

*The  
Stony  
Brook*

# PRESS

●University Community's Weekly Feature Paper●Thurs., April 29, 1982

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## No Surprises

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# Only Obeying Orders

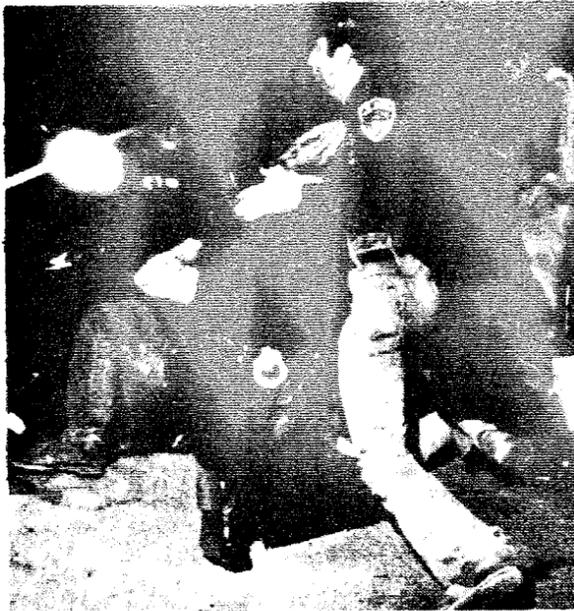
Apathy toward the injustices perpetrated against students on this campus is no longer a subject worthy of note or interest; it has become as characteristic of Stony Brook as the mud and the roaches. Student acquiescence to last weekend's administrative abbreviation of G-Fest marks the end of an era that began when John Marburger assumed office. We are now slumping beneath that posture of indifference into a new and more dangerous habit; submission.

It is sometimes necessary, and always easy, to relinquish power to authority. Wars, natural disasters, successful bank robberies, and similar urgencies all require obedience to an absolute authority who must make judgments regardless of their long term consequences. Under such extreme circumstances the time taken to argue a decision may render it useless, allowing a choice between life or death to fall to chance.

In almost any other instance the surrendering of rights into the hands of unquestioned authority will eventually result in the implementation of policies designed solely for the benefit and perpetuation of that authority. There is nothing sinister about this; it is a sociological and historical truth. It requires more energy on the part of more people to bring down an authoritarian power than it does to maintain one. The vast numerical superiority of economically disadvantaged totalitarian regimes over popularly governed ones attests to the ease with which subjugative rule can be created. The current fires of global confrontations prove how hard they are to destroy.

The 11 PM pre-empting of G-Fest last weekend was greeted by students with eerie compliance. When Fest coordinator Jim Kelly announced that phone complaints would force the band and the crowd into Irving College, the band and the crowd moved into Irving College. No one pointed out that Irving could not possibly hold everyone, no one asked who had phoned, and no one questioned how music that could no be heard near the library was disturbing the sleep of callers living outside the campus. Not one decibel was raised in defiance; just walked in. (Zey're only showers! Hold zer babies away from your chests and make sure they breathe in deeply!)

Boston University, considered by many to be



one of the most repressive campuses in the country, burst into violent protest this week when police attempted to close down a party because of excessive noise. Fifty students were arrested and three were hospitalized as a result. A rally protesting the incident was scheduled, and it is relatively certain BU's Administration will give greater consideration to possible student responses to similar events in the future. They may allow the students greater flexibility, or they may tighten control - whichever they do at the moment is ancillary to the fact that student desires will probably be given increased attention. The function of protest is not to necessarily gain action, but recognition. The best demonstration cannot guarantee anything but media coverage; however, the alternative, inaction, will invariably guarantee the loss of students rights.

Two years ago, President Marburger instituted a three year phase out program of all dormitory bars beginning with the closing of the Benedict Saloon while initiating a beer-and-wine-only policy in all other dorm bars. The move was not met by any significant protest and consequently the Administration's plan is running on schedule. By this time next year Baby Joey's, James Pub, Whitman Pub and The Hard Rock Cafe will all either be non-alcohol or non-existent. More drinking will be done off-campus,

more students will be driving back drunk and more people will be killed in alcohol related collisions. An unfortunate but inevitable by-product of totalitarianism is its virtual indifference to the majority of the population frequently resulting in some of their deaths. If the campus can unite to achieve an objective as it did during R.O.C., it can do so again to alter this somewhat less noble, but more concrete, situation.

The effects of the April 14 budget rally on Reagan's cuts to education remain to be seen. If there are major retreats by Congress and the aid is restored, the laudable efforts by Polity and all those involved will have been a partial success. If, however, the rally does nothing but inspire future demonstrations, it will have served a far older and more distinguished cause. The instant demonstrations begin again here to spontaneously challenge acts of repression of injustice will be the same instant the Administration loses its licence to institute unilateral policies toward the promotion of discipline and control rather than improving and expanding the quality of student life. In the words of Ralph Nader, "When people give up or give in they get taken, and when people are knowledgeable and organized they win." This University is bulging at its cracked concrete seams with knowledgeable people who possess organizational skills that border on sorcery. Unless these human resources are bled dry, they and the generations of students who follow them will spend their college careers bound inextricable with paper chains.

## The Stony Brook Press

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Advertising Design: Eric Brand, Ken Copel.

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

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

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**The Press has finally reached the conclusion of its printing schedule and it's time now for our staff to cram 13 weeks of study into their minds between now and finals. So if you don't see any Press staffers showing their lovely faces on campus in the weeks to come, it's more than likely they're off in the library freaking out.**

# Gary's Angels

## Public Safety's new plainclothes unit is examined

by Joseph Caponi

Public Safety's plainclothes Public Assistance Team (PAT) is "the new wave in campus police work," according to its leader, Lt. Doug Little. But problems regarding the team's purpose and questions regarding its actions may well widen the gap between students and Public Safety instead of reducing it.

Little, who is also Public Safety's Community Relations officer, explained that the month-old squad, consisting of himself and six other officers, was instituted to ensure safety at events such as parties, where uniformed officers might be undesirable. In addition, PAC's intent is to be "pro-active" in preventing crime rather than reactive to crimes that have already occurred.

But problems have arisen. Richard Bentley, President of the Faculty Student Association, stated that officers of the Public Assistance Team have been coming into the End Of The Bridge Restaurant nearly every night and employees have reported to him that on at least one occasion, PAT officers approached bar patrons asking where they could purchase marijuana.

The PAT officers disagree and claim that any time spent in the Bridge is justifiable and in line with their job, particularly since there are sometimes several hundred people in the union restaurant at once.

When asked about soliciting marijuana sales team member St. Gene Roos explained, "I know all about it, it was supposed to have been me." He and Lt. Little claim that they and another officer, Lt. Richard Clark, were on duty and while in the Restaurant went up to the bar to buy some soda. According to the officers, they were approached by someone who brought up the subject of drugs in general, and suggested where on campus the officers could buy quaaludes and cocaine. At this point Sgt. Roos said he produced his badge and said "you're talking to police officers." The person left. Lt. Little added, "We did the guy a solid favor by not going along with it and arresting him."

According to Director Barnes, while each officer must rely finally on his own discretion in deciding how to handle a situation, he had cautioned the officers that such actions as were alleged by Bentley would be inappropriate since they would be the actions of undercover police. Barnes insists that PAT is not an undercover unit.

Bentley and Barnes met this past Monday morning to discuss the problem and according to Bentley, Barnes explained that in the future officers would make a reasonable attempt to inform the managers of their identity when entering the Bridge. The officers however, were not aware of the identification procedure Tuesday evening and asserted that they were under no obligation to identify themselves anywhere.

Members of the PAT are now present at all large parties and events on campus. Officer Little stated that the officers averaged 60 hours work weeks during the Kelly and G-Fests. Lt. Little stated that they also patrol the campus pubs but both James Pub manager Jeff James and Whitman Pub manager Amy Mollins said that they are unaware of any undercover activity.



The P.A.T.: (l. to r.) Officers Mason, Lantier, Valentine, Roos, Wamsanz, Paukner, (seated) Little.

Confusion has arisen, though, about what actions a PAT officer should take in situations foreign to their previous experience as a uniformed officer. Although uniformed officers will rarely come upon a person smoking marijuana or selling drugs in his or her presence, Lt. Little stated, that since he's been a plainclothes "I couldn't care less about pot, but we see people selling cocaine and quaaludes right out in the open." Sgt. Roos gave an example where the decisions to arrest and press charges was based on the accused's resistance to the officer's questioning, rather than the officers' having observed the accused trying to sell quaaludes.

Public Safety's Director Gary Barnes, who formed PAT explained that its two prime purposes are "to make officer's more accepted in student areas where the uniform was a barrier to communications," and to be better able to reduce vandalism in the parking lots and other areas where

arrests will serve as a deterrent. He added that the PAT was not made "to harass or interfere but to improve community relations", that the team had made only "appropriate" arrests and few of them, and that as far as he could tell campus reaction has been generally good.

While student reaction is hard to gauge in general, it seems that most students are uncertain of the need for, and worried about the powers of the PAT. Some hope they will be effective in curbing violence and vandalism, but many are unable to discern the difference between a plainclothes officer and an undercover one. In addition, some students fear that the presence of undercover officers will increase paranoia on campus.

A senior who requested anonymity asserted, "If someone has the power to screw up my life the way arresting me can, I want to be able to see him coming."

### Forum Canceled

A public forum featuring the issues of arming Public Safety and preventing campus crime was cancelled after Gary Barnes and several officers declined to attend.

The forum, sponsored by WUSB was to take place Wednesday, April 28 at 8 P.M. in the Union Auditorium. Panelists from the three campus newspapers, WUSB and Public Safety were to engage in discussion, debate and a question and answer period. According to Dave Goodma, WUSB assistant News Director and organizer of the forum, Barnes and the officers declined attendance because arming officers is not being considered by the agency's director. As this publication went to press, Gary Barnes was unavailable for comment.

## Polity Election Results

"Next year is going to be a very good year," predicted outgoing Polity President Jim Fuccio, reacting to news of the elections of Adina Finkelstein as 1982-83 Polity President, David Gamberg as Vice-President, and Barry Ritholtz as Polity Secretary.

Finkelstein, who beat opponent Pat Hilton by a vote of 1353 to 1004

promised to "drive the administration crazy" next year and said she would begin work immediately finding a new Polity executive director, recruiting students to become active in Polity and its committees and organizing next year's budget.

Dave Gamberg defeated Gil Ripp for the post of Polity Vice-President which includes chairman of the Polity Senate

meetings by a vote of 1305 to 851. He listed a number of goals, first of which was to make the Polity Senate "the most powerful and functioning body in the government." He also called for an investigation of the dorm cooking program, improving the meal plan, expanding the Union, Library, and Computing Center hours and wanted to get a gas station and supermarket on campus.

Finally Gamberg called for a return to students of "control of their own living areas" through the elimination of the facilities use form and the reinstatement of student control over the choice of RA's and MA's.

Barry Ritholtz won the uncontested seat for Polity Secretary with 1551 votes to 321 for write in candidates, and Jim Burton won his uncontested election

for Senior Representative.

Belina Anderson, Freshman representative won her race for Sophomore Representative thrashing both Jeff Knapp and Brian Kohn.

For the office of Senior class President, a runoff election is to be scheduled between Collette Babich and Jean Partige, who earned 313 and 305 respectively, not enough for a majority.

The following candidates won election to the Polity Judiciary (in decreasing order of votes):

Brown, Brounstein, King, Batner, Baxter, Mullaney, Chevalier, Langille, Briggins, and Krasnoff.

The referendum to allocate \$5 from each student's activity fee to intercollegiate and intramural sports won decisively by 1702 to 1127 votes.

J.S.C.

## Bienvenidos

LASO will be having a meeting on April 29 in the Union room 236 in order to discuss the success of Latin Weekend and to also discuss our upcoming elections which will be taking place on May 6. Please attend this very important meeting. Everyone's input and participation is necessary.

HAVE YOU BEEN ON CAMPUS TOO LONG?  
GET AWAY FROM  
HERE!  
COME ON AN

# ENACT

Trip to a Local beach  
and wetland paradise  
This Sunday, May 2  
Call 6-7088 or  
visit Room 079 for  
more info.



### CPR Instructors Course Is Now Being Offered By Stony Brook Safety Services

All that is necessary to take this course is a currently valid American Red Cross Modular CPR card.

Dates	Time	Place
April 27th 1982	7:00 P.M.	Union Room 231
April 29th 1982	7:00 P.M.	Union room 231
May 4th 1982	7:00 P.M.	Union Room 231

For more information please call:  
Richard Angelo 6-8049  
Arnault Baker 6-8103  
Watch for our next meeting!

### P.I.T. INOFFENSIVE???

STONY BROOK - FOR THE FIRST TIME THIS SEMESTER A PLAYER'S IMPROVISATIONAL THEATRE AD # WAS DESIGNED SPECIFICALLY TO OFFEND NO ONE!

THE PLAYER'S IMPROVISATIONAL THEATRE, A LEECH ON POLITY'S BIG TOE, WILL MEET FRIDAY AT 1 PM, AND SUNDAY AND MONDAY AT 8:30 PM IN LECTURE HALL 108.

**Commuter College  
ELECTIONS  
AND  
PIZZA PARTY**

8:00 am - 5:00 pm  
FRIDAY, APRIL 30  
Commuter College  
Union Room 080

ALL ARE WELCOME

### Lo Specchio,

the magazine of the Italian Club, will be distributed in all Italian classes. Extra copies are available free of charge in the library galleria and room N4005 of the library. The magazine contains a pleasant mixture of poetry, recipes and articles in English pertaining to the Italian-American experience.

# STONY BROOK CONCERTS

presents

and

Speakers '82/Polity

## SPRING FEVER

ROBERT GORDON

MAY 1st

9:00 p.m.

ON THE ATHLETIC FIELD.

LÖWENBRÄU  
PRESENTS

JOHN BELUSHI  
DAN AYKROYD

THE BLUES  
BROTHERS

A UNIVERSAL PICTURE



The Most Popular Movie Comedy  
Of All Time ... Is Back

NATIONAL  
LAMPOON'S  
ANIMAL HOUSE

April 30, 1982 (A.H.) &

May 1, 1982 (B.B.)

ATHLETIC FIELD  
11:00 PM

Here's to good friends.

## No Experience Necessary

That's right, you can be in the movies — on either side of the camera — if you join NEW CAMPUS NEWS-REEL. We're SB's Polity-funded Filmmaking Club, and we need people like you. Hardworking, devoted people. Inspired people. Creative people. Or people who are just interested enough to read this far into our ad. We'll be meeting tonight at 7:30 in the Fine Arts Center, Room 3022 (just above the Bridge entrance), and you can bet we'll be looking for you. So...  
*Come On Out!*

The Society of  
Physics Students

presents

Dr. Kahn

talking about

*"Now that I have my degree how do I get a job?"*

With an introduction by SPS Treasurer Joseph Caponi

Friday April 30, 1982

2:30 pm

S-141 Grad Physics

All Are Welcome

# G-Fest Foiled

## Administration infringes on student rights

by Paul DeLorenzo

A barrage of telephone complaints caused Stony Brook Administration to take control of G-Fest last weekend, forcing it to end at 2:00 a.m. on Friday. The band was compelled to play indoors on Saturday.

"There were a tremendous amount of calls. I can't even begin to give you a number," said President Marburger. Fred Preston, Vice President of Student Affairs, was instructed by Marburger to intervene and request that the music be turned down. This action marked the beginning of Administration control over a long history of fests which until last weekend were left unhampered. "They basically told us that we were no longer in control. If we wanted G-fest we would have to move inside, and that's it," stated G-fest coordinator Jim Kelly.

While student organizers wanted to keep the fest outside the Administration wanted the music moved inside as early as possible. And although the University offered assistance needed to bring the fest inside - state workers and the use of trucks were to be supplied - any discussion of continuing outside became moot. According to Kelly, when talk of continuing outside persisted, "Preston told me that they would do whatever it takes to move the fest inside."

Preston arrived at the fest at 1:15 a.m. and requested that the music be turned down. The volume was decreased and according to Preston, "I hung around for awhile and went home." Soon after arriving home Preston received a phone

call again from Marburger informing him that complaints were still coming in. Preston returned to the fest at 2:00 a.m. with the Vice President of Campus Operations, Bob Francis. This time according to Kelly, "He ordered me to stop the music. I said fine because it was two o'clock and the band was supposed to end at 2:15 anyway, and that was the time our facilities use form expired for the night. He also told me this couldn't go on tomorrow night. "A meeting was set up for 8:00 a.m. to discuss procedures for the next evening. "Preston told me that he wanted the fest to go on Saturday night but he wanted me to reorganize my schedule so that nothing went on past 10:00 p.m." said Kelly.

The Saturday morning meeting was attended by three vice presidents: Preston, Francis and Jim Black along with student representatives Jim Kelly, Tracy Edwards, Polity Treasurer, Adina Finkelstein, Polity Secretary, David Gamberg, Sophomore Representative and Carl Cohen

Assistant Director of Student Affairs. In an attempt to remedy the noise factor, the idea of pointing the speakers down, and facing them the other way was brought up. It was decided as not being a workable idea. During the meeting Preston talked to Marburger over the phone after which only options which ending the outdoor music at 11:00 were discussed. Dave Gamberg summed up the mood of the meeting after the Marburger call by saying, "We were made

to feel as though there was nothing we could do. It was either move the fest inside of you don't have anything past 11:00. They thought they were being reasonable in there stance of ending at 11:00 instead of 2:00 a.m. but they weren't. I tried to explain that students here don't go to parties until 11:00." But the demand of ending music end at 11:00 contradicts the university's own curfew rule which allows parties to go on until 3:00 a.m. on Saturday.

During the meeting Preston claimed that Marburger wanted the music to end at 10:00 p.m. and that he was doing the students a favor by letting it continue until 11:00 according to Gamberg Marburger stated however, that he did not say that. At the end of the meeting Kelly returned to his committee with three options: try and get the band to play earlier, have the last band play inside, or close down the fest. Kelly instructed the administrators that he could not make the decision on his own that he would have to first discuss it with his colleagues.

Kelly was unable to contact either of the bands that were supposed to play Saturday night making the option of ending the fest earlier impossible. The committee also decided to stand its ground and go on with its original plans of playing outdoors the whole evening. At 1 p.m. on Saturday, Kelly called Jim Black to inform him that the committee had decided to go on with the fest as planned. Black replied that

'we (meaning everyone at the morning meeting) had decided that you would go inside at 6:00 p.m., which was only one of the options as Kelly understood it. Kelly stated, "I told them in the morning that I would have to go back to the committee before any decision could be made. I also told Mr. Black that it was physically impossible to move the stage indoors at 6 P.M."

Saturday night G-fest was swarmed with security officers and administrators. One student who requested anonymity said that the fest looked more like a board meeting than a party. The administrative entarge consisted of Jim Black, Fred Preston, Bob Francis, and Public Safety Director Gary Barnes. At 9:00 P.M. Jim Kelly made the announcement that, "Due to circumstances beyond our control the fest is being moved inside". Kelly explained that "Before I went on stage to make the announcement I asked Fred Preston if he wanted to make the announcement and he said to me, 'Are you crazy? Do you think I was born yesterday'. What was he afraid of? There was only 800 people there," said Kelly.

Jim Kelly summed up his feelings about the events of the G-fest by saying, "During this whole thing the Administration gave us no consideration at all. They didn't give a shit about the students." Dave Gamberg added, "What really pissed me off was that all the Administration wanted to do was pull the plug on the fest. The point of this issue must be taken up right now!"

### Stray of the Week

Gary Barnes



"Bang."



**End of the Bridge**  
presents

**WEDNESDAYS**

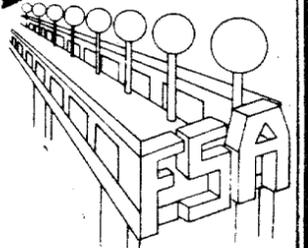
**25¢ BEER**  
(9 PM - 1 AM)

**THURSDAY**

*The Best Jazz on the Island!*  
with **The Bob Shann Quartet**

**FRIDAY**

*Rock Out with*  
**The Listners!**



# Wolf Blitzer's Pitch for Peace

## Jerusalem Post journalist offers Mid-East Solutions

Since the death of Anwar Sadat the tenuous Middle-East peace has grown even more so. On Monday April 26, one day after Israel fulfilled its major obligation to the Camp David peace treaty with Egypt by withdrawing from all of the Sinai peninsula, Wolf Blitzer, the Washington correspondent for the Jerusalem Post, spoke in the Union Ballroom to share some of his "impressions about what's going on in the Middle East."

Blitzer has met personally with top American, Israeli and Arab political leaders and has written hundreds of articles on the Arab-Israeli conflict. He served as a consultant on ABC's special on terrorism in the Middle East and has appeared on the "McNeil-Lehrer Report," Cable News Network and other national news programs.

We present Blitzer's analysis of why Sadat and Begin made peace and his views on the future of peace in the Middle East.

—Debra Silver

...In those first months of the Carter administration, US-Israeli relations deteriorated to another very, very difficult period when the Carter administration signed the so-called "US-Soviet Joint Communique on the Middle East." That joint communique called for a reconvening of the Geneva Peace Conference where both the US and the Soviet Union would be equal co-chairmen. It also, for the first time, had the US recognize the "legitimate rights of the Palestinian people," something earlier presidents always rejected because it was interpreted as a code phrase for the creation of an independent Palestinian state on the West Bank and Gaza.

Negative trends in US-Israeli relations were developing to a real split between

Washington and Jerusalem until Sadat stunned the world in November of 1977, by announcing that he was going to Jerusalem to address the Knesset (the Israeli parliament) and to try to make peace with Israel. That came as a total shock to everyone, including the Carter administration. I remember in December of that year, while visiting Egypt for the first time, a lot of the Egyptian officials, academicians and journalists asked me why Carter signed that US-Soviet joint communique. Only then did it become clear to me that Egypt under President Sadat was greatly distressed. That was not clear at the time (of the communique). What should have been clear is the fact that Egypt was as hostile or perhaps even more so to the Soviets than Israel was. A few years earlier, Sadat had expelled 20,000 Soviet technicians and advisors from Egypt. He feared that the Soviets were trying to undermine his regime and he had some good reasons for those concerns. He was upset, after he had gone from Moscow to Washington, that the United States was now once again willing to cooperate with the Soviets, to bring the Soviets once again into the middle of the peace negotiations at Geneva. I think that that disappointment which Sadat felt was a very important factor in his decision to announce that he was prepared to go to Jerusalem.

In looking back and trying to understand why Israel agreed to President Sadat and Egypt's demands for the peace treaty, I think we always have to remember that one of the basic objectives of Israel was to try to sign an agreement with Egypt which would remove Egypt, the largest and militarily the most powerful of all the Arab countries, from that arms balance threat facing Israel. Without Egypt in the



Wolf Blitzer, Washington correspondent of the Jerusalem Post.

arms balance problem, there are still grave problems facing Israel, but they are not as grave as if Egypt, too, were involved. It was always in Israel's interest to try to remove Egypt from the picture and to make peace with Egypt. That's why Israel was willing to pay such a dear price in accepting all of Egypt's demands. The so-called hard liner Menachem Begin at Camp David capitulated to every one of Sadat's demands. Sadat wanted every inch of Sinai back; he got it all.

I myself believe that Egypt will honor the peace treaty as long as Mubarak is in office. Not because they love Israel, but because they recognize, as Sadat recognized earlier, that it's in Egypt's own best national interest to be in a state of peace with Israel. They're doing themselves a favor because Egypt had been a major loser in the wars. Egypt was paying an enormous price for this futile effort to solve the Arab-Israeli conflict militarily. The recognized that Israel was a permanent fact of life. They might not like it, but it was there to stay. And the only way of improving the lifestyle of the 45 million Egyptians, most of whom still live in very impoverished conditions, would be to move most of its financial resources from the military to domestic sphere.

I think these two factors alone will insure that Egypt doesn't abrogate on the peace treaty, for the short run. Even though Egypt will come under a lot of pressure from the rest of the Arab world to break the peace treaty. Egypt recognizes that if it were to undertake such a unilateral abrogation of the peace treaty, there would be consequences. For one thing, Egypt knows that Israel will respond and it would not be all that difficult for Israel to go back and capture the Sinai.

Even a greater factor is the knowledge that if Egypt were to break the peace treaty with Israel, there would be severe consequences in Washington. I doubt that there would be many Congressmen that would be willing to vote for a foreign aid bill to Egypt, which this year alone was more than \$2 billion. It would mean not only breaking the relationship with Israel but ending the harmonious relationship with Washington but it would mean that Egypt had decided to go to Moscow. I don't believe that top officials today are interested in moving from Washington to Moscow. It is for those reasons that I believe the Israeli-Egyptian peace will

continue. There will be problems, especially as Egypt, Israel and the US now try once again to achieve the second part of Camp David trying to come up with a formula to resolve the Palestinians question.

I think we can expect to expect Secretary of State Haig and President Reagan to make a major push within the next few weeks to try to achieve enough of a framework agreement which will encourage the Palestinians living in the West Bank authority, which, while it may not provide them with their independent Palestinian state, it will improve their day-to-day lives and remove the military presence. This is clearly a half a loaf bread. If Palestinians who live there wait for the whole loaf, which is something the Palestinians have been doing now since 1948 and even earlier, they have refused to compromise, to be practical, to accept something when something was offered instead of holding out for everything—as a result, they've wound up with nothing. If they do demonstrate a new willingness to be practical, I think they will be rewarded richly. The Israelis have demonstrated that when People reach out to them with the carrot, Israel will respond generously. When Sadat threatened Israel all those years with war, Israel didn't offer him anything. When Sadat offered peace, Israel responded magnanimously, because Israel has been interested in one thing since 1948 and that is peace.

If Israel were to be tempted by offers of peace from Syria, Jordan, Palestinians; if they would come forward with talk of peace rather than talk of war, you would be amazed to see how flexible the Israeli's can be. The only hope for resolving this question once and for all will be 1) the US maintains a steady consistent policy whereby it tries to meet its dual objectives—trying to balance its support for Israel's security with its need to maintain friends in the Arab world. 2) A realization in the rest of the Arab world like the one that took place in Egypt, that Israel is a fact of life and is going to stay there, and that the only way to achieve any of their objectives is through talk of peace rather than continued threats of war, because the Israelis don't want war and want to move on to more productive endeavors.

To the  
Class of 1982:

*A wish for  
happiness and success  
in your future.*

The  
Stony Brook  
Foundation

# The War of Words

## America's official radio station receives Reagan aid

by Scott Higham

While Solidarity in Poland remains a banned ideology, democracy in Central America becomes increasingly unattainable and stability in the Middle East is virtually nonexistent, the United States Government is fervently reorganizing at an unprecedented rate one of its most persuasive psychological weapons—the Voice of America.

The VOA is the most powerful broadcasting arm of the United States Information Agency (USIA), reaching between 70 and 90% of the world's population, in 39 languages, but since its inception after the bombing of Pearl Harbor, the agency's effectiveness has been hampered by obsolete equipment, Soviet signal-jamming operations, unclear responsibility, and frequent resignations from its higher echelons. Whether the Voice of America is a propaganda agency or an information service, and whether its employees are responsible to the ethics of politics or the ethics of journalism, are questions which continue to be hotly debated within the organization.

Debates within the VOA usually result in resignations.

John Chancellor, Assistant Director of the agency and currently NBC Nightly News' commentator, stated that "The Voice of America presents the truth, subject to various interpretations from the State Department, the White House and elsewhere within the government," interpretations which some VOA employees feel are infringements upon their journalistic integrity.

On March 23, 1982 James Conkling, Director of the VOA, resigned after Philip Nicolaides, one of his deputies, leaked a memo to the press arguing that the VOA should become a "propaganda agency" rather than a "journalistic enterprise," according to *Newsday*. Although Conkling was unavailable for comment, Diane Conkling (no relation), Chief of Public Information for the VOA, explained that Mr. Conkling was "frustrated" with some of his colleagues. Conkling's successor John Hughes, winner of the 1967 Pulitzer Prize for international reporting, has dismissed Nicolaides' memo, according to Ms. Conkling, and is stressing that the VOA strive towards representing America through balanced news reporting, commentary, music, poetry, short stories and book reviews which depict the "American way of life."

"The role of the Voice of America is disseminating information, not propaganda," asserted Ms. Conkling. "We don't have any problem remaining autonomous with the State Department or any other agency because we have a charter which . . . tells us what we can do."

The Voice of America's charter, signed into law by President Ford in 1976, states in part that, "We must be the Voice of America, not merely the Voice of the Administration. We must provide a well balanced reflection of all significant and responsible segments of American society—even when they disagree with an administration policy." The charter at the same time mandates that, "As the official radio, we must clearly state U.S. policy and argue for it as persuasively as possible." Ms. Conkling explained that the VOA "doesn't argue for policy, we explain it."

Ronald I. Rubin, a Voice Deputy Director, wrote in the *Foreign Service Journal* in 1968 that, "The Voice of America has failed to determine conclusively whether its purpose is to serve as an information—or propaganda—disseminating organization, or both of these simultaneously."

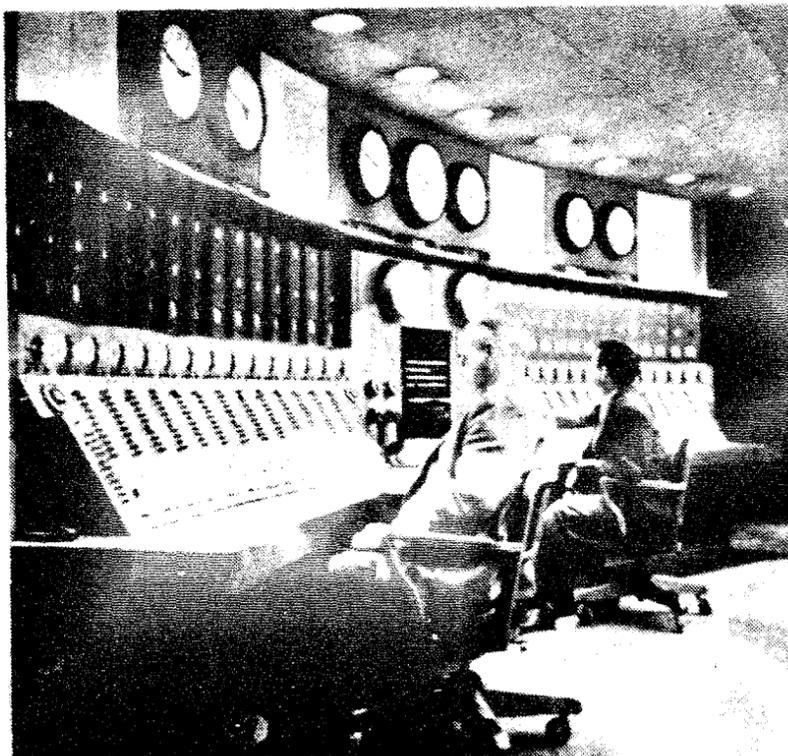
And though the VOA charter had been in effect for three years, R. Peter Straus, upon his resignation from the agency in 1979, told *The New York Times* that civil servants "at the Voice of America get neither the credit nor the direction they deserve." Straus added that the Carter Administration's "conflicting foreign policy makes it difficult for Americans and very hard for foreigners to understand where the country is going."

Though the VOA maintains that its function is to disseminate information, Sam Makhlof, a Stony Brook graduate student from Jordan, disagreed. "The Voice of America gives a lot of news but if you really analyze it it's propaganda," he stated. "There's something mixed with the news. If you're not too smart you'll buy it. If they [VOA] thought everyone was intelligent, they wouldn't broadcast any more."

Though the dispute over the VOA's dir-

State Edward Barrett estimated that "for every expenditure made by the VOA to increase power, the Russians had to spend at least five times as much in manpower [sic] and equipment to combat it." VOA spokesperson Conkling explained that "when the strike in Poland got bad, they started jamming us into the Soviet Union. Presumably, they didn't want their people to hear about such things as labor unions."

The Soviets jammed VOA broadcasts of seven languages into the USSR last winter, leaving only English and Georgian unhampered. The Soviet Union was jamming broadcasts 14 hours each day in Russian, four hours in Ukrainian, and one hour each in Armenian, Uzbek, Estonian, Latvian, and Lithuanian. Conkling explained that when Poland was "closed off they started jamming us into Poland. We have a correspondent in Warsaw now who says we can't be heard."



VOA central control consol, Washington, D.C.

ection is not likely to be settled in the near future, the agency has received its largest budget ever under the Reagan Administration, permitting the VOA to update its facilities and hire more personnel. Last year the VOA received \$109 million, and Congress recently appropriated \$80 million to augment facilities overseas and to add another language to its programming by July 4, 1982.

The station broadcasts news, opinion and American literature to every country around the world 947 hours per week in 39 different languages, including Armenian, Burmese, Urdu, Albanian, Estonian, and Georgian. Thirty one transmitters are located in the United States, with the largest in Greenville, North Carolina. Greenville's transmitter generates 500,000 watts and is situated on 6,192 acres. In addition, the VOA has 74 transmitters employed overseas, with the largest in Greece. Depending upon world events, the Voice of America's signal into certain countries is rendered inaudible by electronic jamming.

Though it is unknown how much the Soviet Union allocates to Radio Moscow (Russia's VOA counterpart), *Newsday* reported that nearly \$300 million is spent by the Soviets on jamming each year. In Truth is Our Weapon, former Secretary of

Jamming is accomplished by creating electronic noise using waves for a relatively small area with transmitters which require strength superior to the station being jammed. According to Conkling, the VOA has formally protested the practice to the United Nations, claiming that the Soviet action violates the Helsinki accords of 1975. Although in principle the agreement purports that radio communication between countries should remain free, the accords make no specific reference to jamming. As an alternative, Conkling said that the VOA "repeats a lot of the news and because of atmospheric conditions, we still get in." In addition, the VOA can operate on different frequencies, increasing the chances of being heard. Conkling said that until the Poland situation, the VOA had operated without interference since 1973, when programming was jammed by the Peoples' Republic of China. She added that the United States has never engaged in the process.

Aside from the personnel and technical problems the Voice of America has experienced, the agency has remained effective in providing the world with insight into the "American way of life," according to several listeners. Makhlof stated, "If I listen to the news, I like to know first of all what is happening in my area. When I

listen to the Voice of America, the first news will be President Reagan met so and so, the worth of the dollar is this much. They do this for half an hour, trying to influence you about the American way of living. The Russians do the same thing."

Although George Salame, a Stony Brook economics student from Lebanon, said that "The Voice of America is taken into consideration in my country because what the Americans say is related to our problem in the Middle East," he feels that Radio Moscow does not enjoy the same effectiveness. "I am not concerned in any way about the Russian media because I don't believe in it," he stated. "Why I am criticizing the media of the U.S. is because I believe in the freedom that they give their people. This is what I want for my people."

"The Voice of America, they had the six o'clock news and news at regular times," said Makhlof. "We'd get Arabic news, we get Arabic poetry and English music. Everybody in the world loves the Beatles so they always put on the Beatles."

When Juan Crespo, a Stony Brook chemistry major, lived in Peru, he was too young to care about world events, but the VOA still had an impact. "During the seventies it was mostly the music that we listened to," he explained. "Old time rock 'n roll—Jimi Hendrix, America, Santana. I didn't pay any attention to the news. I just listened to the music."

When news is broadcast by the Voice of America, its bias is sometimes recognized. "We know that the United States has special interests in the Middle East, especially with all those rich oil countries," said Salame. "This is how the propaganda works—they cannot be completely with the Arabs and they cannot be completely against them. They play the middle line. Their profit stance is to stay close friends with all those rich countries to keep the business flowing."

But many other listeners of the VOA believe the programming to be coming from an independent American corporation, not from the United States government.

John Chancellor explained, "We believe our audience judged us as a radio while some of my colleagues assumed that the audience considered a commentary by the Voice as an authoritative statement from the State Department." Commentaries and editorials broadcast over the VOA are indeed a product of the State Department. "The only time we get guidance from the State Department is when we run editorials. We go to them to be sure we are articulating them correctly," said Conkling. But Makhlof explained, "Everybody in my country believes in the American way in the sense of democracy, so when you say an American radio you believe it's an American corporation, it's not controlled by the government."

Despite protests within the Voice of America over autonomy from government agencies and aside from technical and staffing difficulties, America's information/propaganda service is effecting its intent. "People like the word 'America,'" said Makhlof. "It's a new country, it's the meaning of independence, it's the meaning of freedom, a democracy. When you hear something coming from Russia, it's coming from the junta. With America it's different. America is coming out with the best movies. Americans were coming out with the best cars at that time. Americans are going to the moon. They are doing the best things," he said.

# Equestrian Club Rides to Victory

by Gregory J. Scandaglia

The Stony Brook Equestrian Club has, for the third consecutive season, vanquished 26 schools in the New York metropolitan area to become Region 1 champions of the Intercollegiate Horse Show Association (IHSA).

The IHSA is comprised of eight regions covering 20 states and about 125 schools. Stony Brook squeaked by Pace University as the top college in Region 1 by winning 5 of its 9 shows during the season.

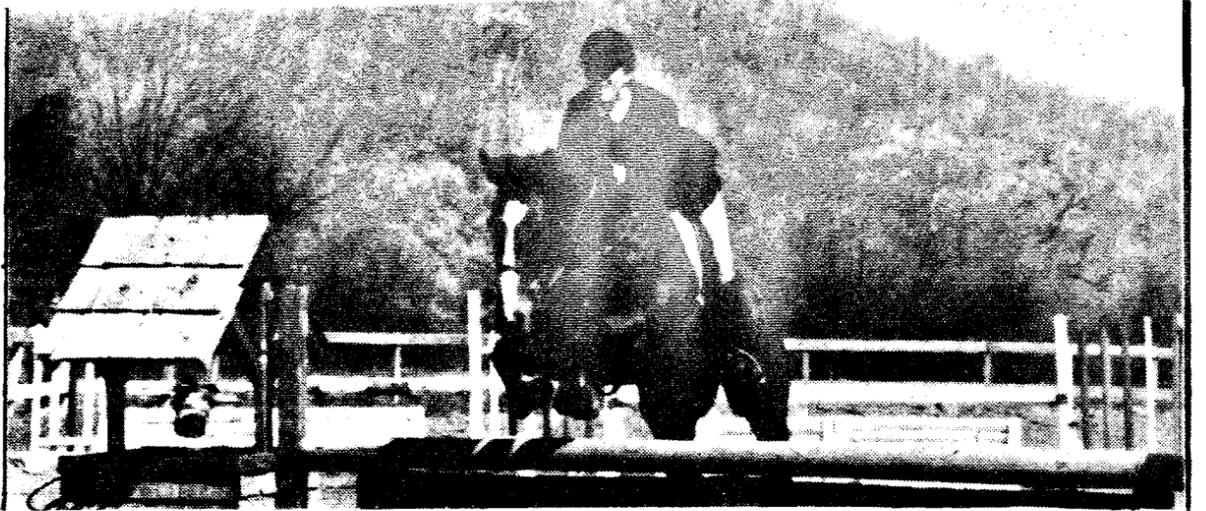
George Lukemire, a coach for the Equestrian Club, stated, "We finished very strong, especially in the last two shows of the season. That was all we needed to push ahead of Pace." This victory enabled the Stony Brook club to remain in possession of the coveted Founders Cup. For the third straight year, the club was honored at the annual Regional Horse Show where the Founders Cup is presented.

The Regional Horse Show, which took place on April 18 in West Orange, New Jersey, was a time of individual as well as team glory for the Stony Brook club. The individual competition occurs after the presentation of the cup, and marks the beginning of post-season activity. In order to compete in the Regional Horse Show a rider must have collected at least 28 points over the course of the regular season.

Points are awarded during the season to the top six performers in each of the 10 divisions or events. Ribbons are awarded to the six winners of each event, and the color of the ribbon designates both the place and number of points: 1st place—blue ribbon worth 7 points; 2nd place—red ribbon worth 5 points; 3rd place—yellow ribbon worth 4 points; 4th place—white ribbon worth 3 points; 5th place—pink ribbon worth 2 points and finally 6th place—green ribbon worth 1 point. At each show during the season 300-450 people compete in their division for these ribbons.

Club captain Joe Fellingham stated, "It's really quite an achievement to qualify for the Regionals."

The Regional Horse Show is very important to the riders not only because it establishes individual regional champions in specific events but also has a profound influence on which riders will go on to compete in the



Member of the equestrian team shows his form.

World Series of Equestrianism, the National Championships. To become eligible for the Nationals, the rider must place either 1st or 2nd in his or her division at the Regional show. There are a few divisions, however, where the top three competitors or the rider with the most total points over the year are eligible for the Nationals.

Over 20 riders from the Stony Brook Equestrian Club qualified and competed in the Regional Show, which indicates the incredible depth and success of this year's team. Of these 20, seven survived the fierce competition and are now eligible to compete in the National Championships, to be held May 2 in South Hadley, Massachusetts.

The Stony Brook riders eligible for National competition in Division 1, Walk Trot for riders with one year or less experience, are Tom Pizzolo, who placed 1st in the regionals, and Lisa Barini, who placed second. In Division 4, Intermediate Equitation, Matt Gibbons is eligible after finishing 2nd in this event at the Regional show. Gibbons also qualified for the Nationals in Division 7, Intermediate Equitation over fences. Fellingham quali-

fied for the Nationals by placing 2nd in Division 5, Open Equitation, and will also compete in Division 8, Open Equitation over fences. In Division 9, Alumni Equitation, Emilio Sosa placed 3rd at the Regional show, qualifying him for the Nationals. Finally, in Division 10, Alumni Equitation over fences, both Connie Lacy and Howard Rudzyner achieved national eligibility.

It is certain that Stony Brook will represent Region 1 at the National competition; however, it remains to be seen which of the above champions will be selected to compete for the Cartier Cup, the highest IHSA trophy. Lukemire said, "Eliminations are going on now as the qualifiers practice each day." The final decision will be made by Lukemire and co-coach Joan Johnson.

While the campus community struggles to improve Stony Brook's athletic reputation, the Equestrian Club moves closer to becoming national champions. With their triumph at the Regionals behind them and the Founders Cup secured for the third consecutive year, the members of the club prepare themselves for the most coveted prize of the Intercollegiate Horse Show Association, the Cartier Cup.

*We climb to the threshold of ourselves,  
in this, our earthly apprenticeship.*

***Best wishes to the class of '82  
for your every success on life's  
most fruitful journey.***

**From  
The Staff of Lackmann Food Service**

# Yes Deposit, Yes Return

## Opponents present final legal challenge

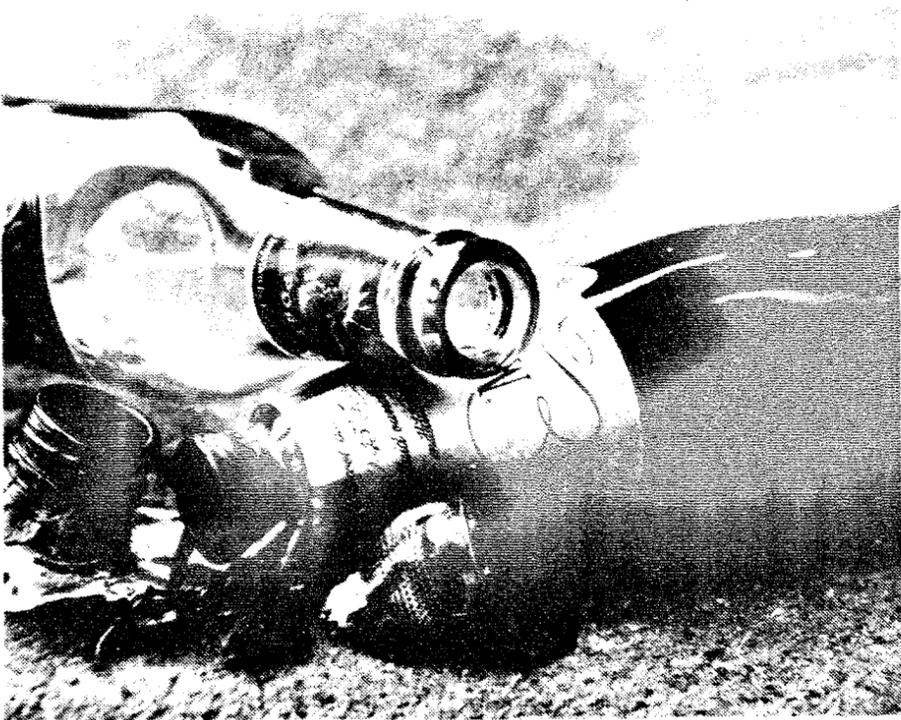
by Theodore K. Wint

Everybody is waiting for a decision on the legality of a Suffolk County Beverage Container Deposit Law. The deposit law is currently before the State Supreme Court in Hauppauge. John W. Burke, State Supreme Court Justice presiding over the case, said Monday that attorneys for both sides Beverage Industry (Clare Rose, Coca-Cola, Pepsi) and Suffolk County Legislature, have until May 14 to file briefs and until May 21 to file rebuttal briefs. Burke's decision will probably come sometime after May 21.

The Bottle Bill Law calls for a five-cent deposit on every bottle and can of beer and soda. Bottles made with heavier glass like Hammer's sodas are already returnable and require a deposit. In order for customers to get back deposit money (30 cents per six-pack and \$1.20 per case) one has to return the bottle or can, properly identified with "Suffolk," "Suff." or "Su" brought clean and unbroken to a store which sells that particular brand of beverage being returned. Stores are not required to give back a deposit on a bottle/can which they do not sell. Notices posted in all the stores specify that the "Deposit Law does not require returned bottles and cans to be refilled nor recycled and does not prohibit the transporting of no deposit, non-returnable bottles and cans into Suffolk County." This is what makes John Scollo, owner of Stony Brook Beverage upset because he feels he will end up losing customers that come from Nassau County during vacation of who work in Stony Brook. Scollo said prices will go up \$2 - \$3 a case because of the double handling that the wholesaler will charge. For example, Clare Rose Inc the main wholesaler for Suffolk County has already set up an independent company called Environmental Resource Recycling Inc. (E.R.R.I.) to service each one of their stores by collecting deposit bottles/cans.

Clare Rose is also expected to put its own stamp on all their products, which means some stores will have Rose's stamp or go to a cheaper wholesaler in Nassau County, and make up their own stamp which is provided in the law. This is another reason why Scollo and other distributors are upset because stores in Nassau County will get more customers because of the lower prices they will charge, if the Bottle Bill is passed through for Suffolk County only instead of New York State-Wide. Scollo believes he speaks for all Suffolk County distributors and vendors when he says the Bottle Bill is unconstitutional. Nassau County has refused to pass a similar deposit law because of fear of losing customers to Queens for lower beverage prices said Francis Prurcell, Nassau County Executive and Thomas Gulotta, Hempstead town supervisor. The recently repealed detergent ban was similar to the bottle bill law says Scollo. The sale of a beverage in an unsealed container, such as an open bottle of beer in a tavern or restaurant is exempt from the Bottle Bill. As long as the bar/restaurant keeps the beer bottles on the premises, the owner has no concern over refunding the deposit because there will not be requirement said Joel Gilbert, owner of a Delicatessen in the Smithhaven Mall area. He said the Bottle Bill will not affect his business, but will be an inconvenience for him because he has no basement therefore no storage area.

Gilbert said he would have to designate a certain area for storage for the 2-3 cases of returnable Dr. Brown's soda that go out of the store every week.



press photo by Eric A. Westman

Gilbert said he would have to probably hire a worker just to clean and store all bottles. "It is detrimental to us", said John O'Neil, owner of the Setauket Roadhouse. Bars on the border will suffer the most said O'Neil. Meaning that the bars located in Suffolk County, but only 15 minutes away from Nassau County will lose most of their customers to the lower beverage prices in Nassau County. This however will not be a problem for O'Neil because the Roadhouse is situated too far into Suffolk County, but, storage will be a problem because there is no space under the bar said O'Neil. Another bar owner in the Stony Brook community pointed out that with the excess bottles and cans there will be health hazards everywhere, and the exterminator might have to come once every 2 weeks or less instead of the usual once a month. O'Neil said he can picture 10-15% drop in bar/restaurant business will not be felt until the fall/winter season because business is always good around this time of the year. O'Neil also said he will continue to offer bottle beer instead of just reverting to tap beer like one bar owner in Lake Grove, according to the wife's owner who did not want to be identified. Supermarkets will be hurt the most Gilbert. Waldbaums manager in Stony Brook refused to comment on their position on the Bottle Bill, but from what a customer at the information desk saw you could safely assume they were against it. Waldbaums is running a "Total Litter Control" program campaign with a poster saying "Should you oppose the Bottle Bill or Take One." Let your voice be heard. Please fill out this ballot for Total Litter Control.

Bill Hartnagel, assistant-manager of Pathmark said, "we are really waiting to see what happens." The "Total Litter Control" according to Waldbaums flyer-ballot means a "Litter Tax" is imposed on manufacturers, retailers, wholesalers and food service companies that sell beverages in cans and bottles. Litter funds are used to promote anti-litter through public events, youth litter patrol, citizen

education and greater environmental awareness. Programs are conducted by the State Department of Ecology and include grants to local governments,

and six states have the Bottle Bill - Connecticut, Iowa, Maine, Michigan, Oregon, and Vermont.

Consumer Affairs will be the governing body for the Bottle Bill should it go into effect for the county and will give out \$500 fines to vendors who do not accept refund/deposit bottles and/or cans.

Nyping has evidence that the bottle bill will decrease litter, reduce the solid waste stream, reduce energy use from 39 trillion BUT's to 20 trillion for can/bottle - manufacturing, conserve natural resources, enable this resource facilities to operate more efficiently, lower consumer prices as shown in comparing Connecticut's prices with Suffolk County's beverage prices, and finally create more jobs as shown in Michigan where employment increased by 4,648 jobs. Another fact as far as Maine is concerned is that there have been no instances of unsanitary conditions attributable to returned bottles after 5,029 inspections by the Department of Agriculture according to the "Report by the Comptroller General of the United States."

So the battle continues between supporters like NYPIRG, Environmental Planning lobby, League of Women voters against the non-supporters Business Council of N.Y. State, the U.S. Brewers Association, Joyce Beverages, and Clare Rose, and everybody is waiting.

voluntary clean-up drives, media promotions and elementary education studies. Washington, Colorado, Virginia, and Hawaii currently have the "Litter Law,"

**End of the Bridge**  
Restaurant  
on the second floor of the Union  
announces

**BREAKFAST SPECIALS!**

This Saturday  
11AM-3PM

99¢ French Toast  
and coffee



This Sunday

**\$1.95** Eggs, Toast,  
Potatoes, Bacon  
or Sausage, coffee

PLUS SECONDS

"All the fun  
that's fit to print."

# The Stony Brook Union News

LATE  
CAMPUS  
EDITION

Vol. I, No. 7

Stony Brook

Thursday, April 29

Free

**The END of the BRIDGE**  
Located on the 2nd Floor of the Student Union Building

## Happy Hour

**2 for 1  
Drink Specials  
(4-7 pm)**

**SCOOP**

## HEALTH SHOP

Union Underground Mon. - Fri. 11 AM - 5 PM

**CLOSING  
MAY 10th**

**STOCK UP NOW FOR  
THE HOT SUMMER MONTHS**

**PRINNY NIGHT HOUSE**

M-W 9:30 AM - MID  
TH-F 9:30 AM - 1 AM  
SAT 11 AM - 1 AM  
SUN 11 AM - MID

Union Underground

## FREE SMALL BEVERAGE

(Juices, Soda, Milk  
Coffee, Tea)  
WITH ANY SALAD ON A BAGEL  
w/COUPON

EXPIRES 5/5/82

**BARNES & NOBLE**

Of course  
Of course

## 10% Discount on All Clothing

w/coupon

exp. 4/30/82

# Good Luck to All

## Commencement Preview

Stony Brook's twenty-second commencement exercises will take place on Sunday, May 23, 1982. The controversial "central ceremony" will take place on that morning, on the Athletic Field, weather permitting. Departmental ceremonies and receptions will begin at 1 pm. There will be a special address made this year by a graduating senior. Graduating seniors will enter the athletic field as part of a grand processional which will be assembled by department, on the academic mall. Seniors are asked to appear at the designated areas on the mall by 9:30 am. Information booths will be set up on the mall for your convenience.

Students who are enrolled in bachelor degree programs may purchase retainable caps and gowns in room 236 of the Stony Brook Union on Tuesday and Wednesday, May 18 & 19, between the hours of 10 am - 8 pm, or on Sunday the 23rd, between the hours of 8-10 am. Some graduates will pick up their caps and gowns directly through their department. Consult the literature sent to you by the office of Commencement, or your department for details.

Master and doctoral candidates should have ordered their gowns by this time. Your gowns can be picked up at the same times and location as bachelor degree candidates.

The University will provide two sets of tickets for guests. One set will be used for seating at the main ceremony; the second set will be used only in the case of rain.

Good luck and good wishes to the Class of '82, and a good summer to returning students — from the Union Council!

## Calendar of Events

### Thursday, April 29

Res. Life mtg., rm. 226, 9 am; SB Council mtg., rm. 229, 2:30 pm; Peter Winkler's Popular Composition Class Presents - Annual Home Grown Music Fireside Lounge, 3 pm; Overeaters Anonymous mtg., rm. 223; Filmmaking Club mtg., rm. 237, 6 pm; Pre-Dental Society mtg., rm. 231, 7 pm; Korean Christian Fellowship mtg., rm. 223, 7 pm; SB Safety Services mtg., Red Cross course, rm. 213, 7 pm; Campus Crusade for Christ mtg., rm. 216, 7 pm; Pre-Health Professions mtg., rm. 226, 8 pm; LASO mtg., rm. 236, 8 pm; GSU mtg., rm. 216, 8 pm; ASA Graduation Party w/DJ, Blrm., 10 pm.

### Friday, April 30

Res. Life CIP Program, rm. 226, 9 am; China Night: traditional music and skits, lounge, 9 am; Old Mill Inn Restaurant Interviews, rm. 214, 11 am; ICS mtg., rm. 216, 12 pm; Black Women's Weekend-Drama Night, Aud., 2 pm; GSU Gay Fest, rm. 231 & 236, 6 pm; SAINTS: Awards Dinner and Party, Blrm., 6 pm; Friends of Freedom Club, Lecture, rm. 237, 7 pm; Chinese Christian Fellowship mtg., rm. 216, 8 pm.

### Saturday, May 1

Suffolk Chapter CSEA Conference, all mtg. rms. & Blrm., 9 am; Tuath na hEireann: "Northern Ireland Symposium," Aud., 12 pm; GSU Gay Fest, rm. 231 & 236, 6:30 pm; China Weekend mtg., rm. 214, 10 pm.

### Sunday, May 2

China Night: traditional music and skits, lounge, 2 pm, Aud., 7 pm, Blrm., 9 am.

### Monday, May 3

Lecture: "God in the 20th Century," rm. 236, 12 pm; Sailing Club mtg., rm. 216, 5:30 pm; "Heavy Metal" SAB Film, Aud., 7, 9 & 11 pm; Automechanics Course, rm. 213, 7 pm; SB Safety Services: Red Cross Instructor's, rm. 231, 7 pm; Meditation Class mtg., rm. 226, 7:30 pm; Polity Student Senate mtg., 237, 8 pm; Marxism for Beginners Class, rm. 216, 8 pm; "For Colored Girls Who Have considered Suicide When The Rainbow is Enuf," Blrm., 8 pm.

### Tuesday, May 4

Inter Varsity Christian Fellowship mtg., rm. 226, 12:30 pm; Kundalini Yoga Class, rm. 226, 5 pm; Friends of Freedom Club mtg., rm. 216, 6 pm; Tues. Flicks - "Eraserhead," Aud., 6:30, 9, & 11:30 pm; NYPIRG mtg., rm. 236, 7 pm; SB Safety Services Inst. Courses, rm. 231, 7 pm; Overeaters Anonymous mtg., rm. 213, 8 pm; SB Outing Club mtg., rm. 223, 8 pm; Afrikan-Amer. Students presents "For Colored Girls Who Have Considered Suicide when the Rainbow is Enuf," Blrm., 8 pm; Photography Club mtg., rm. 214, 8:30 pm; Chinese Christian Fellowship mtg., rm. 226, 9:30 pm.

### Wednesday, May 5

Res. Life mtg., rm. 231, 9:30 am; Moot Court Trial, rm. 231, 3 pm; Newman Club Dinner/Lecture, rm. 213, 5:30 pm; Filmmaking Club mtg., rm. 237, 6 pm; Athletic Awards Banquet, Blrm., 6 pm. Speaker, Pres. Marburger; SOYK mtg., rm. 237, 7 pm; Circle K Club mtg., rm. 226, 7 pm; Israeli Dancing, rm. 236, 7:30 pm; NYPIRG mtg., rm. 216, 7:30 pm; SB Riding Club mtg., rm. 214, 8 pm; African Student Organization presents Seraelo Maredi & Co. in a South African play, Aud., 8 pm; Irish Club mtg., rm. 223, 8:30 pm.

## 1982 Senior Leadership and Service Award Recipients named

The Office of Student Activities has released the names of the recipients of the 1982 Senior Leadership and Service Awards. The purpose of this award is to recognize graduating seniors who have exhibited outstanding leadership and service to the University. The awards will be distributed to the students either at departmental ceremonies, or through the mail.

The staff of the Stony Brook Union congratulates this year's recipients of the Senior Leadership and Service Awards for their achievements and for the commitment that they have shown to the University and to the campus community.

- |                    |                   |                  |
|--------------------|-------------------|------------------|
| Sharon Alexis      | Corey Kupfer      | Martha Ripp      |
| Lisa Barini-Garcia | Jackie Lachow     | Edward Roeman    |
| Teresa Becker      | Harold Lake       | Elizabeth Ryan   |
| David Berenbaum    | Ellen Lander      | Alvaro Salisero  |
| Eric Bread         | Kurt Levitan      | Kenneth Schacter |
| Harriet Brown      | Adrian Llewellyn  | Gail Sheridan    |
| Robin Budd         | Matteo Luccio     | Neil Spiegel     |
| Randi Carter       | Patric McCuade    | Wendy Stephenson |
| So Chang           | Eduardo Mejias    | Carson Tang      |
| Carl Cobey         | Richard Milella   | Valerie Tribble  |
| Eric Corley        | Amy Mollins       | Dara Tyson       |
| Stuart Davis       | Mary Mousky       | Kathleen Ventura |
| Doug Edelson       | Babak Movahedi    | John Vermeir     |
| Chris Fairbairn    | Loraine Neuberger | Sue Walker       |
| Joni Grief         | Diane Neus        | Catherine Wang   |
| Kim Hardiman       | Lancea Osh        | Debra Weeks      |
| Scott Higham       | Scott Palmeri     | Dori Weintraub   |
| Christopher Kent   | Peter Pan         | Kevin Williams   |
| Kathryn Klvana     | Clifton Perez     | Brian Young      |
|                    | Kevin Riley       |                  |

Graduates:  
Goodbye,  
Good luck,  
Godspeed!

## MAIN DESK

Free sprinkles  
on Frozen Yogurt  
with coupon

exp. 5/6/82

Free Climatress  
with Cut & Blow-dry

## Cal-Cutters

Uni-sex Hair Designers

Specializing in

- ★ perms (free t-shirt)
- ★ colors
- ★ frostings

Lower Level  
SUNY Union  
751-0666  
Mon. - Fri. 10-6  
Sat. 12-4

exp. 5/6/82

**Bowling**

## 2 games for \$1

Noon - 6 pm

exp. 5/6/82

**UNION STATION DELI**

Miller Lite  
\$3.30/six pack  
reg. \$3.75  
w/coupon

Kronenborg  
\$5.00/6 pack  
reg. \$5.50  
with coupon

exp. 5/6/82

**Burger Platter Special**

1/4 pounder  
french fries  
lettuce, tomato  
small beverage

## \$2 plus tax

with coupon

exp. 5/6/82

**SEYMOUR'S  
Italian Express**

## 2 slices cheese pie \$1 plus tax

with coupon

exp. 5/6/82

**DALE'S**

Open All Summer

Win a  
7" cake!  
No purchase necessary

Name \_\_\_\_\_

Phone \_\_\_\_\_

Drawing Mon., May 3  
Turn in Coupon at Dale's

# The Stony Brook Blues

BY JEFF ZOLDAN

Stony Brook takes on different meanings for its different peoples. Some view it as home, others as a place to while away four years of life and still others as one big party. The easiest way to see these differences is to recognize how people relate to the campus on a physical basis. The best examples are the buildings.

To science and engineering majors the library is a haven, home away from home. The library is to the science/engineering student what the computer center is to the computer science major. It's the place to be before that big quiz, the place to go to get away from those rowdy suite-mates who sit around drinking beer and smoking pot all day. After all, how many places are there where one can be among hundreds of other studious, solemn, quiet students who reach orgasm after getting the highest mark on an organic chemistry test and who can revel in the comfort and luxury of naugahyde sofas?

To some the library is that building that stands between you and the quickest way to the Union. It's the building you walk through on the way to the Union in the dead cold of winter to catch a little warmth. It's a place to go to get out of the rain when it starts to storm and you're in the Academic Mall.

But the biggest problem is what do you do when you leave the Union and you have to get to the other end of the campus? Do you go around the right side or the left side of the library? While going around the right side is usually the quickest way to your destination, you almost never meet any of your friends. Going along the right side of the library is strictly for getting somewhere in a hurry.

Going around the left side of the library is ideal for getting to the Administration building or Humanities. But the only time one ever needs to go to the Administration building is to pre-register and pay your bill and that only happens several times in the course of a year. And those



who have classes in Humanities usually don't go to class so to them it's not a problem. But while it's common-place to meet friends in the Fine Arts Plaza to kill another ten minutes before going to that 1:30 class, there's still that drudge of climbing those stairs. Not an easy task after eating two quaaludes. The best solution obviously is to move the library to Stage XVI, that way it wouldn't be in anybody's way.

There are other thoughts to ponder. There are two separate pathways in the wooded area between Roth Quad and the ECC Building. Which one do you take? The question is of vital importance since many loving couples have been known to have broken up when one took the high road and the other the low road. And who even knows what the ECC Building is? How many people have ever been inside the ECC?

Then there's the question of whose decision it was to install concrete benches on the Academic Mall, benches that don't warm up until the end of August and cool again in mid-September? Did someone in the administration take a pickup truck and pay a midnight visit to Woodlawn Cemetery in order to supply the campus with seating space?

How about those bathroom doors designed for the handicapped which non-handicapped people can't push open? And does anyone really use those handrails on the side of the urinals?

These and other pressing matters, like which way is quicker driving to Sanger College: going straight through after turning onto Tabler Quad or winding around on the back road behind Toscanini? Why does Kelly Quad look like a jungle? Why do Public Safety officers look unintelligent? Why are trees planted so close to buildings so that when they grow they'll have to be moved? Which is the quickest way to walk around Roth Pond? and where do ducks go in the winter? should be explored by a more aware student body. After all, this is our home and we shouldn't shit where we eat.

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# Breaking Down The Iron Curtain

BY RICH GIAMBRONE

Although an iron curtain may still separate the west from the east it is no longer so impenetrable that inquisitive minds cannot share their questions and answers in hope of gaining new insights into eastern and western culture.

With these expectations, a handful of Slavic scholars joined together for a day long recitation of papers and exchange of ideas on literature and society in Eastern Europe. The conference, sponsored by the Department of Germanic and Slavic Languages and Literatures, and the Center for Contemporary Arts and Letters took place last Friday in the meeting rooms of the Stony Brook Union.

In his opening remarks, Provost Homer Neal welcomed the scholars and commended them for their learning and their participation in the conference. Neal stressed that fruitful scholarship was not limited by geography or politics, and that meetings such as this one "helped to unfold a global and humanistic viewpoint so vital in the modern world."

Professor Barbara Elling, Chairman of the department, underlined the Provost's point. "Scholarship is a bridge-builder among nations which provides a network for the transmission of language, literature, and culture." Professor Elling continued by expressing hope that this conference would stimulate further Slavic Studies.

Slavic Studies, according to Professor of Slavic Languages and Linguistics Christina Bethin, applies not to the study of a specific race or nationality, but rather to all those peoples who speak a Slavic tongue. The eight countries of Eastern Europe: Poland, Czechoslovakia, the German Democratic Republic (G.D.R., East Germany), Hungary, Rumania, Bulgaria, Yugoslavia, and Albania divide into two major linguistic groups: Slavic languages, and the non-Slavic tongues: Hungarian, Albanian, and Rumanian. Linguists separate the Slavic languages into three groups: West Slavic: Polish, Czech and Slovak (Czechoslovakia); East Slavic: Russian, Ukrainian and Belorussian (Russian); and South Slavic: Serbian, Croatian, Slovenian, and Macedonian (Yugoslavia), and Bulgarian (Bulgaria). The non-Slavic tongues are German (G.D.R.), Rumanian (Rumania), and two very distinct non-Indo-European languages: Hungarian, belonging to the family Finno-Ugric, and Albanian, to the Thracio-Illyric family.

Adding to the linguistic diversity of Eastern Europe is the survival throughout the centuries of minor languages alongside the major Slavic tongues. Yiddish is an excellent example. Professor Maurice Friedberg of the University of Illinois at Urbana-Champaign delivered a paper on the relation of Yiddish literature to its Slavic neighbors. Defining Yiddish as a minor language, one which translates more languages into its own tongue than vice versa, Professor Friedberg outlined the history of Yiddish in Europe and the problems it has encountered. At one point in its history, Friedberg recounted, Yiddish was threatened with extinction. First, secular Yiddish literature was ignored by Orthodox Jews who only read sacred literature in Hebrew. Second, when the Zionist movement gained momentum, many Jews abandoned the use of Yiddish in favor of Hebrew. Third, Jews throughout Eastern Europe who desired to be assimilated into their surrounding culture adopted the native tongue and thus

spoke Polish, or German instead. But according to Friedberg, the danger has subsided. Yiddish studies are flourishing now, and it is his desire to preserve the knowledge of the elder generation for those to come in order "to gather its living history before this history is defeated by biology."

Situated amid this patchwork of linguistic contrasts is the Eastern European writer whose role is not so much acted out by him as it is directed to him. "One must never forget the pressure of censorship on the writer," reminds Professor of Germanic and Slavic Edward Czerwinski. "Anything that is published must first survive the scrutiny of a board of government editors. If the work does not pass it cannot be published with official approval.

The government-approved literature of Eastern Europe and the Soviet Union, Socialist Realism, is a synonym for the lifeless inspiration of the communist bureaucracy. The tenets of Socialist Realism require the writer to construct a novel according to a prescribed government formula. Professor Bethin agreed that it was not unlike the writing of a Harlequin Romance, wherein the job of the author is merely to dramatize the framework of a preconceived story. The writer who adheres to Social Realism sacrifices his individuality to promote the good of the state.

A good example of censorship and the writer in Eastern Europe is the case of Franz Kafka (1883-1924). Kafka was a Jew born in Prague which at that time belonged to Austria. Because Kafka wrote in German he is considered to be a German and not an Eastern European writer. But as Professor of Germanic and Slavic, Irene Cannon-Gary, suggests, it is Kafka's legacy which is involved in the censorship.

occasions.

Two more lecturers completed the morning session of the conference which focused on the identity of the writer in Eastern Europe. Professor Nancy Condee, from Wheaton College, spoke on the evolving literary cannon in the G.D.R. She explained how the studies emphasized improving the relations between G.D.R. and the other Eastern European countries.

Professor Condee was followed by Professor Ivan Sanders of Suffolk Community College, who presented a lively account of the present state of the Hungarian novel.

Coinciding with the conference was the publication of a new journal, *Slavic and East European Arts*, sponsored by the Slavic Cultural Center, Inc., and the Department of Germanic and Slavic Languages at Stony Brook. The Slavic Cultural Center is a tax-exempt institution which for the past twelve years has presented Slavic and East European Theater and drama to English-speaking audiences. According to its editor, Professor Czerwinski, the journal is the fifth one to be published in the United States devoted to Slavic Culture. But several things distinguish this journal from the others. First, said Czerwinski, in comparison to the other journals, *Slavic Review*, *Slavonic and East European Review*, *Russian Review* and *Polish Review*, this review will devote itself entirely to arts, which Czerwinski defines in the introduction, "Art encompasses all that man creates — literature, painting, sculpture, music, philosophy, and ideas." In addition, *Slavic and East European Arts* is a feature journal which shall treat a different topic in each publication. The first issue is *Twenty Yugoslav Poets: The Meditative Generation*, translated by Mario Susko and Professor Czerwinski. The next issue, due in Fall 1982, will



The acceptance of Kafka's work varies throughout Eastern Europe demonstrating at least to some degree the variation of strictness or lenience in censorship. Translations of Kafka's work are readily available in Polish but to a lesser degree in other countries. To this day, however, Kafka has not been recognized by the Soviet government and published there. Professor Emeritus of Germanic and Slavic, Roman Karst explained that Soviet critics perceived Kafka as obsessed with "alienation and non-progressive socialism, and anti-realism." One Soviet critic who had translated Kafka urged the reader not to waste his time since Kafka was void of any literary merit. The critic continued, and in Karst's words, "delivered the equivalent of a literary sentence of death."

Despite strict censorship, Eastern European writers have survived and will continue to do so. To preserve their artistic integrity, they have adopted various strategies, such as "literature-for-the-drawer." When a writer completes a manuscript which he knows will never pass the censorship table, he places it in a drawer until time proves more receptive. In such a case, the writer acknowledges that what he writes may never be read by anyone but himself.

Another method is "sam izdat," which in Russian, literally means, self-publishing. In this instance a manuscript circulates in copies printed by an underground press or even in longhand. Perhaps the most sophisticated form of censorship evasion is for the writer to disguise the content of what he is actually saying so that it escapes the pen of the censor. This happens only on rare

feature *Slavic and East European Drama*. Czerwinski hopes to publish at least twice a year, and even more if there is a demand.

During the afternoon session of the conference Mrs. Beruria Stroke, Production Manager of the journal and teacher of Serbo-Croatian at Stony Brook, read several poems, in their original language, and Professor Czerwinski read the translations. Afterwards he presented the first copies of the journal to two members of the Yugoslav Press and Cultural Center, Mladen Mijovic and its director, Dragon Markovic.

Following this presentation, the conference discussed Culture and Aesthetics in Eastern Europe. Professor Thomas Winner of Brown University delivered a talk on the genesis of Semiotics, the interpretation of linguistic signs, in East Europe. Succeeding Professor Winner was his colleague at Brown University, Professor Duncan Smith, who spoke on recent developments in East European film.

When Fritz Cocron, director of the Austrian Institute in New York City closed the conference, the voice and figure of the previous speaker whom Professor Czerwinski affectionately called, "the mother of us all," seemed to embody the spirit of the conference. Professor Vera Dunham was a short but large woman with heavy jowls and graying hair. She wore a black, unadorned dress. Her voice, a bit husky for the reciting of love poetry, was abrasive yet somehow very effective. She was the matron, a figure of the simple and yet complex people of Eastern Europe about whom there was still so much more to know.

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to the 1982  
graduates**

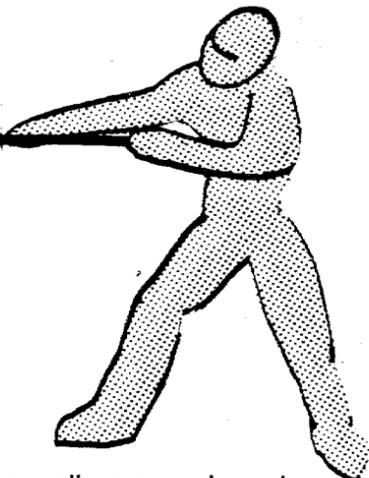
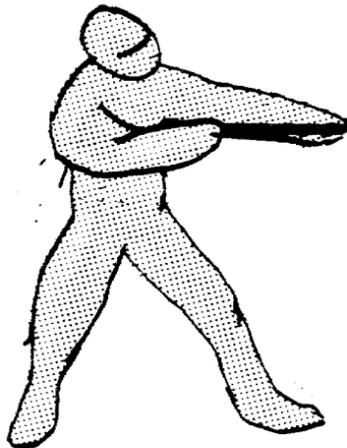
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**May 2**, SUNDAY, Union

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5-7:00 p.m. Workshop — lounge  
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10:30 - ? Party — ballroom

5:00 pm stamp hand for entry to the show-lounge

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# The Music Never Stops

by Jeff Zoldan

While Great Britain was getting ready to beat the shit out of Argentina over the Falkland Islands, life and music still went on around the world. Nassau Coliseum was the venue on Easter Sunday night and the following Monday night for the Grateful Dead's New York City leg of their current spring tour and to have seen both shows was to have learned an important lesson that most bands sorely need brushing up on—musical spontaneity. This writer is constantly harping about band X's lack of spontaneity and band Y's pre-fab set to the degree where some feel the point is moot. But the fact remains: virtually every band today performs the same show night after night, not for lack of material but because they don't care enough. The only difference between an AC/DC, Rolling Stones or Foreigner show in Houston, Buffalo or New Orleans is the date printed on the ticket. The results are trite, banal renditions of the same songs that, as this writer once pointed out, become very tedious to the performer and audience alike. There's nothing wrong with being polished or well-produced onstage. That's what separates the super groups from the garage bands, and that's why there's an entity known as rehearsal. But when polish and slick production overpower spontaneity to the point of submission, the essence of live performance is lost.

The Grateful Dead have been playing together for 17 years. Throughout that time they have grown and weathered the turbulence of being what they are—a five piece band that had arisen from the stormy 60s playing better than average R&B-rock tunes that has evolved into a six piece, finely honed ensemble that carries more than twenty tons of sound equipment to each show and commands the loyalty of a cult following throughout the world. But unlike other bands of epic proportions, the Dead have grown with the changes of their lives onstage, on the road, and at home. After the death of the Dead's original keyboardist Ron (Pigpen) McKernan in March, 1973, the Dead incorporated the services of Keith Goodchaux on keyboards and his wife Donna as a vocalist. In 1979, the Goodchaux left the Dead, leaving a wide hole in the band's airtight rhythm section. Shortly after they recruited Brent Mydland, a former member of Bob Weir's pet group Kingfish, and soon the Dead were rolling again. Now in 1982, the Grateful Dead are playing as a solid network of musicians who know each other's nuances and who actually enjoy getting onstage night after night with each other to play extended sets of whatever comes to mind.

Easter Sunday's show could only be described as mellow. The tune selections were laid back, and it was obvious that the Dead were a little hung over after a long weekend capped off by the Easter holiday. From the opening "Uptown Mississippi Half Step Toodle-O," the Dead segued into a rolling "Franklin's Tower." Expectations were high. "El Paso" was followed by "Candyman," and that drove into "Red Rooster." Starting to sound like *Dead Set*, I thought. Continuing the already doleful groove of the evening, the Dead performed a honey-sweet version of "Althea" that saw Garcia whip his guitar into a frenzied but subdued solo. Garcia sounded great on vocals, lacking that hoarseness which he is prone to on extended tours. Closing off the first set was "Row Jimmy" into "Weather Report Suite," and the only thoughts that came to mind were mellow, very mellow.

The second set started off with the Dead getting everyone on their feet with a rollicking "Bertha" that went right into "Samson and Delilah." The spotlight



turned to Mydland behind his array of organs and pianos as he belted a blues tune that offered the advice, "never trust a woman who wears her pants too tight." Mydland is a powerful blues singer and with his intricately layered organ and piano work he has fit neatly into the Dead framework. The Dead finished the night off with "He's Gone" into "Trucking," into a typically astounding drum solo, into a pseudo-space jam, into "Not Fade Away," into "Black Meter," into "Around and Around," finally ending things with an extended "Good Lovin'." For the encore, we heard a most appropriate "Don't Ease Me In" on what was a pretty mediocre night.

Leaving the Coliseum, the usual cries of "Wow, what a show!" and "Boy, were they hot!" were mingled with exclamations of "Typical Dead show!," "Nothing special!" and a lot of "Wait till tomorrow!" And with that thought in mind I got in the Volvo for the drive home.

Monday night's show was a contrast to Sunday's performance like twilight is to the break of day. Opening up with a rare "Aiko, Aiko," the Dead were bent on making up for a halfhearted Easter Sunday. The audience was jumping for "New, New Minglewood Blues," where Garcia turned in a searing set of solos and Weir went to town using a slide on rhythm. My friend Jay, who was at his first Dead show, was greatly impressed and as a guitarist in his own right for 13 years, he is rarely moved by other guitarists. And as he was moved by Garcia this early in the show, I know things could only get better. "Mama Tried" went into "Mexicali Blues," which was followed by a moving "Peggy-O." So far the balance between mellow and jump-off-your-seat craziness was struck. "Birdsong" was the first song of the evening where the Dead captured a lurid kind of spaciness. Garcia was moving deftly between scales and the overall effect was mesmerizing. "C.C. Ryder," a rousing "Tennessee Jed" that segued into "Looks Like Rain," and "Deal" ended off an exciting first set.

Starting off the second set was "Women Are Smarter," a Little Feat cover that was performed by Bobby and the Midnites here at Stony Brook, and a segue into Garcia's "Sugaree." From that point the Dead headed into "Estimated Prophet," and what followed was a block of songs that made up one of the most memorable sets this writer has ever heard. Seguing into "Uncle John's Band," then into the drum solo (which featured Kreutzmann and Hart leaning heavily toward African rhythms), into an elongated, eerie space jam, into "The Other One," into "Stella Blue," the Dead capped the set off with a wild "Sugar Magnolia." Once again the Dead returned with an appropriate encore for the evening with a cover of "Satisfaction" that

rounded out the rough edges without losing any vitality or energy.

But Grateful Dead concerts are not just the action on the stage. They are a product of everyone who attends the show. Dead concerts are an event, a time when friends greet each other, a place to hang out and hear some good music, the way all music should be heard. The multi-colored atmosphere where people juggle batons, dance in trances or just exist, is a warm one where the fear of some 15-year-old chucking firecrackers from the top level of the arena doesn't exist. Unlike other arena concerts, when people pay their \$15 for a seat and come and go like automatons without having anything to do with the person in the next seat, Dead concerts are an avenue for meeting new people and old friends.

The Grateful Dead give every musical

reason for such an atmosphere to exist. Jerry Garcia and Bob Weir don't fit the same solos into sixty second slots night after night. Their guitar playing soars to different heights depending on the mood of the evening, a mood that is not only the product of what happened earlier in the day in the hotel lobby but also on the audience's reaction. Phil Lesh's bass not only fills in the bottom line of the rhythm but actually pushes it through with the vitality and power of a hammer breaking through brick. And Brent Mydland, Bill Kreutzmann and Mickey Hart round off a solid rhythm section that swings easily from mood to mood without ever losing touch with one another. The Dead are still doing what they set out to do 17 long years ago—they're trucking and they're definitely watching their speed.



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CLASS OF 1982

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# Kihn They Rock?

by Kathy Esseks

Last year The Greg Kihn band broke out of their obscurity with "The Breakup Song," which was a fine, car radio single and was also about all you heard from the LP *Rockihnroll*. The same public indifference will probably hover (and wrongly) around the band's newly-released album, *Kihntinued*. This nagging, almost-super-success is hard to understand—not because the Greg Kihn Band is so new, unique and wonderful, but because so many less talented bands are making it big. 'Nuf said about that.

Musically, the band's in good form. Kihn and Dave Carpender on guitars, Steve Wright on bass, and drummer Larry Lynch have been together for eight years and have put out six albums. For this, their seventh, they've added keyboardist Gary Phillips, a nice touch.

Most of the songs are not-too-slick, not-

too-crude party numbers with a more positive bent to the lyrics than previously. The themes are the usual, eternal ones of love, girls, and Saturday nights, and reach their peaks in "Happy Man," "Every Love Song," which has faint traces of "The Breakup Song," and "Testify." At times the other cuts sort of blend into one repetitive tune, but the good songs are well spaced so monotony never really sets in. The one real flaw is the band's cover of "Higher and Higher." It was a dumb song to begin with, and Carly Simon did it better.

All in all, the Greg Kihn Band deserves more acclaim for what they're doing since they're at least as good as Loverboy (even without those red leather pants) and other mass-market pop-rock bands. In fact, The Greg Kihn Band doesn't have that slick, calculated sound, and that's all the more reason to listen to them.

# Rock For Freedom

by Kathy Esseks

Amnesty International is an organization which conscientiously works to free political prisoners all over the world while we sit around drinking beer and watching Star Trek reruns. Don't you feel guilty? What you can do is go out and buy the music to The Secret Policeman's Other Ball, on an album of the same Title. In addition to assuaging those pangs of conscience you'll get an album of uneven-but-usually-top quality material. The actual Secret Policeman's Ball is a partial-benefit night of comedy and music in London, but you could play this record in conjunction with a Monty Python album and pretend you're there.

The music is a compilation of artists and arrangements that range from very good to very bad. However, the unredeeming pieces are more than balanced by the excellent and unusual cuts that you'll never hear anywhere else. For instance, last year's album had Pete Townshend's fantastic solos and duet with classical guitarist John Williams.

This year the music is equally rewarding. Sting, of The Police, sings "Roxanne" and "Message in a Bottle" solo with minimal accompaniment. Even if you're not a fan of America's favorite androgyn, his voice has a cold, lost quality that is superbly emphasized in these arrangements. Then we have Phil Collins singing "In the Air Tonight" and "The Roof is Leaking" to a spare piano-acous-

tic guitar-banjo accompaniment. The lyrics are much clearer and more moving than on his album. Bob Geldof and Johnny Fingers do their hit "I Don't Like Mondays," and that sums up what I consider are the best cuts. All five are terrific and well worth the reduced price.

Jeff Beck and Eric Clapton team up to do "Crossroads" and two other numbers which are perfectly all right if you like Jeff Beck and Eric Clapton. If you do, I assume you'd rather buy the album because of them than the others, but this is pure guesswork. You know what you like.

The album's losers are the last three songs on side two, so you can avoid all pain by simply stopping early. Donovan, the Scottish country-ish psychedelic rocker who is best known for "Sunshine Superman" and the monochromatic "Mellow Yellow," drops the ball with two sappy pieces that wouldn't have perked anyone up ten years ago. Then, The Secret Police (all of the above artists, plus) get together to sing a long, long, mangled version of Dylan's "I Shall Be Released." The symbolism is to be expected, but the confusion of the song has it falling on its face.

*The Secret Policeman's Other Ball* is a worthwhile investment from either an ideological or musical point of view. The music is extremely good for the most part and offers fresh versions of familiar material.

# Nick the Nife

BY JEFF ZOLDAN

In the top right hand corner on the cover of *Nick the Nife* reads the words "popular vocalist." Thankfully, Nick Lowe doesn't harbor any fancy ideas about himself or *Nick the Nife* other than that it is a paradigm of perfect pop sensibility tailored to the more demanding tastes of the 80s.

Lowe continues where he left off on *Labor of Lust* with finely crafted tunes that celebrate the pains and joys of love. Cutting beneath the surface layer of pop kitsch, Lowe has extracted some beautifully harmonic and solidly built songs that ride along a wave of 4/4 time with an undercurrent of reedy organ work and raspy guitar lines.

Side one's "Stick It Where The Sun Don't Shine" is an excellently crafted number which displays Lowe's knack for tasteful lasciviousness. "My Heart Hurts" is a direct copy of

Velvet Underground's "Sweet Jane" and Lowe, with his proper sensibilities as craftsman, makes no effort to disguise it. After all, music is music is music.

The strength of *Nick the Nife* lies on side two with "Let Me Kiss Teardrops," a paean to a lover who has finally reached the point of no return, and this writer's favorite, "Raining Raining," a gorgeously textured song on which Lowe's production talents went to town.

With help from his friends Bobby Irwin (drums), Billy Bremner (guitar), and Carlene Carter and Paul Carrack (pianos), just to name a few, Lowe has assembled an impressive package of songs flavored by simple country-rock-blues elements. He has managed to hone his talents to become a precise purveyor of popular rhythms. *Nick the Nife* will remain sharp long after our own minds go dull.

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# Third World Lights Up S.B.

by Diana Power

Third World, with their wide appeal, drew in a mixed crowd of hard-core reggae fans and those not normally enthusiastic about reggae, when they performed at Stony Brook Friday night. Their synthesized sounds and divergence from the standard reggae beat have led to their label as a pop group. They have an incredible range in style, shifting from reggae to funk to love ballads reminiscent of Stevie Wonder, who produced their latest album, *You've Got the Power*. But even their biggest hits, such as "Now that We Found Love" and "Try Jah Love," both of which they performed Friday, retain an originality and integrity not always associated with commercial success.

Third World's performance was energetic and elevating. They warmed up to the audience, and the audience responded immediately. Their simple garb and dreadlocks signified their ties to their Jamaican homeland and the Rastafarian religious cult. Besides being inventive, this six-piece band composed of rhythm, bass and lead guitars, keyboard, drums and percussion, showed itself to be quite competent. Their music and vocals were well harmonized and the sound system was well mixed. Willy Stewart rolled out a powerful drum solo which was one of the highlights of the evening and, together with Carrot Jarrett on percussion, experimented with some African rhythms. Rugs Clarke's voice stood out as strong and soulful against his simple strumming as he sang his moving solo, "African Woman."

The members of Third World have left Jamaica to reside in the U.S. They have not, however, turned their backs on the

Third World—they rather strive to extend its message to our world. They are musicians with a mission and their enthusiastic reception on Friday proved that they are capable of reaching our world. Their success in attracting a wide audience is partly due to their versatility and also to the fact that their discourse is not primarily between Rastas (rarely do they take off into the Jamaican dialect) but is rather a discourse with the world—their Jah is for all people.

Third World's music is life-affirming. It gives off a tremendous amount of joy and celebration. Although its members have not been living in poverty, they speak of a world in which poverty is a fact of life, yet in which the soul need not be impoverished. The world is not the world of the capitalists—it is Jah's world. What is to be valued is the human spirit. It is the love between people and its power (which Jah embodies) which makes life bearable when it seems too hard to bear. Third World suggests that perhaps it is those who "have not" who are closer to the truth of life—that one must be able to give way to its sway—to bend and move to it and to revel in so doing—even when, as they describe in "I Wake Up Crying," one must wake up tired to a world of misery the next day. That this message came across is evidenced in the fact that almost the entire audience was standing up and swaying to and fro by the end of the concert and that the auditorium, filled to half capacity, felt full.

Unlike most reggae groups, Third World does not speak about marijuana. For Rastas it is part of a religious ritual, but in our world such ritual has not necessarily been perceived as offering spiritual guidance. They seem to realize that "ganga"



Press Photo by Eric A. Wessman

might not take us very far. Their emphasis is with spiritual, not political, revolution. They are certainly not oblivious to politics, but suggest that for the world situation to improve the realization of spirit as the primary mover must come first. The political revolution will come just as their song, "They Are Playing Us Too Close," indicates. The relationship between a man and a woman is represen-

ted as a process of mutual healing. In "African Woman" a man tells his "black queen" to dry her eyes even though "the kids go to school without shoes on their feet" and "he can't find a damn thing to eat"—after all, he loves her—and you believe it. This emphasis on mutual strength is a break from the traditional Jamaican outlook represented in Michigan 'n Smiley's "Dangerous Diseases," in which women are admonished for stepping out of their traditional roles and into trousers. Jah is the ultimate strength, yet woman and man also must have one another. Jah does not make martyrs—he is clearly of this world. The members of Third World understand "our" world and the world from which they came, and have something to say to both.

The Heptones, an eight-man band composed of three vocalists, three guitarists, a drummer and a keyboard player, appeared briefly as a warm up band. They have been on the reggae scene since the sixties, but were most popular when reggae was not pushed in this country. Many West Indians came to the concert especially to hear them, preferring their more traditional sound. Their tone was not as clean as Third World's and their musical ability not as extensive, but they are certainly competent performers, and their reggae renditions of Presley's "Suspicious Minds" and Dylan's "I Shall Be Released" were interesting and came off quite successfully. Most of the songs performed were subtly spiritual and hope-inspiring. The Heptones were warm and enthusiastic, trying and eventually succeeding in getting the audience involved. They left the crowd in a positive mood and therefore prepared for the elevating experience of Third World.

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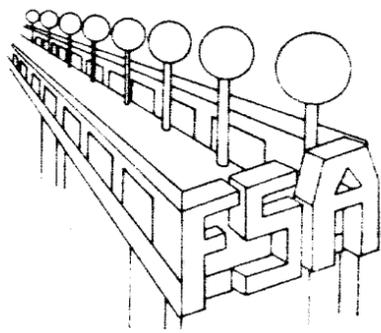
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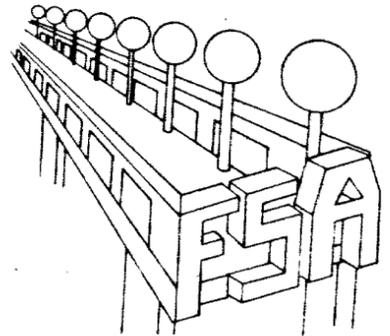
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Just when you thought it was safe to open the Press...

# Stray of the Century: Scott Higham



Born Doris Klizinski in Jawbone, North Dakota, Higham soon realized he'd have to be a man to make it as a journalist.



Suffering from the stigma of transsexuality, Higham had the chip on his shoulder disguised as a telephone receiver. His promiscuity combined with the tool of his trade made him known



"far and wide," said one of his former lovers.



"What a man!" said another.



"He liked it people-style," said another dejected lover.



After a passionate fling with a fellow newspaper editor, which ended in tears and palimony support, Higham decided to settle down. He advertised for the perfect mate.



And received many enthusiastic responses.



But he found his true love, Brunhilda Wynjenczetc, a farm lass of pole-ish ascent, on a walk with her mother. She says, "I've had my head in the clouds ever since."



Higham groupies, desperate for a "piece" of the action, protested outside his mansion.



But his good friends, Public Safety, came to his aid and shot everyone on sight. "Boy," said one happy officer. "Guns are great."



But the strains of notoriety drove him to travel incognito and into the arms of an ex-lover.



His fiancée's brother threatened a swift regression to his native gender. Higham was persuaded.



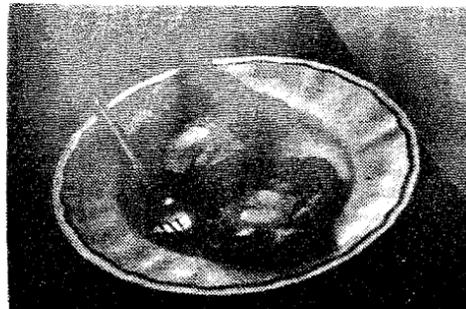
Said a Higham spokesman, "He's no fool." Plans were made for the wedding of the century.



Gifts were procured.



The gourmetest chefs labored in the finest kitchens to prepare



the sumptuous feast. When the big day arrived, the bride's family traveled from their hometown of Vasdeferens, Bulgaria to present



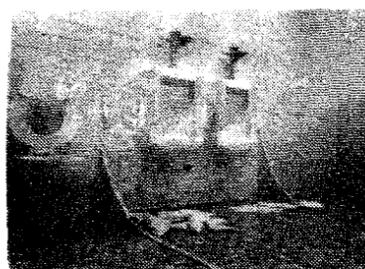
the traditional Wynjenczetc salute. It was quite a bash.



Sleeping it off.



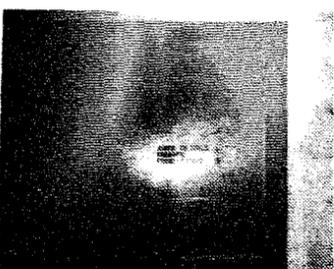
The happy newlyweds sped off to



The Honeymoon Suite of



the Huntington Grand Hotel, cleverly disguised for the occasion as a shit little shopping center.



Behind closed doors, they explored the rapture of ecstasy, as they melted into each other's wanton willingness.



A crack team of Press photogs exposed the excess of their lust. Climaxing in the birth nine months later



of little Scott Jr. Mr. and Mrs. Higham died during childbirth.



We'll miss you, Scott.

# Shakespeare Surfaces at F.A.C.

by Blair Tuckman

Actors wandered about in various stages of Elizabethan and contemporary undress, the women perhaps more covered up than the men. The stage managers were running around, getting props, making sure everyone was where they should be and asking for quiet in the audience. And through it all the director sat calmly huddled in his seat, watching the proceedings. This was a rehearsal of the Theatre Department's current production of *Romeo and Juliet*.

The production, which opens Wednesday April 28th and runs through Saturday May 1st and then again the following Wednesday May 5th through May 8th, promises to be unique among University theatrical endeavors. It developed as a year-round course which students took for credit. The students were selected last April, and over the summer were instructed to read the play and see as many Shakesperian productions as possible. The first half of the year was spent in exploring the tradition of Shakespeare: the structure of the play, how Shakespeare has been produced and what changes the production process has gone through over the centuries. As Director Bill Bruehl put it, "I wanted the students to see themselves as another bud on the tree of tradition." The class wrote papers, gave class presentations and took a final exam. The second half of the year has been spent putting together the production.

To learn authentic stage-fighting the cast has been participating in a stage-fighting workshop, taught by New York University instructor Tony Simotes. The workshops began with simple exercises

and progressed to sword-fighting, how to throw punches, how to kick and drag someone across the stage by the hair. And how to do it all painlessly (or as close as possible), of course.

The students at first fought hand-to-hand, and then with long, thin poles to get the feeling of holding something. Simotes reinforced what most of the actors knew about fencing and then brought in the swords which will be used in the actual production. These swords are sharp enough to cut, so they must be handled carefully.

The stage-fighting workshops have benefited the actors as individuals and as a cast. Ross Kramer, one of the two Romeos, commented, "Stage-fighting is something you can't get to participate in easily. You usually have to take classes in the city and it's very expensive. It will benefit us all in the future." Clara Iacopelli, the production stage manager, said, "It's brought the cast closer together. Tony begins the workshop with a relaxation exercise and ends with one. You really have to trust the other person because they come very close in the sword-fighting scenes, and that's why it looks so real." I must admit the fight scenes I watched looked ver real—so real, in fact, that I was shocked when the mortally wounded rose and came forward for their notes.

Since there are more women than men in the class, some male roles have been changed to female roles. Instead of a prince there is now a queen, Peter, the nurse's attendant, is Petra, and the apothecary is a woman. Four of the lead roles have been double cast—Romeo, Juliet,



Press Photo by Eric A. Wessman

the nurse, and Lady Capulet. Each of these eight lead actors will play the role two nights in the first week and two in the last.

The cast has also been taking scenes from the show on tour to different schools in the area. Some of the schools visited were Carman Road Girls School, Madonna Heights School for Girls, Smithtown East and Smithtown West high schools, and Sachem High School. The touring was a "work in progress" rather than a polished performance. Through these tours, the cast got a chance to work with an audience before opening night and to work through and try out new ideas. As Frank Hugelmeier (Romeo) said, "The touring let us use ideas that we thought could work and experiment with improvisation and find where the comedy lies and what you can pull from an audience."

Some performances were followed by a question and answer period and, in some cases, a workshop. Lisa Panels, the assistant director, along with the other actors, would work on improvisation and basic acting techniques with interested students. Hugelmeier commented that the high school boys in the workshop gave him ideas for his character.

Bruehl said he chose *Romeo and Juliet* because it "has the most direct appeal to people of all the Shakespeare plays. It's about things people of all ages are interested in. This play relates very directly to

where people are. When Juliet refuses to wed Paris and her father gets so angry with her, I can see myself doing the same thing with my daughter when she won't do something I'd like her to do."

From all reports the cast is extremely tight-knit. Because of their experiences together—the stagefighting, the touring, working over spring vacation, and getting snowed in at Theatre II—they have pulled together. Hugelmeier said, "Everyone trusts everyone else. Besides Bill, the cast has helped me the most."

Bruehl commented, "I think good inter-relationships are essential. Everyone here collaborates and trusts each other." He added, "I wanted very much for this to be a piece for the actors. From the beginning I thought, what is the best way for these people to say Shakespeare's poems, and how can they create some real human behavior? I wanted them to use their authentic selves. These are young people doing Shakespeare in 1982 and doing that as honestly as possible."

The unique working experiences and the intimacy of the cast should combine to make this a very enjoyable theater experience. And seeing a classic performed by young actors who seem to have a tight grip on the material will be satisfying. As Bruehl said, "It's been the most rewarding experience I've had here, regardless of how the performances turn out. I'd like to see this type of thing done more often."



Photo by Eric A. Wessman

Tragedy in the Tomb.

## Bearing Bellies in the Ballroom

by Marie Perez

Rare are the moments in which students at Stony Brook gather to enjoy a festive dinner in a relaxed atmosphere. Fortunately, though, these occasions do occur from time to time. Such was the case Sunday evening in the Ballroom of the Stony Brook Union in which an International Dinner for foreign students and their host families was held. Five hundred guests attended this affair in which a variety of talents were displayed, ranging from Debussy's Arabesque No. 2, performed by Ellen Goldstein, to scenes from various countries, performed by Stony Brook students from diverse international groups.

The evening began with an international buffet dinner at seven o'clock followed by an introduction of distinguished guests, a fashion parade and talent show. This social function was made possible by the collaboration of various international groups associated with the University. Atefeh Riazi, a senior engineering student, received an award from the Office of Student Affairs for her efforts toward coordinating the event.

The student models began the fashion parade with a wide array of garb from countries including Iran, China, India and Africa, modeled in observance of ethnic tradition. The clothing was colorful and

ornamental, and the significance of each piece of clothing was described.

The highlight of the evening was a traditional Middle Eastern belly dance performed by Shahrah. The audience seemed rather taken by the dance, applauding enthusiastically. Shahrah appeared neither passive nor submissive, but proud of her sensual prowess. Equally impressive was the Stick Dance from China and the Dance Company from Cyprus.

The evening ended with a fashion wedding of the fifties, U.S.A. in which all the models participated in order to bring forth all nations in a symbolic gesture of peace and unification. Shortly after this

final act the audience strolled out on the dance floor and danced to American pop music which was provided by a campus D.J., Murray Gordon, otherwise known as The Electronic Minstrel.

All in all, it was a most pleasant evening. The fashion show served the purpose of bringing together a great many people from all over campus (and the world). As Lynn Morris, of the Office of International Student Affairs, expressed, "It gives me joy and hope tonight to see these students from all different cultures come together in a joint effort in a time where so many wars are going on—perhaps there is a chance for peace."