almond/Nick Cave/Immaculate Consumptive F 10/28
Bunny Drums/She S 10/29
Immaculate Consumptive M 10/31
Sex in Miami/Alien Sex Fiend W 11/2
Blotto Th 11/3

LONE STAR CAFE 5th Ave & 13 St 212-242-1664
Tracy Nelson Th 10/27
Albert Collins F & S 10/28,29
Elvin Bishop T 11/1

Allen Collins Band W 11/2
The Drifters W 11/16

THE STAGE at IRVING PLAZA 17 Irving Place 212-477-3728
The Morells/the Del Lords S 10/29
Green on Red F 11/4
Hunters & Collectors S 11/19
The Troggs/ the Swinging Madisons S 11/26

HOFSTRA UNIVERSITY
Men Without Hats Su 11/13

MADISON SQUARE GARDEN Penn. Plaza 7th Ave 31st to 33rd St
Genesis Th 11/17
Kinks and Huey Lewis F 11/25 212-564-4400

MEADOWLANDS
Black Sabbath S 10/29

NASSAU COLISEUM Uniondale, L.I. 516-889-1122
Hot Tuna and Bobby and the Midnites F 10/28
Loverboy and Zebra Su 11/20

ROSELAND
the Cramps and the Redcats F 10/28
Men Without Hats F 11/18

RADIO CITY MUSIC HALL
Kool and the Gang and the S.O.S. Band T, W & Th 11/2,3,4

RITZ 11th between 3rd and 4th 212-228-8888
Translator F 10/28
juluka S 10/29
Hot Tuna Su & M 10/30,31
Twisted Sister T 11/1
South Side Johnny and the Jukes Th 11/13
APB F 11/4
Payolas S 11/4 11/5
X T & W 11/8,9 T & W
Trio F 11/11
Lords of the New Church S 11/12
Chaz Jankel W 11/16
B.B. King Th 11/17
Nick Hayward (formerly of Haircut 100) F & S 11/18,19

SUNY at Stony Brook
NRBQ Tabler Cafeteria F 10/28
Eddy Grant S 10/29

The Stony Brook Press publishes letters and viewpoints weekly. They should be no longer than 250 and 800 words respectively.

Hand written pieces will be burned.

Hard

More From Gang of Four

By Bob Goldsmith

Hard? Hard times is more like it. The fourth album from the Gang of 4 is a continuation of the bark at the heels of commercial success first heard on Songs for the Free. Like on that last record the Gang are aiming for the sleek, elegant dance-groove that Chic is famous for. But where Songs had slightly shaky production and crisp, vivid tunes Hard contains gleaming production and almost no songs. A prime example is "Is It Love". Featuring some breathtaking a capella work from Chic's Alfa Anderson and a brisk string arrangement, it floats on a glistening surface but goes nowhere. There's simply nothing to it, not even a hook.

"I Fled", "Piece Of My Heart" and "Silver Lining" fare better in the catchiness department but all lack any mark of personality except for snatches of Andy Gill's shrill, neurotic guitar. Even the Gang's formidable line of socio-political analysis has given way to clumsy triviality; witness "A Piece Of My Heart". "A piece of my heart cries out loudly/ for the funeral of innocence/ to tell the truth, this elaborate story/ of goodness not so plausible/ Stay home at night/ The Mark of Cain is upon you/ there's a sign on your forehead/ there's no way you can stay out."

These songs are carefully constructed to slip the Gang onto the coattails of the New Britain Dance-Pop Invasion. Sometimes it seems the idea of the Lp was to camou-

flage the skeletons of huge hits under the bodies of anonymous, pleasant airplay grabbers. For instance that poor "A Piece Of My Heart" I'm still picking on it) is reminiscent of Michael Jackson's "Beat It" and "Silver Lining" reconstructs ABC's "Poison Arrow."

This subtle form of grand larceny usually amuses me but when I see the Gang of 4 perform such stunts I think it's kind of sad. Of course, I don't begrudge them their long overdue share of the American market but during the heady post-punk days of '79-'80 it looked like the Gang were clever enough to slither into hearts and homes their own way. Back then Gang music was a smart, sleek, and sophisticated

on everything from sexism to capitalist wars to pop psychology. The Gang had no qualms about making their points; now they are hell bent on selling records using their past record as a badge of credibility. What the hell, it's only rock 'n roll and there are two good songs on Hard. "Independence" and the **Hard** but sharp "Woman Town", anyway.

Live, the Gang make these contradictions more explicit. First, the Gang of 4 are really the Gang of 2 and a cast of extras these days. Gill and Ginger Jon King endured the departure of bassist Dave Allen midway through a 1981 tour then inexplicably gave drummer Hugo Burnham the boot earlier this year.

So at Hofstra University's sparkling clean Rec Center we saw Sara Lee, a competent bassie who looked for all the world like she'd rather have been anywhere else and, on drums, Stephen Goulding (ex of Graham Parker's Rumour) who made all the right moves but had none of Burnham's primitive punch. To complete the incongruousness there were two female background vocalists who seemed quite removed from the action.

Whatever action there was centered on King's frantic pacing and flailing limbs. At one time, the Gang wrote songs which justified this boy's excitableness. Apparently his antics have become habit and they still provide an interesting spectacle. To counter King's kinetics the dour Gill stared reprimandingly at the audience as if to berate it for not buying the last single.

His guitar lines pierced the rhythms and shattered the melodies while King's plaintive voice did its best to whip things into a frenzy. The other musicians simply played their parts; it is as if they were one band performing in synch with King and Gill who were psychologically in their own group.

At rare times everything came together. In older songs like "Damaged Goods" and "At Home He's A Tourist" the Gang of 4 delivered a blast of coldly exuberant emotion. In these moments the Gang, stripped of sentiment and vagueness, growled that they were not as done for as Hard makes them out to be.



Two from Gang of Four

Halloween Here

by Kathy Esseks

Wow! It's another fun-filled Stony Brook weekend. Your parents will still remember who you are if you stay here to partake of all these thrilling events, so make that break with family ties, if only to take the opportunity to get disgustingly drunk and dress up like Frank N Furter for the fourth year in a row.

The All-Hallow's Eve spirit reigns tonight in the Lounge, room 133 Old Chem; with the showing of the Grateful Dead's 1980 Radio City-Halloween Show. The reel starts unwinding at 10:15 pm; for more information call 246-5699 after 9 pm.

Big concert goes-on this weekend, blasting of with NRBQ's benefit concert for WUSB in Tabler Quad on Friday. An NRBQ show is a chance to dance to hot, upbeat rock 'n roll. Liquid refreshments will be sold, proof of nineteen is, of course, necessary if beer is your

drink of choice. Tickets are available at the Union box office at \$6 for SB students with ID, \$7 for all other students, and \$8 for the general public. Add on \$1 if you buy them at the door.

The genius behind "Electric Avenue", Eddy Grant himself, plays the gym at 8 pm on Saturday. So maybe reggae is not the music you're most familiar with--take it on faith that the man who wrote "Electric Avenue" is both political and spectacular, and remember that the Police broke into the music biz by bleaching the reggae rhythm. Dat's why dey call it roots, mon.

If you're feet are aching to patter around a dance floor at recession rates, check out Tokyo Joe's in the Union Ballroom at 10 pm Friday. The \$3 cover gets you four free drinks--all assuming you've reached that magic age of 19.

University Theatre's first production is "The Venetian Twins," a 17th century comedy that Profes-

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Death Of Rock Radio?

WBAB DJ Explains

by Kathy Esseks

Rock radio is dying: such is the rumor in the air. If in days past you were an avid WPLJ fan and gradually noticed last summer that a few more pop songs were surfacing in the mix, well a lot more pop songs, actually Kenny Rodgers all over WPLJ; if you noticed this and wondered what had possessed those people, it was the pursuit of money.

WPLJ's new format is something called Contemporary Hit Radio (CHR as opposed to the old AOR--Album Oriented Radio) and it's a better money-maker, they hope, than their old format. "Format"

is the overall type of program on any particular station: All-news, all-talk, country, AOR, Urban Contemporary, etc. Station management chooses a format that will appeal both to a specific demographic audience (target age group) and the advertisers that keep a radio station in the black. Format changes signal a bid for a different audience.

Bob Buchman of WBAB fame addressed THR 137 last week and offered some insights into commercial radio in general, touching on format changes and the death of rock radio. For the full presentation, sign up for the class next fall, but the key phrase today is "Rock is Dead." Eddie Van Halen's mirror

image, the morning man at WBAB says this, so it must be true, right? There is an undeniable basis for this assertion whether or not you accept Buchman as a source and despite any protests of diehard Led Zeppelin fans. Rock radio is on the way out. Why?

The big heavy metal/hard rock audience, (i.e. male, 18-34) is dwindling due to the inevitable passage of time. Remember the post war baby boom? The one that passed through adolescence and young adulthood in the early 70s? Well these original heavy metal fans are settling down and turning on mellow music. Studies show (what studies? where? ask Bill Terry of WBLI) that people prefer softer music as they get older. Do your parents listen to Motorhead? Well, maybe yours do, but what about the majority of parents? Mine favor WEZN, beautiful music that numbs the brain. What grabs the attention of advertizers and station managers is the fact that most of the Americans with money to spend--on cars, TVs, washing machines, broadloom carpet, children's toys--prefer softer music. The reasoning goes: If these people listen to pop music, they also listen to the commercials in between the tunes; ergo it is better for advertizers to buy time on the

stations that appeal to the people with the most disposable income--an average household of Mom, Dad, kids, dog and station wagon. The end result is a gradual trend away from AOR to popular music formatting. It's nice to have a profit margin. Interestingly enough, according to Buchman, even though the Who and Led Zeppelin are limping along in the radio bankability department, the Rolling Stones and the Police are solid sure bets.

If you're worried about the stability of the status quo at a favorite rock station, what recourse exists besides prayer? Letter writing. Send the station a note (not that hard to do) expressing the joy and happiness you experience from their inspired programming. Letters, especially received in bulk, create an impression in the minds of the people who decide whether to bet on Air Supply or the Stray Cats.

Rock radio is a medium of diminishing returns--up to a point. Unless teenagers cease to exist, rock in some form will continue to be created and consumed. "Rock is Dead" refers to the maturing (in age not attitude) of America and to the shift towards the generally greater financial success of a pop format over AOR.

Under Fire Who Will Be Next?

by Haluk Soykan

Political thriller. . .? The genre was born in the 1960s out of the French underground and was later defined by Costa Gavras' direction. Seeing Roger Spottiswoode's *Under Fire* last week I was mildly astonished to see how the political thriller has evolved over a span of 15 or 20 years.

The time is 1979 and we are in one of the extremely warm spots of the world--Nicaragua. Sandini-

been blown away, Russ concentrates on snapping shot after shot until the man dies. As time passes, the Kodacolor prints (the objective point of view) begin to impress upon him the truths of the war.

I have to stress that *Under Fire* is still a Hollywood production, which is to say that no matter what stance it takes we are bound to receive some of that usual phoiness. For example, these three people seem to be the only reporters co-



sta guerillas and Somoza's soldiers are making a hell out of this beautiful tropical region, in the midst of which appear three journalists: Alex Grazier (Gene Hackman), a reporter for Time magazine, Claire Stryder (Joanne Cassidy), a freelance radio correspondent, and Russ Price (Nick Nolte), a big-time freelance photographer. The typical Hollywood film style seduces the viewer into identifying with hotshot photographer Russ, whose sole angle down here is getting the pictures. The guy is so cold-blooded that when a guerilla is dying from blood loss after his hand has

vering the whole civil war in Nicaragua and, therefore, they are imbued with Hollywood's glossy hero aura. Another instance of formula over reality is that the trio experiences no problem in moving between one frontline and the other. Is it really that easy? Or are we forgetting the convention that Hollywood heroes are capable of doing anything?

Still. . . this multi-faceted, multi-million dollar capitalist investment forces you to do some thinking whenever Russ starts clicking the shutter. Spottiswoode emphasizes the importance of what's happening

in the pictures by a powerful but not so common technique: He freezes most of Russ' pictures the moment they are shot and converts them to black-and-white. The effect is two-fold: realism is established--you can never fake that Nikon--and the anti-war thrust of the photos is obvious.

The movie's rendition of the situation in Nicaragua is complicated. The threatened dictator Somoza is trying to prove that Rafael, head of the Sandinista opposition, is dead. If he can prove this, he can probably obtain military aid from President Carter. Russ and Claire, meantime, visit the Sandinista headquarters where they discover that Rafael is, in fact, quite dead. A sticky moral dilemma arises over whether Russ should shoot the "real" picture of Rafael, as an objective photojournalist would do, and let Somoza secure the weapons and other aid, or should he fake a picture in which Rafael looks alive, and perhaps alter the whole course of the war.

American involvement in Nicaragua is obliquely brought up in the person of a US mercenary who keeps bumping into Russ. "What the fuck are you doing here?" they ask each other. What indeed? Throughout the film a liberal reading of American and foreign policies, that is that a lot of underhand and unacknowledged participation

is going on, and how cheap and petty it all seems in contrast to the 50,000 fatalities.

The most important aspect of this movie is, I believe, that it's the first time a Hollywood production takes a radical stand on a situation that does not directly involve the US. We've had *The Deer Hunter* and *The China Syndrome*, but they dealt with issues either in America or in countries where American involvement is openly acknowledged. *Under Fire* exposes us to impressions of a war which has had a "second-degree" importance in American society. Taking sides in mass media is still sensitive, but I find this aspect of *Under Fire* extremely provocative.

Although *Under Fire* is a successful political thriller, I wasn't as comfortable as I usually am when I'm watching a similarly couched offering from Costa-Gavras or Fassbinder. This is probably because the film doesn't stray very far from the typical Hollywood product--look who we have as stars; Nick Nolte and Gene Hackman. Still, it's an interesting movie with lots of commingled plots that carry the audience along. If you are conscious of the message the film becomes quite significant in a time when some people want us to die in South America, the Middle East, and other parts of the world for no particular valid reason.