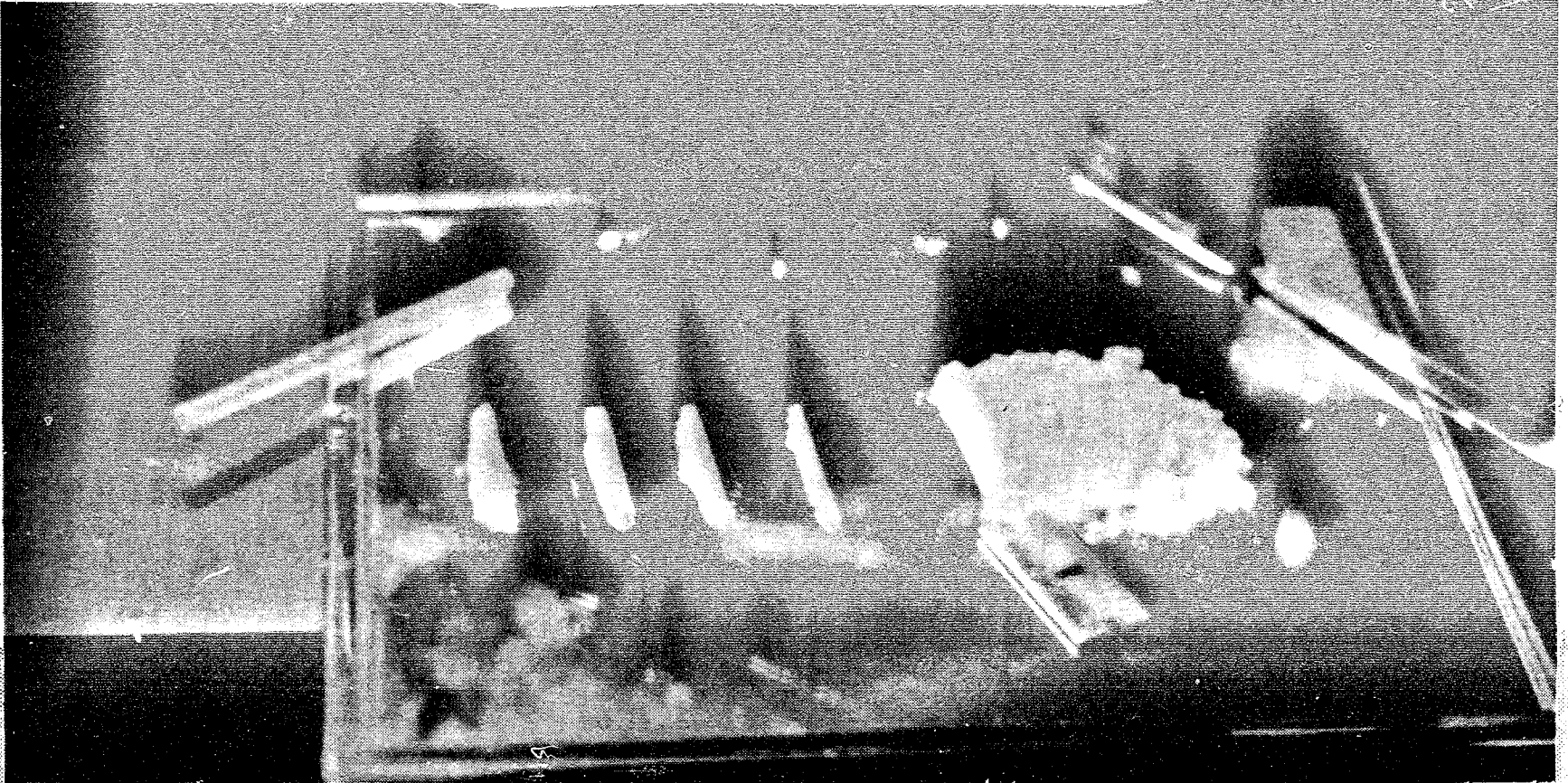


The
**Stony
Brook**

PRESS

Vol. IV No. 23 • University Community's Weekly Paper • Thurs May 5, 1983

Cocaine



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Dead or Alive

The consensus of those of us at the Senate meeting on Monday afternoon was that the issue over whether or not to arm the University Police was over, for this year at least. This opinion was based on the accumulation of what was considered solid fact. The campus, it would have seemed, did not want University Police officers armed. First the Graduate Student Organization voted against arming, then the Undergraduate Student Council, and finally on Monday the University Senate. As one Polity member put it after the Senate's unanimous vote against arming, "It's trashed; the arming of the University Police is history, at least for this year."

There was, however, one person present at the Senate meeting who was not sure if the Senate's vote truly meant the end of the arming debate, even for this year. That person was Press member Jeff Zoldan. He was under the opinion on Monday afternoon that while the Senate's unanimous vote against arming was a good sign, it was not the final word on that controversy. "The final decision rests with Marburger and if he wants guns on this campus, they'll be on this campus," Zoldan said. The rest of us scoffed at this line of reasoning. Some claimed that Zoldan was just exhibiting sour grapes over the fact that the system works. One person said, "You're wrong Jeff. If Marburger goes against the Senate he would be committing political suicide." By Wednesday, Zoldan's theory proved to be right.

In Wednesday's *Statesman*, the President reopened the door on the arming issue by stating that he was "a little bit critical of the Senate for not having thorough discussion first." The article further quoted the President as saying, "I don't reject the vote of the Senate as completely empty. But, in order to be credible, I believe it will be necessary for the Senate to address this again." By doing this President Marburger has not given his support of the gun issue, but he also has not let it die. Many say that if he was against arming, he would have said nothing and gone

by the Senate's ruling, and by making these statements he is truly for arming. On record he still continues to be undecided.

Undecided or not it is our belief that the campus has spoken on this issue. All the major organizations on this campus have come out in opposition to this proposal. Furthermore, the Administration has no choice but to drop this issue. Failure to do so will serve as a precedent as to how undemocratic this campus is. The campus is set up with organizations that are supposed to represent the campus community. If this is true, then when these groups make a decision on an issue, the administration must take that as the feeling of the body the organization represents. In the case of arming, all these groups have spoken against arming the University police in unison. This opinion must be interpreted as final. Whether or not the campus will be safer is not an issue at this point, because the community seems willing to take that risk.

The campus has fulfilled its obligation by considering the arming issue. If the University Senate voted quickly on the arming proposal, it was not because the individual senators had not thought the issue through well. This controversy has been in the campus newspapers for months. During this period there has been much talk about arming all over campus. All this publicity simply means that the senators had made up their minds before entering the meeting. There was no need for debate because they were of a unanimous decision.

If democracy truly exists on this campus, then the decision must lie with the people. The people have spoken in every public forum possible. Each of the major representative bodies have discussed the proposal and have decided against it. The only fair and democratic course of action for the Administration to take is to follow the campus population's consensus and decide not to arm the University Police. If they do not, this campus cannot be considered a true democracy. More than the issue of whether or not to arm the University Police is at stake here.



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Letters

TO THE EDITOR:

Boy, I'm pissed. I wrote the article for *Statesman* about the limited arming of Security you know, the one with all the neat little graphs. Well, they did with it what they do to most submitted works — they chopped out the best bits and then let one of their reporters rewrite the article and take credit for it. Here's the part they left out:

"Although every student wishes not to be killed by Security, a majority of students favor being partially blown away by campus cops with limited access to guns. Said one student, 'The pressure of upcoming finals is really getting to me and I wouldn't mind taking a few flesh wounds from the Lacksies (Limited-Access-Cops) if it would mean being exempt from my finals.' This same majority specifies instead of 39 magnums, the officers be armed with the more moderate 17½ magnum, and Security must be required to wear the sidearm according to an 'alter-

nate-side-of-the-belt basing' — on the left Mondays, Wednesdays, and Fridays, and the right Tuesdays, Thursdays, and Saturdays. (Sundays, they should be allowed to take a break from the shootings; after all, firing at students is a tiring job, but dammit, somebody's got to do it!) Polled students were also prompted to request that the Pabloop (Partial Blow-away Option) ought also mean that officers should promise to close both eyes when shooting at students, so as to limit the accuracy of their shots. 'This,' said another prompted student, 'should give security what they want — the chance to play cops and robbers on campus with guns that make a good sound, and also satisfy students like me who have difficulty making up their minds, and are easily bamboozled into making half-assed decisions by a newspaper that is only out to make sensational copy.'

Pierre Pufufnick

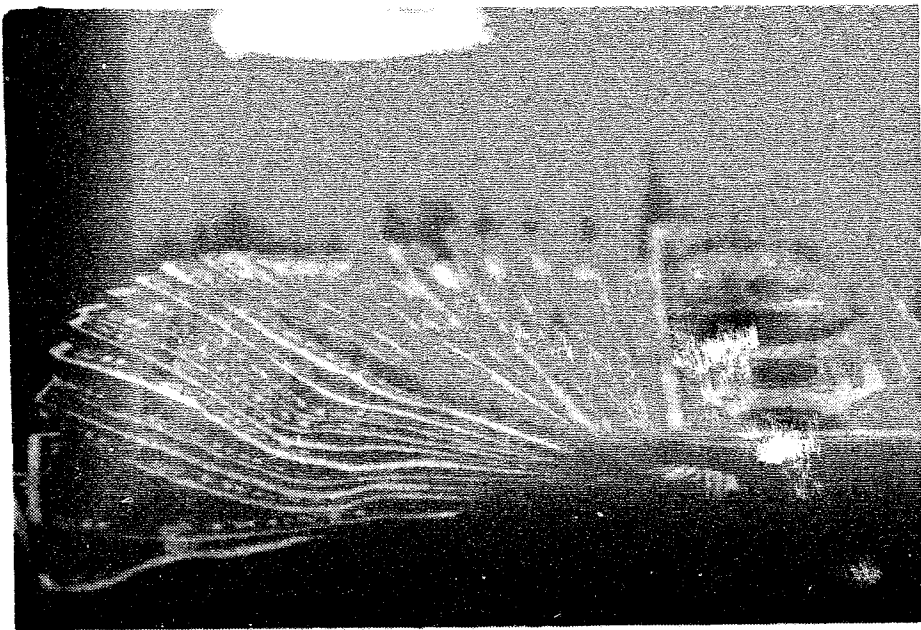
Is Coke It?

by Jeff Zoldan

Nearly every time you open up a paper you're bound to find a story about drugs. Most of these stories are about a new arrest that has brought down another "major" drug network or kingpin. Still other news stories splash huge headlines about celebrities who have had the misfortune to get caught with drugs or even worse, about those who have succumbed to drug overdose. Most recently, John DeLorean had the honor of adorning the covers of many of this country's gossip-style magazines for his attempt in dealing large quantities of cocaine to Federal agents. John Belushi added another front page headline to his scrapbook by overdosing on a mixture of cocaine and heroin. Richard Pryor had his share of the limelight, too, by getting himself caught on fire while freebasing cocaine. Jimmy Carter's Chief of Staff Hamilton Jordan also became an item of curiosity for Federal agents after being accused by former Studio 54 owner Steve Rubell of having snorted cocaine at the disco on several different occasions. Former ace running back Mercury Morris was sentenced to fifteen years in jail for selling \$120,000 worth of cocaine to Federal agents. Seymour Wakschal, the highly paid first violinist of the Metropolitan Opera is facing charges after narcotic agents found four ounces of cocaine, three pounds of pot, and 540 Quaaludes in his Central Park apartment. Tennis star Vitas Gerulaitis came under the close scrutiny of the law when his name was mentioned by a Federal informant regarding a \$20,000 cocaine deal. And the list goes on. The names are not all as well known as the sample just listed but the occupations and the places occupied in society by the hundreds of others arrested annually on drug charges could easily make up a Who's Who in America's burgeoning upper and middle class drug society. Simply stated, drug use, particularly cocaine and marijuana, has crossed all socio-economic barriers and is no longer indulged in only by the low class junkie on the street or the seriously elite. It is a fact of life for Americans in the 80's and much to many people's chagrin, it will not fade away.

I first became interested in doing a piece on cocaine after last summer. Having worked in an internationally renowned dance club, my contact with personalities that imbibed in massive quantities of cocaine on a daily basis was quite frequent. You always knew when the boss had just done up some coke by the way he was so nice and jovial. And you also knew when he was crashing when he flip-pantly fired people he disliked for minor things which most employers

would simply overlook or reprimand. My own involvement with the drug increased as well now that I had a lot of money and was immersed in an atmosphere where cocaine was a staple. Soon I felt a loss of control, always wanting to do some more coke and never being quite sure whether the things I was feeling were genuine or the product of a coke high. It was easy for me to overcome my own problems,



mainly because my coke intake and resources for procuring the drug were miniscule and severely limited. But the entire summer's episode left a bad stain, particularly watching other people engaging and becoming completely embroiled into this fast paced, big buck lifestyle. As originally intended, this piece was simply going to be an involved, firsthand journalistic account of how cocaine, while it is a great drug, can be a dangerous trap in which many self-indulgent users who have access to lots of cash can easily get caught. But in the fall, something happened and I set out to do a major story on cocaine and drugs and how the laws that control them unfairly, inaccurately, and unjustly reflect society's current usage of these substances.

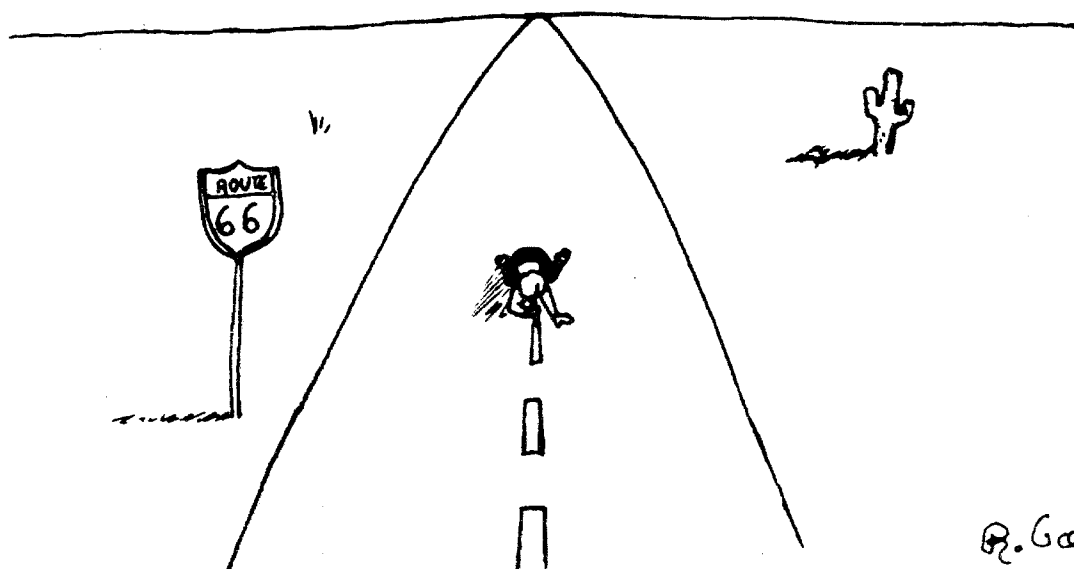
Over the summer, government agents finally caught up with ex-CIA agent Edwin Wilson, who was wanted on miscellaneous charges stemming from his involvement with Libya's Colonel Quadaffi and his exploitation of old CIA contacts in supplying Libyan terrorists with state of the art weapons and Green Beret training. After one of the many days Wilson was to spend in court, reporters cornered the

final exam. Yet Fherring did not draw this analogy off the top of his head. He calculatingly attempted to play off the naivete of Americans who abhor drug dealers and know nothing about drugs, much in the same vein of government officials who have been practicing this sort of public awareness for decades.

Historically, cocaine has always had a bad rap with the powers that be. As far back as 1531 when Juan Pizarro conquered the Incas, the Spanish believed that the Incas' favorite pastime of coca leaf chewing was an idle, expensive luxury and its effects either imaginary or the product of a pact with the devil and tried to prohibit its use. By no later than 1550 — since the church was being largely supported by a tithe on coca — the Spaniards, faced with Indians who wouldn't work the gold and silver mines without their daily coca, had retracted their prohibition. Coca leaf chewing continued to be, and to this day still is, a custom enjoyed by Peruvian Indians who work long hours in high altitudes with minimal amounts of fatigue. Though coca leaves were imported back to Europe at the time, it didn't catch on like coffee, tea, tobacco, or opium, most likely because the leaves lost their potency during the voyage back home. Not until 1859 or 1860, when Albert Neimann independently isolated the chief alkaloid of coca and named it cocaine, did cocaine begin to finally implant itself in the minds of the people who liked to feel great. By 1878, when an American doctor, W.H. Bentley, announced that cocaine was useful in treating morphine addiction, physicians and medical journals started exploring the efficacy of cocaine's use in treating morphine addiction. In 1884, Sigmund Freud published his now infamous *Uber Coca*, in which he discusses the effects of cocaine on himself and extols its euphoric,

(continued on page 8)

government prosecutor and Wilson's defense attorney, Harold Price Fherring, and asked them to comment on the just handed down, fifteen year sentence for Wilson. They each made their standard replies that only district attorneys and high priced lawyers know how to make but not without Fherring slipping in a comment that totally offended my sensibilities. Fherring, of course, claimed that the sentence was too harsh for his client, "especially considering that cocaine dealers only get about two years." There stood this high priced lawyer drawing an analogy between someone who uses and sells some coke and a convicted criminal who engaged in extortion, murder, and a host of other crimes that make coke dealing an infraction no worse than cheating on a



Hey You Mugs !

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Commemorative Silver-Glass Mug

Only \$5.00 each

Two for \$9.00 !!

*Bring home a memory of
Stony Brook that will last forever.*

*Hurry down to the Union Box
Office while supplies last !*

**Best Wishes to the
Class of 1983 from the
Student Polity Association**

Caribbean Students Organization

Will be holding their last meeting
May 10

Discussions will include the monetary aspects
of the Caribbean Weekend, and elections for
next semester.

Please make a great effort to be there !

Kelly C. Coffeehouse

The **Kelly C. Coffeehouse** will be officially
closed on Wednesday, May 4, 1983. The man-
agment would like to express their thanks to
all members of Kelly C who volunteered their
time to work and support the Coffeehouse.
The old retiring managment would like to wish
the best of luck to the new managment.

"Bye Bye, Buy Bonds." HAWKEYE PIERCE

821

8 Directing II One-Acts

Monday Wednesday
Friday

Tuesday Thursday
Saturday

My Cup Ranneth Over

The Lesson

Calm Down Mother

The Tridget of Greva

Kennedy's Children

Bontche Schweig

Sandra and the Janitor

*Ex-Copper Queen on
a Set*

Of Pills

May 9 - 14 8 p.m.

In Theater 3 Admission Free

The **P.I.T.** would like to take this opportunity
to thank all of our fans who came to our two
shows last Wednesday at the Rainy Night
House. Thank you everyone at the *second-*
show. We raise our glasses and doff our hats
(you can't see it but we are actually doffing our
hats. All except Olglevey, he has no hat, but he
has doffed his toupee. It's not a pretty sight.) in
gratitude to those at the *second*, I repeat
second, show. We still meet every Wednesday
in Lecture Hall 108 at 8:00 p.m. Call Mike at
6-4632 If you:

- Want more information.
- Want to join the P.I.T.
- Were at the second show and want to
hear our thanks from our lips.
- Were at the first show and want to
redeem yourself.
- Are female.



FREE

Buy One Stack of Pancakes &
- Get One Stack Free -
751-9600

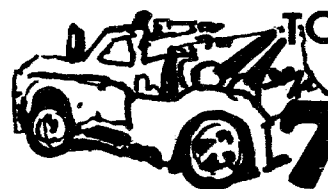
EXPIRES MAY 20, 1983

- Choose from our large selection
of delicious pancakes
- Higher priced pancakes prevail
- No Take Out
- Cannot Be Combined
w/any other offer
- Good Mon - Fri
- Except Holidays

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25% OFF
TOWING



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Moving Out Off-Campus Alternatives Analysed

by Gregory J. Scandaglia

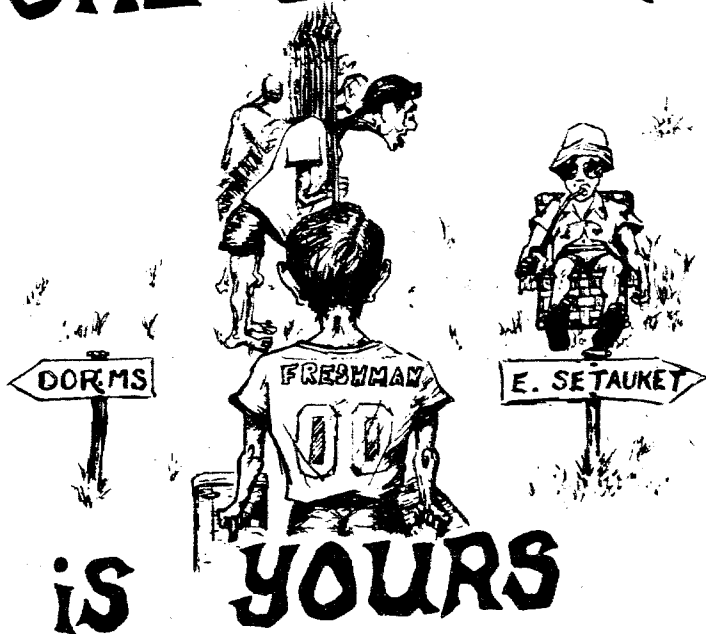
There is a big difference between a dormitory and a house. To begin with, carefully listen to the way the two words sound. Read aloud: house. Now; dormitory. What types of images do these words conjure up in your mind? I'm sure my fellow English majors already get the point, but for the benefit of you future Electrical Engineers I will elaborate by way of word association. House-Home. Dormitory-Lavatory. Get the picture?

Before I go on, let me say that for some students dormitory life represents an ideal environment. This is especially true for the arriving freshmen. If an incoming freshman plans to make Stony Brook his alma mater it is essential for him to first plant roots on campus. As a member of the campus community this task becomes quite easy. Out of necessity, the freshman becomes familiar with the campus lay out. The walk from G or H quad to the academic mall or the suites will become routine. The dormitory also offers the freshman a taste of student government as he attends his first ledge meeting. Most important of all, however, is that dormitories provide the perfect atmosphere for a freshman to acquire a student's most valuable asset of all—friendship. It is friends, not professors, that make graduation a reality. Although at good professor can make a class more palatable, it is the company of friends, like good wine and conversation with dinner, that makes the college experience thoroughly digestible.

After a year or two of assimilation, however, living in a dormitory can become a drag. Aside from the physical unattractiveness, living in a dormitory has some serious drawbacks. For example, there are few things in this world that compare with the aggravation aroused by a false alarm fire drill at 4 a.m. on a freezing winter morning. Sharing a bathroom and a kitchen with thirty other people comes close, however, anyone who has experienced the trauma of climbing bleary eyed out of a warm slumber only to freeze his granolas off for the amusement of some deranged practical joker, knows that there is really no contest. Another problem is privacy, or the lack thereof. Privacy in a dormitory is as difficult to obtain as a terminal in the computer center. The suites offer some improvement in this category, but only at the expense of cooking facilities.

Finally, living in campus housing has become a very expensive proposition. A six man suite costs \$4,140 per semester or \$1035 per month. A double occupancy room in G or H quad costs \$1,450 per semester or about \$360 per month. Even after you split the cost with

THE CHOICE



your roommate you are still left with a bill for \$180 per month. This is a huge sum of money to pay for four walls, two beds, and two closets. (The roaches are free.) If these problems have become all too familiar than you should know that there is an alternative. In fact, an entire office in the Administration building has been devoted to bringing this alternative within the

reach of all students.

The Off-Campus Housing Office is located on the first floor of the Administration building in room 146. It is open Monday through Friday from 10 a.m. - 4 p.m. Posted just outside this office are listings of available housing rentals in the vicinity. Also available at this office are two extremely helpful pamphlets entitled, "How to

Find Off-Campus Housing" and "Off-Campus Housing". Both provide practical information concerning lease language, safety deposits, and Suffolk County Housing laws. Reading these pamphlets will allow you to make educated decisions when considering a move off campus.

Local newspapers can also aid in your search for a home. The Three Village Herald, Village Times, Port Jefferson Record, Smithtown News and Smithtown Messenger all print classified sections which include house listings.

The most important thing to remember once you start checking out houses and apartments in the neighborhood is that a lease is a binding legal contract. Therefore, it is essential that you understand the conditions and terms of the lease before you sign it. There are basically only two types of group leases. The first type states that any one of the occupants can be held responsible for the entire rent payment. This means that if one of your housemates moves the remaining occupants still owe the full amount to the landlord. The second type of lease places all responsibility on the person who signs the lease. Which ever way you go, makes certain that you get a copy of the lease, and that it has been signed by the landlord or agent.

Students without cars are not necessarily banned from moving off campus. The Coram Bus line and the Long Island Railroad can in some cases solve any transportation problems. The Coram Bus Service runs between Coram and the Smith Haven Mall with stops at North P Lot, H Quad, Kelly Quad, Tabler Quad, University Hospital and the Administration building. The Long Island Railroad is within walking distance from the campus and travels east to Port Jefferson and west all the way to Manhattan. A car would make life easier off campus, but it is not absolutely necessary.

The only major hassle involved with a move off campus is the unwelcome addition of utility bills. In some arrangements, utilities are included in the monthly rent, thus eliminating the problem. However, if they are not, it is a good idea to request previous utility bills so that you can approximate your expenses.

If you find the right house, living off campus can be a pleasure. At the end of a long day of classes, it is a great feeling to leave the sterile university environment behind and head home. You would be surprised how much difference the extra space, a private room, and front lawn can make in your attitude toward school. Some people insist that living in a dormitory is the only way to go. But then again, some people chew aspirin.

EAST OF THE UNIVERSITY

Port Jefferson
Mt. Sinai
Miller Place
Sound Beach
Rocky Point
Shoreham
Wading River
Riverhead

DRIVING TIME

10 minutes
13 "
18 "
20 "
23 "
25 "
45 "
30 "

SOUTH OF THE UNIVERSITY

Nesconset
Lake Ronkonkoma
Selden
Holtsville
Centereach
Coram
Patchogue
Farmingville
Medford
Middle Island (Southeast)

10 minutes
15 "
15 "
15 "
15 "
20 "
25 "
25 "
25 "
30 "

WEST OF THE UNIVERSITY

St. James
Smithtown
Commack
Kings Park
Centerport
East Northport
Northport
Greenlawn
Huntington

10 minutes
15 "
20 "
20 "
30 "
35 "
40 "
43 "
45 "

Give Blood-Play Rugby

Brook Team Fights For Acceptance

by Joe Caponi

More than any other athletic team on campus, the Stony Brook Rugby Team has established a powerful reputation. From slogans such as "Give Blood — Play Rugby", and "Rugby Players Have Leather Balls" and incidents such as the attempted removal of the Rainy Night House from the Union to the transformation of a James end hall lounge to a Geneseo battleground, it is easy to dismiss the team as not entirely serious. But after watching the club play seven games in one day at the Long Island Rugby Championship two weeks ago, it is obvious that there is much more to them.

I awoke early one Saturday morning to accompany the Stony Brook team to Cedar Creek Park for the tournament. Under bright sunshine that would persist for the rest of the day, the team met by the gym, and divided into cars and a van for the trip. It was here that I first met the coach of the team, Dr. Bill Mann. Dr. Mann is an Assistant Professor of Obstetrics and Gynecology and the Director of Gynoncology (a tumor specialty) at the University Hospital. Despite this somewhat impressive academic background, Mann is the heart and soul of the team. "If it weren't for Bill Mann, the team wouldn't exist" according to rugger Bob Brooks. As his first announcement of the day, Mann warned the team not to drink before the first games of the day, but not to be sober for the last. With this pep talk, the team left for the tournament.

It was in the van that I first met up with a rugby ball. Looking like a plump white football without laces, it is easier to kick, harder to throw, than its American cousin. Players changed into their red and white uniforms and harrassed other motorists until our arrival at the park, about three minutes before the start of the first game.

Rugby was invented, according to legend, by William Ellis, a student at Rugby School in Rugby, England (game named for town, not vice versa). It seems that in 1823 this Ellis, while playing a soccer game with his chums, decided to pick up the ball and run with it. From this modest beginning the game grew popular throughout Britain, France, and the other old British Empire dominions. Its history in America has been checkered, though, since its beginning at Stanford University in California in 1906. Although it always was vastly overshadowed by American football, in the only two years rugby was played at the Olympics, as Bill Mann pointed out, it was won both times by the U.S.

Rugby is a game that is a mixture of football and soccer, with several unique features.

A try, sort of a rugby touchdown, is worth four points, the



The "B" team in a line out

conversion kick after a try is worth 2, and a drop kick through the crossbars 3 points. The field is nearly twice the area of a football field. Backward lateral passes are the only allowed throws, and the ball must be advanced by kicking or running.

The game is 80 minutes long, divided into two halves (although the games were cut in half at the tournament to save time) and substitutions are allowed only for injuries. There is no padding.

There are 15 men on a side, divided roughly evenly into forwards and backs. Forwards have to be quick, strong, and alert. Backs, on the other hand, must be alert, strong, and quick. Stony Brook, with a little over 30 team members, has an "A" team and a "B" team. "B" games are less formal, but no less rough, than "A" games.

Rugby features two additional plays that differentiate it from regular football. When the ball goes out of bounds, it is put back into play via a "line out". The forwards of each team line up in two perpendicular lines to the spot the ball went out at and the ball is tossed in. After a brief fight, one group of forwards gets control of the ball and passes it back to the backs, who are arrayed in a long line across the field. It will be passed to a back and run with, until the crush of opponents becomes too great and the ball is passed to the next man in line. A long run like this may well contain ten laterals before the ball is tried or stopped.

And then there is rugby's single most identifiable feature. After a penalty or a dead ball, the ball is put back into play through a scrum. The forwards of both teams line up shoulder to shoulder

across from each other, and lean in. The ball is tossed into the middle of this mass, and each team tries to kick the ball back behind its own side, so that the backs can pick up the ball and take off with it as in a line out.

All right, let's say your team has fought a ball out of a scrum, passed it back and forth among the backs, avoided getting tackled by opposing players and finally managed to get into the opponent's end zone along the sideline... Now your team has scored and you can relax, right?

Wrong.

Because before you can score a try, you have to put the ball down. And that is not as easy as it sounds. Because while you can grab four points by falling down, you also want to get the two points for the point after kick. And the trick is, the ball will be placed for the kick directly in line with where it was put down. Now if the ball is put down by the sidelines, it will be

very difficult to kick through the goalposts, so the idea is to run back to the middle of the end zone to put the ball down. But between you and the middle of the end zone is the entire opposing team...

Rugger Dave Stillman explained that, while the sport is certainly hazardous, it is not as dangerous as American football, largely because players never build up the running momentum that they do in football. The most common injuries are to the legs, and in the most serious injury of the season, co-captain Alan Ripka broke his leg when his cleats remained stuck in the ground while his body fell over another player two months ago.

Despite all this, rugby remains a very sportsmanlike activity. In the seven Stony Brook and several other matches I saw that day, I didn't see a single fight, but I did see the most elaborate after-game handshaking sessions I have ever



Dr. Bill Mann

Balls, Balls, And Beer

witnessed. Most importantly, the host team in any match is morally obligated to host an aftergame keg party. Stony Brook's after-game parties have been thrown out of the Rainy Night House, Mosely's, and the GSO Lounge, among others. But more about that later.

Between games, Bill Mann and I sat down at the edge of a field where another match was being held, and discussed the sport.

He said that he became interested in rugby in 1965 at Amherst College where he watched a game in which a player separated his shoulder, had it reset, and returned to the game. "Any sport that would make people do something like that I had to check out."

After explaining the difficulty Stony Brook Rugby is having getting fields for matches and practices, Mann talked about the comradery in rugby. "Hell, we haven't won a game today and everybody's having a great time."

While we were speaking, another coach came up to greet Mann. Mann turned to him, and began critiquing the players on the coaches' team position by position, based on what he had observed while talking to me.

This ability to concentrate on two unrelated things at the same time is typical of Bill Mann. One of the most intelligent professors I've met, he balances a medical practice with his coaching duties. He played three games himself that day, and according to Danny Daniele, is like a father to the players.

The last I saw of Dr. Mann that day, he was walking to his car with a beer in each hand, directing his team to finish a keg that had been put onto the field.

The team is a widely diverse group of people, including doctors like Bill Mann, Environmental Health and Safety assistant directors, like Rick Duran, graduate students, and a wide group of undergraduates, including a half dozen from Langmuir A3, the sometime home of co-captain Ripka. Since eligibility is not limited to undergraduates, Stony Brook, with its preponderance of undergraduates, was one of the youngest teams at the tournament. It was certainly one of the newest.

The team was formed in the Spring of 1982, by Mann and Pierrick Hanlet, a Stony Brook junior who had played rugby previously. Eventually they gathered the team, recruiting friends and coworkers, along with anyone else that they could find. Currently, the team is captained by Ripka and Paul Truskolaski, who, after watching the Stony Brook "B" team play, asked me,



Rugby Team Scrums

"How could anyone come out and do this every week?"

At the tournament itself, though, Stony Brook was unsuccessful. With a couple of key players out, and G-Fest the night before, the teams finished out of the running.

It wasn't until the conclusion of the playing, though, that the team was at its best. It's not that rugby parties are more out of control or that there is more beer consumed at them than at other parties, even though both of those are true, but it is the special atmosphere at a rugby party that makes it different from run of the mill parties. What it is is a large group of ruggers drinking much beer and singing "rugby songs" that must be heard to be believed, and features drinking out of rugby cleats and a blatant disregard for the 19 year old drinking age. Such parties have caused so much hassle on campus, according to Mann, that the team no longer holds them here.

The first full rugby season is coming to a close. The team has become a viable institution, and next year, there will be about 30 more rugby veterans on the team. Who knows, they may even improve their reputation.

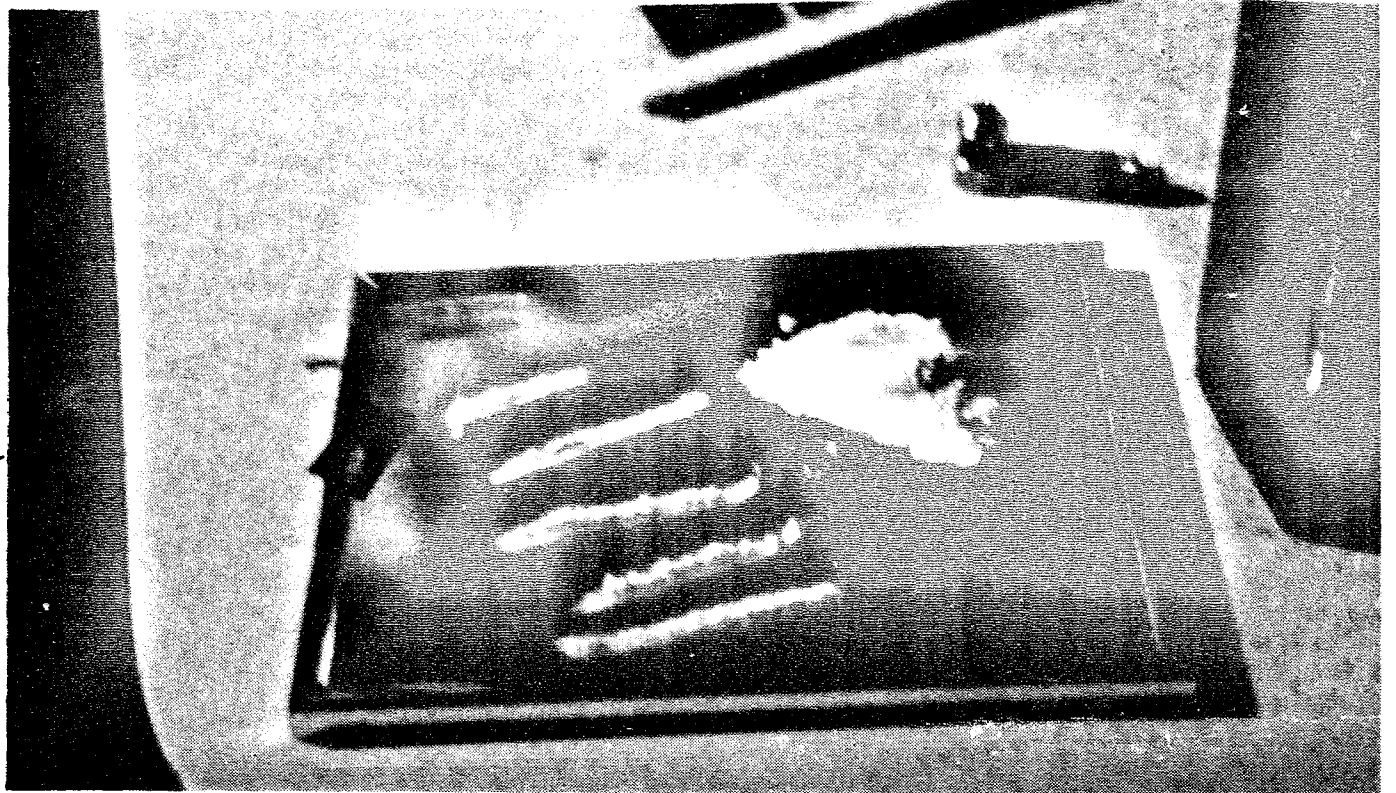
The Stony Brook Press publishes letters and viewpoints weekly. They should be no longer than 250 and 800 words respectively. Hand written pieces will be burned.

Have a Coke

(continued from page 3)

stimulant properties. His methodology of testing and describing the effects of the drug made him the founder of psychopharmacology and led others to explore further uses of this new wonder drug. Soon the medical community became so enthusiastic about the drug, patent medicine manufacturers exploited it, and the pleasure, recreational use of the drug grew rapidly. In a short time, Freud was attacked by addiction specialists for maintaining that it was useful in withdrawing addicts from morphine and was accused of releasing "the third scourge of humanity", the first two being alcohol and opium. By 1887, despite the fact that cocaine had proliferated the market through "Coca Cola" and various other nerve tonics and stimulants, efforts began that led to the regulation of the use and distribution of cocaine in forty six states, whereas only twenty nine states passed such laws against the opiates.

In 1898, a concerted campaign began that attempted to tie cocaine use with blacks, the poor, and criminals. Stories that appeared at the time with testimony from "experts" on cocaine make one shudder when read in the light of the 80's. One particularly offensive article written by Edward Huntington Williams, M.D. in the New York Times on February 8, 1914 is typical of the sentiment of the "experts" at the time in their attempts to prohibit the use of cocaine. The article, titled "Negro Cocaine 'Fiends' Are a New Southern Menace", is a shameful piece of untruths designed to play on the fears of a racist nation if cocaine was not forbidden to blacks. One of the assertions that Dr. Williams



made was the temporary immunity to shock the coke user enjoyed, making him a particularly dangerous criminal. What follows is an excerpt from that article which describes this particular "Superman effect" in action:

"A recent experience of Chief of Police Lyrely of Ashville, N.C., illustrates this particular phase of cocainism. The Chief was informed that a hitherto inoffensive negro, with whom he was well acquainted, was 'running amok' in a cocaine frenzy, had attempted to stab a storekeeper, and was at the moment engaged in 'beating up' the various members of his own household. Being fully aware of the respect that the negro has for brass buttons... the officer went single-handed to the negro's

house for the purpose of arresting him.

"... the officer... informed him quietly that he was under arrest, and asked him to come to the station. In reply the crazed negro drew a long knife, grappled with the officer, and slashed him viciously across the shoulder.

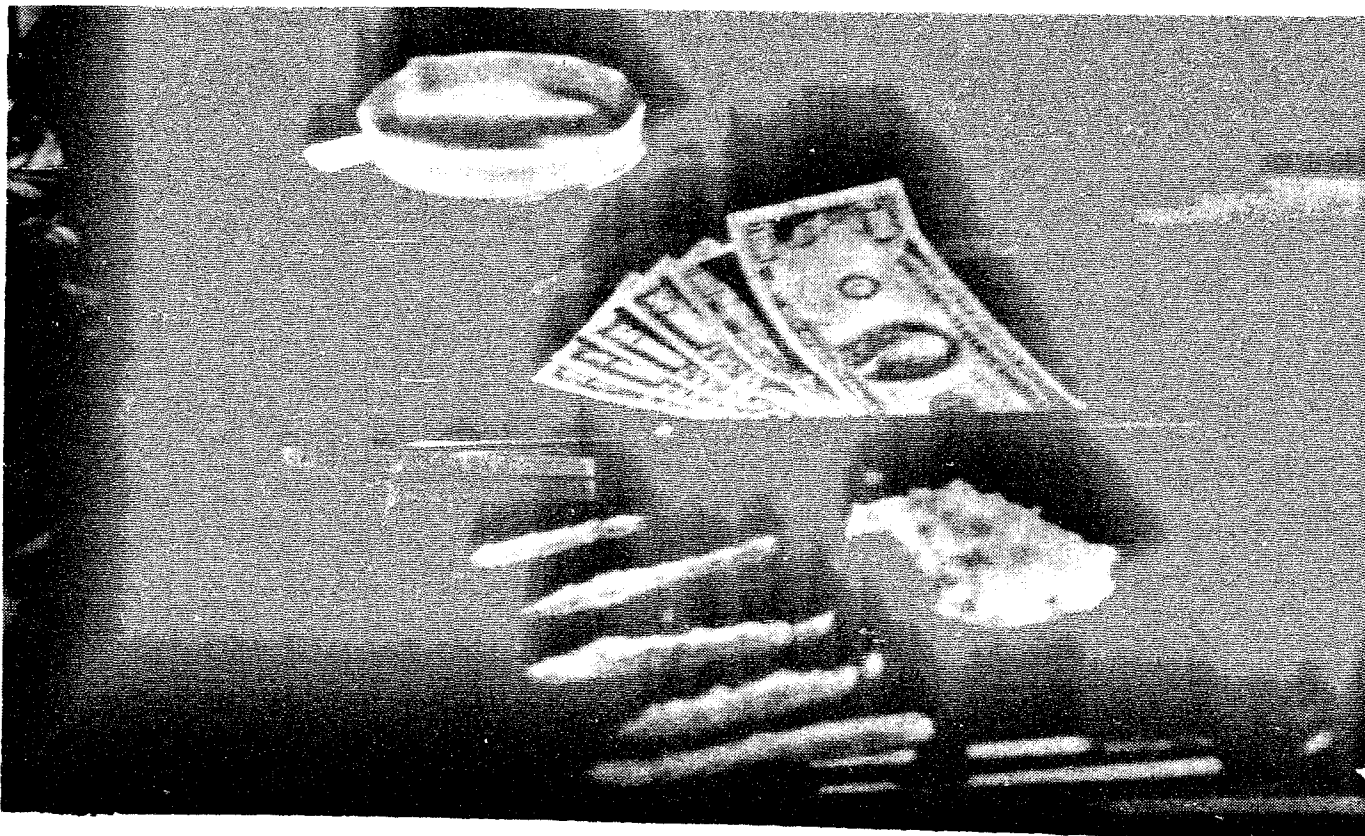
"Knowing that he must kill the man or be killed himself, the Chief drew his revolver, placed the muzzle over the negro's heart, and fired 'intending to kill him right quick', as the officer calls it. But the shot did not even stagger the man. And a second shot that pierced the arm and entered the chest had just as little effect in stopping the negro or checking his attack.

"Meanwhile the Chief, out of the

corner of his eye, saw infuriated negroes rushing toward the cabin from all directions. He had only three cartridges remaining in his gun, and he might need those in a minute to stop the mob. So he saved his ammunition and 'finished the man with his club.'

"The following day the Chief exchanged his revolver for one of heavier calibre. Yet the one with which he shot the negro was a heavy army model, using a cartridge that... was large enough to kill any game in America. And many other officers in the South, who appreciate the increased vitality of the cocaine-crazed negroes, have made a similar exchange for guns of greater shocking power for the express purpose of combating the 'fiend' when he runs amok."

Such falsehoods were common then when anything that could arouse white America's fear of negroes running around loose and raping their women was guaranteed to spark concern and serious action. Critics of the drug lashed out to this "most insidious of known narcotics — a drug that wrecks its victims more swiftly and surely than opium" and "the most terrible vice ever acquired by a civilized people." References to the users of cocaine were no less severe than the moral outrage exhibited by the "experts". "Mental degenerates" and parasites of the vice" are some of the nicer things coke heads were referred to but some of the more perceptive observations about the users of the drug came from such sociological investigator/writers like James Forbes, who noted that cocaine "appeals to the most wretched classes of drug victims in the cities, to the negro field hands of the South, as well as to the tramp in



and a (FBI) file

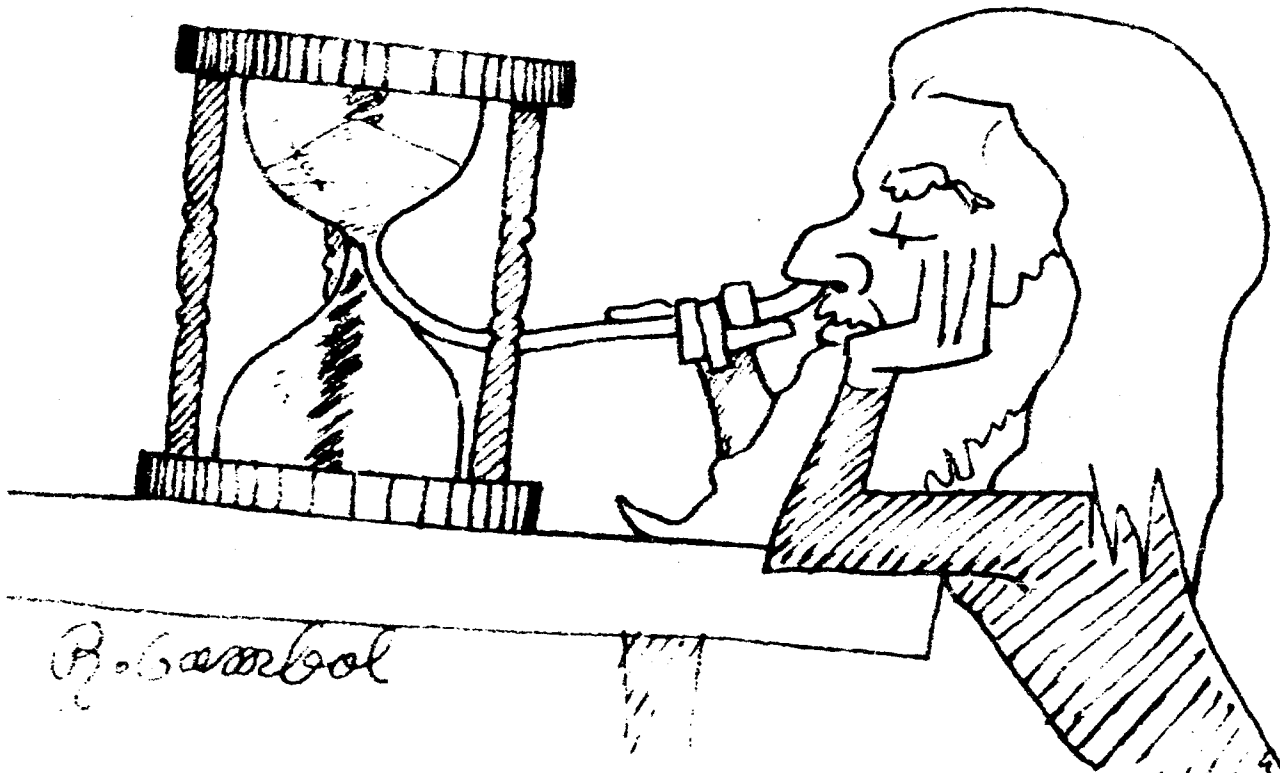
his jungle."

If the moral outrage against the users of cocaine wasn't sufficient, then the prognoses on ever kicking the habit certainly seemed dim to the "experts". Dr. G. Monroe Hammond, a noted neurologist of the time, noted that "there is nothing we can do for the confirmed user of the drug. The best thing for the cocaine fiend is to let him die. He is of no use either to himself or to the community."

Despite all of this noble rhetoric designed to enlighten the good folk as to the dangers of cocaine and its users, the real moral crusade against cocaine and the opiates began when the United States started to look toward China. The Chinese were very content at the time to stay high on opium all the time. This left little time for them to engage in the favorite pastimes of Western culture: work and trade. The Americans, quite unhappy on their inability to exploit this abundant Chinese market and workforce, took it upon themselves to stand "for the moral uplift of the world", and initiated the International Opium Commission which first met in Shanghai in 1909. The first step for the commission, made up of the world's industrial powers of the time, was to curb and eventually erase drug availability in the Far East. With opium out of the way, the people could be controlled and trade between East and West could begin. But before the U.S. could begin its moral war on drugs, it had to clean up its own backyard first. At the time, the U.S. boasted more drug users and a higher drug consumption rate than anywhere else in the world. The war had then become internal and, in 1914, the Harrison Act, the nation's first anti-drug legislation, became law. The act specifically treated cocaine as an especially dangerous drug and provided greater restrictions on it than on the opiates.

The results of the Harrison Act did little in curtailing the use of drugs in this country. Instead cocaine use increased but, as is the case with anything that goes through the black market, coke prices rose. In New York before the passage of the Smith Anti-Cocaine Bill of 1907, an ounce of coke sold for \$2.50. After the law went into effect, the price went up anywhere from five or six times as much to fifty times as high, depending if you were a respected member of society who had a friend that was a druggist or if you were a hood on the street. By the 1920's, illicit coke sold for \$30 an ounce.

Despite the huge price rise of coke, its use remained pretty much constant. Efforts still persisted in labeling it the most dangerous drug in man's medicine chest. In 1922,



an amendment to the Narcotics Drugs Import and Export Act clearly and mistakenly identified cocaine as a "narcotic" — a deliberate misclassification perpetuated in the Comprehensive Drug Abuse Prevention and Control Act of 1970, the nation's latest set of statutes governing drug use. This classification of cocaine as a narcotic was to work against anyone brought to trial on cocaine charges because dealing with narcotics will always seem more asocial to a sen-

tencing judge than handling stimulants. There is no question that government medical specialists know the differences between narcotics and stimulants and that cocaine is a stimulant. But if its present classification will send a coke head to jail for another dozen years, why change a good thing?

By the 1930's, most coke use went underground and was limited to certain areas. A major reason for coke's vacation from the pub-

lic spotlight was the marketing of amphetamines in 1932. Amphetamines and metaamphetamines (speed) were much cheaper and longer lasting rough analogs of cocaine and assured cocaine's demise. Speed remained exceedingly popular among the counter-culture people until the mid 60's when speed became "bad" and coke started to reappear.

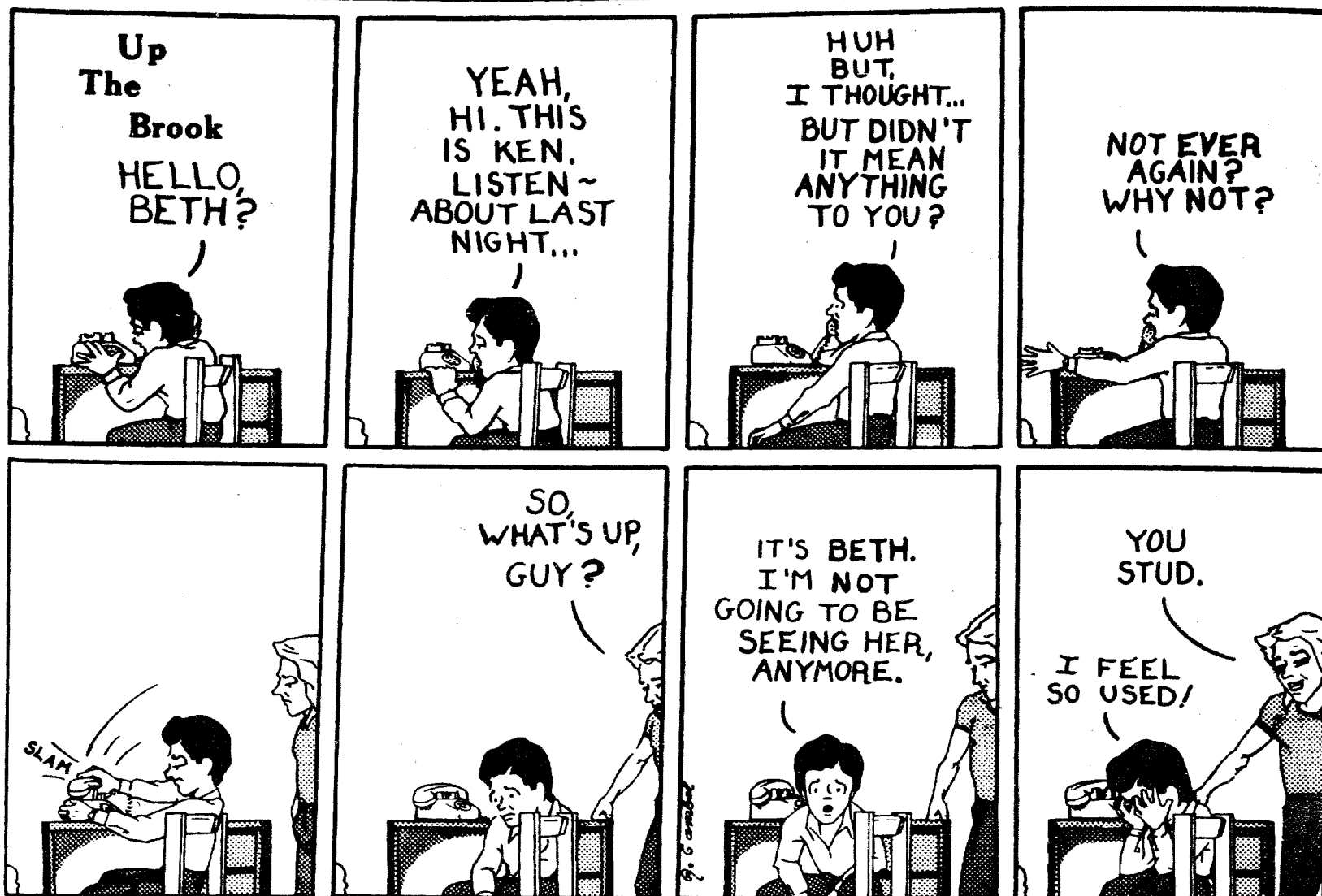
NEXT WEEK: Cocaine in the 80's — Present use, attitudes, and the law.

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May 5, 1983

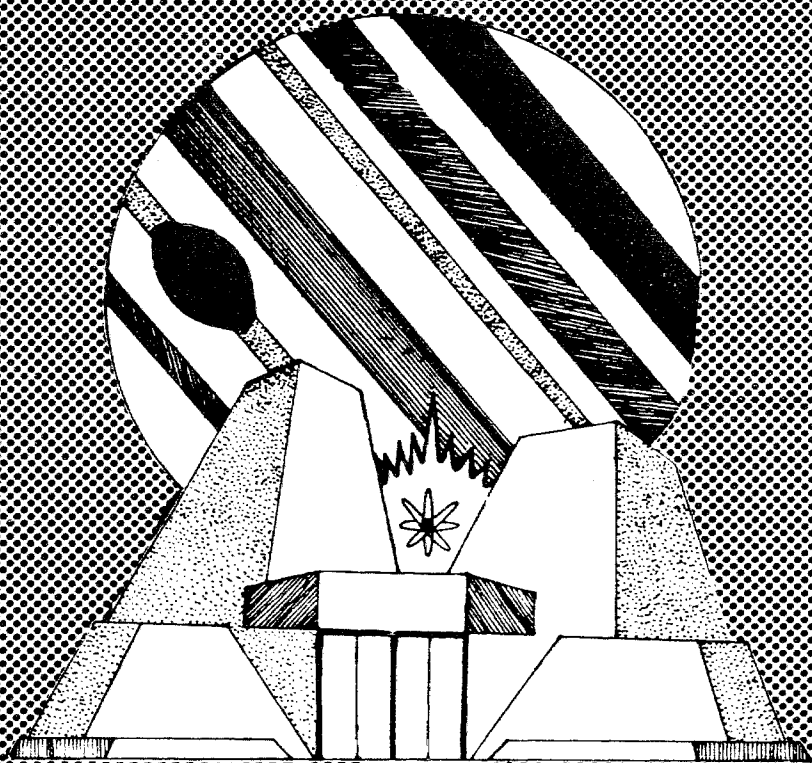
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I-CON II SCHEDULE

Friday May 6 - Lecture Center

- 6:30 PM - Registration begins
- 7:00 PM - Film: 2001: A Space Odyssey (Rm. 100)
- 9:30 PM - Film: Bladerunner (Rm. 100)
- 12:00 PM - Film: Star Trek II (Rm. 100)

Saturday, May 7

- 11:00 PM - Registration begins
- Lecture: "Information Technology: Intellectual Amplifier", with Prof. Thomas Liao (Rm. 102)
- 12:00 PM - Slideshow: "Doctor Who" with John Peel (Rm. 102)
- 12:15 PM - Film: Star Trek II: The Wrath of Khan (Rm. 100)
- 12:30 PM - Readings: (Rm. 109)
- Panel Discussion: "The Artwork of S. F. and Fantasy", with Phil Foglio, Tim Hildebrandt, Tom Kidd, Victoria Poyser (Rm. 110)
- Lecture: "Role of Nuclear Power in the Future", with Dr. Herbert Kouts (Rm. 111)
- 1:00 PM - Slideshow: "Krull, A preview" with Teny Zuber (Rm. 102)
- Lecture: "Comic Relief", with Chris Claremont (Rm. 109)
- 1:30 PM - Panel Discussion: "So you want to be Published?", with Jack Dann, Gardner Dozois, Jim Frenkel, Alan Ryan, Barry Longyear, Joan Vinge (Rm. 110)
- Lecture: with Prof. Max Dresden (Rm. 111)
- 2:00 PM - Film: Wizards (Rm. 102)
- 2:30 PM - Guest of Honor Speeches: with Isaac Asimov and J. O. Jeppson (Rm. 100)
- Film: NASA Films (Rm. 110)
- 3:30 PM - Special Guest: George Takei - "Mr. Sulu of Star Trek" (Rm. 100)
- Film: "Dark Star" (Rm. 102)
- Panel Discussion: "Creating a future civilization", with Charles Platt, Jack Chalker, Jack Dann, Raymond Z. Gallun, Barry Longyear (Rm. 110)
- 4:30 PM - Film: THX 1138 (Rm. 100)
- Panel: "The Next Twenty Years", with Isaac Asimov, Max Dresden, Jesco Von Puttkamer (Rm. 110)
- 5:00 PM - Panel: "Star Trek Phenomenon" with Allan Asherman, Bob Greenberger, George Takei, Howard Weinstein. (Rm. 102)
- Presentation: "Something Wicked This Way Comes", a preview with Roger Elwood (Rm. 111)
- Readings: Rm. 109
- 6:00 PM - Film: Zardoz (Rm. 100)
- 7:45 PM - Film: Invasion of the Body Snatchers (Rm. 100)
- 8:00 PM - Party: "Meet the Pros" - unlimited Heineken and munchies in the Union Ballroom - \$2 admission plus convention ticket (limited to 550 people)
- 9:00 PM - Film: The Day the Earth Stood Still (Rm. 100)
- 10:45 PM - Film: Barbarella (Rm. 100)
- 12:15 PM - Film: Bladerunner (Rm. 100)

Other Saturday Events

- Video Room - (Rm. 103) 11:00 AM - 2:00 AM
- Art Show (Rm. 108) 12:00 PM - 6:00 PM
- Display/Dealer's Room - (Rm. 105-107) 11:00 AM - 6:00 PM
- Gaming Area (2nd floor) 11:00 AM - 4:30 PM

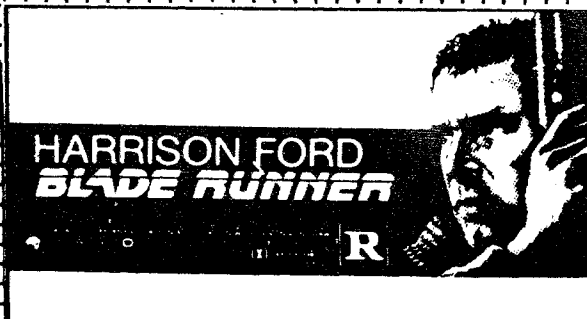
Sunday, May 8

- 11:00 AM - Registration begins
- Presentation: "Starlog Magazine", with Bob Greenberger
- Readings: (Rm. 109)
- 11:30 AM - Film: 2001: Space Odyssey (Rm. 100)
- Lecture: "The Making of The 'Wrath of Khan'" with Allan Asherman (Rm. 110)
- 12:00 PM - Presentation: "Star Trek" with Howard Weinstein (Rm. 102)
- Panel: "The Creation of a Fantasy", with Jack Chalker, Jack Dann, Allan Ryan, Susan Schwartz (Rm. 109)
- 12:30 PM - Panel: "I Married a Science Fiction Writer" with Isaac Asimov, (Rm. 110)
- Lecture: "The American Space Program" with Jesco Von Puttkamer (Rm. 111)
- 1:00 PM - Presentation: with Tim Hildenbrandt (Rm. 102)
- 1:30 PM - Panel: "New Trends: The Media of S.F." with Allan Asherman, Chris Claremont, Bob Greenberger, Howard Weinstein
- 2:00 PM - Film: Star Trek II (Rm. 100)
- Panel: "Picking a Winner" with Jack Dann, Gardner Dozois, Jim Frenkel, Charles Platt, Robert Thurston, Susan Schwartz (Rm. 102)
- Artist Guest of Honor Speech: Tom Kidd (Rm. 109)
- 2:30 PM - Panel: "First Contact: Humans and Aliens", with Isaac Asimov, Jack Chalker, Raymond Z. Gallun, Barry Malzberg, Joan Vinge (Rm. 110)
- 3:00 PM - Slideshow: "Star Trek" with Jesco Von Puttkamer (Rm. 102)
- 3:30 PM - Art Auction: with Auctioneers Jack Chalker and Phil Foglio (Rm. 110)
- 4:00 PM - Panel: "Why? - Psychology of S. F." with J. O. Jeppson, Barry Malzberg, Robert Thurston, Barry Longyear, Gardner Dozois (Rm. 102)
- 4:30 PM - Film: Bladerunner (Rm. 100)
- 5:00 PM - Readings: (Rm. 109)
- Gripe Panel: (Rm. 110)
- Presentation: "Something Wicked This Way Comes" with Roger Elwood (Rm. 102)
- 8:00 PM - Special Effects Show, "Movie Magic", in the Gym with Robert Blalack
- 10:00 PM - Star Wars in Gym

SUNDAY SPECIAL EVENTS

- Dealer's Room, Display Room (Rm. 105-107) 11:00 AM - 6:00 PM
- Video Room (Rm. 103) 11:00 AM - 7:00 PM
- Art Show (Rm. 108) 12:00 Noon - 2:30 PM

plus ...



2001 Space Odyssey

displays, discussions, and lectures on
science and technology.

GUESTS OF HONOR:

ISAAC ASIMOV

ISAAC ASIMOV is perhaps the best known name in the science fiction field. His career began in 1938 with the help of John W. Campbell Jr., editor of *Astounding Science Fiction* (now *Analog*), who advised and encouraged him. In 1942, he produced the first of the stories which would eventually grow into *The Foundation Trilogy*, for which he won a Hugo Award in 1966 for best all-time series. In 1972, his novel *The Gods Themselves* won both the Hugo and Nebula Awards. Dr. Asimov is the author of over 250 volumes of fiction and non-fiction on a wide variety of topics, and his most recent novel, *Foundation's Edge*, peaked at number two on the New York Times bestseller list.

J.O. JEPPSON

J. O. JEPPSON is a psychoanalyst who became a science fiction writer. Her first published work of fiction was a mystery short story in 1966. In 1974, her first science fiction novel, *The Second Experiment*, was published, followed in 1980 by the sequel, *The Last Immortal*. She edited an anthology in 1982 with her husband, Isaac Asimov, called *Laughing Space*, a collection of humorous science fiction stories, and recently has been collaborating with him on a juvenile series featuring Norby the mixed-up robot (the first volume will appear in September from Walker). Dr. Jeppson's short fiction has been printed in *Fantasy and Science Fiction* and Isaac Asimov's *SF Magazine*, with a story forthcoming in *Amazing*. She is currently working on a new novel.

SPECIAL GUESTS:

ROBERT BLALACK is the special effects wizard of Industrial Light and Magic, a division of Lucasfilms Limited. He has worked on the *Star Wars* films including *Return of the Jedi*, as well as *Cat People* and *Altered States*.

TOM KIDD, our Artist Guest of Honor is a renowned artist of both science fiction and fantasy. His work can be seen on the covers of books published by the Tor Books Science Fiction line.

GEORGE TAKEI has been Mr. Sulu, helmsman of the USS Enterprise since 1966, when the *Star Trek* television show first premiered. He has of course continued the role in the phenomenally successful movie series. He has been active in California politics for many years.

SCIENCE SPEAKERS

MAX DRESDEN is a professor of physics at the State University of New York at Stony Brook. He is also the Executive Officer of the Institute for Theoretical Physics.

THOMAS T. LIAO is a professor of the technology and society at SUNY Stony Brook, and the director of the Huntington III Microcomputer Courseware Development Project.

JESCO VON PUTTKAMER is an engineer with the manned space-flight planning office at NASA. In addition, he served as a technical consultant for *Star Trek - The Motion Picture*.

Guests

ALLAN ASHERMAN — author of the *Star Trek Compendium* and *The Making of the Wrath of Khan*; science fiction TV and film historian.

JACK L. CHALKER — author of the popular "Well of Souls" series and *The Four Lords of the Diamonds*; editor of *Mirage Press*.

CHRIS CLAREMONT — writer for the popular *X-Men* comic magazine.

JACK DANN — writer and anthologist; author of *Junction*; multiple Hugo and Nebula Award nominee.

GARDNER R. DOZOIS — possibly holds the record for most Hugo and Nebula nominations without having won; established his reputation with *The Visible Man*, a short story collection.

ROGER ELWOOD — former science fiction editor of series such as "Continuum" and currently publicist for Disney Studios.

JIM FRENKEL — editor of Bluejay Books, an important science fiction publishing house; founder of the Stony Brook Science Fiction Forum.

RAYMOND Z. GALLUN — author since 1929; a writer well known for his idea-filled stories who contributed greatly to the shaping of modern SF.

BOB GREENBERGER — contributing editor of *Starlog* and *Fangoria* magazines.

BARRY LONGYEAR — Hugo and Nebula Award winner for the novella, "Enemy Mine"; winner of the Campbell Award for Best New Writer.

BARRY N. MALZBERG — a prolific writer whose works express a sort of limited optimism which has often been interpreted by his readers as hopelessness; well respected by such writers as Harlan Ellison and Joanna Russ for trying to do something new in the genre.

CHARLES PLATT — author of three SF novels; involved in *New Worlds* magazine and former editor of the Avon SF Rediscovery line; well known for *Dream Makers*, a book of interviews with SF writers.

ROBERT THURSTON — author of *Alicia II* and co-author of the *Battlestar Galactica* novels; produced several dozen high-quality short stories.

JOAN D. VINCE — Hugo Award winner in 1977 for best novelette; won the Hugo for best novel in 1981 for *The Snow Queen*.

HOWARD WEINSTEIN — became the youngest person to write for *Star Trek* with the animated episode, "The Pirates of Orion"; author of the *Star Trek* novel, *The Covenant of the Crown*.

ARTISTS

PHIL FOGLIO — a past Hugo nominee, he currently writes and draws the "What's New" strip for the *Dragon* magazine.

TIM HILDEBRANDT — once part of the Brothers Hildebrandt team. In collaboration with Greg Hildebrandt he has produced such works as *The Lord of the Rings* calendars and the artwork for the *Star Wars* posters.

VICTORIA POYSER — winner of the Hugo Award for her artwork, much of which is now appearing on the covers of popular books.

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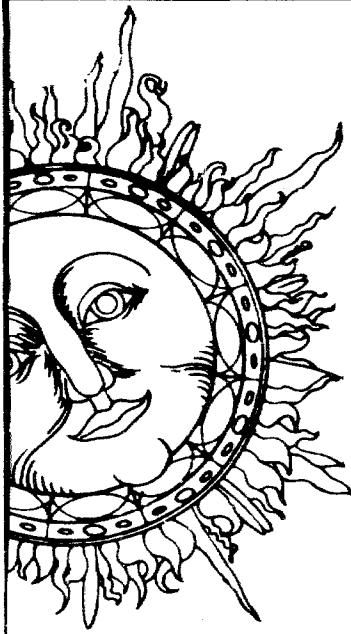
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New Wave Tech

Why robotics holds the key to America's industrial future

by T.S. Tapasak

The science-and-art of robotics has received a great deal of publicity recently. When news was out that Japan was successfully using robotics in its automobile industry, shock waves were felt in corporate headquarters from New York to Los Angeles. Well, now the news is no longer new and corporate managers have become more concerned than ever with the profound effects that robo-technology could have on industrial productivity. The "new wave" technology, as it seems fit to be called, will prove to be a positive contribution to the post-industrial society — in the long run. Accepting this technological innovation enthusiastically is a necessary first step if America is to recapture a competitive edge in international trade.

To set the picture straight, industrial robots are still in the primitive stage. Their usefulness today is primarily in performing industrial tasks such as spotwelding automobile bodies, tending die-casting machines, loading and unloading machine tools and presses, and spray painting. The majority of industrial tasks are still beyond the capacities of current robotics. Before robots can significantly improve the productivity of the economy as a whole they will have to be used in thousands of applications. Deficient in dexterity, gracefulness, mobility, and intelligence, current robotics are merely a prelude, and introductory performance of the shape of things to come.

The conventional belief shared by many individuals is that the robot revolution is well in progress, that factories are full of armies of highly intelligent robots, and that human workers are being displaced in droves. Suffice to say, the facts are quite different. There are only about 5,000 robots installed in American factories today, according to Robotics International, an association of manufacturers of industrial robot technology. Robots are being produced in the U.S. at the rate of approximately 1500 per year. Projections have this number growing to between 20,000 and 60,000 per year by 1990. At this rate, with optimization, the U.S. could have a million fully operational robots before the year 2000. Thus, unless there is a dramatic change in presently projected trends, there simply will not be enough robots in operation to have a significant impact on overall productivity before the turn of the century.

Despite the unprecedented economic and industrial potential of robots, the development of this technology is progressing slowly for several reasons. First, the appropriation of adequate funds for robotics research and development (R&D) in the U.S. has been extremely modest. Research in this

area is long-term, costly, and involves the element of risk. Companies that make the investments in robo-technology may not necessarily capture enough of the benefits to turn risk into profit. Financial support for robotics research will grow in the future, but just how much and at what rate depends upon (a) the state of the domestic economy and (b) whether or not global recessionary pressures will soften and create an increased demand for American goods overseas.

Second, when research and development problems are solved, several decades and billions of dollars will then be required to convert the existing industrial base to

sing power. The question arises: If robots have most of the industrial jobs, how will blue collar workers get their income? Consequently, in order to convince people that robots are going to create more benefits than problems, they must be shown that a variety of alternative income-producing occupations will develop to help fill the void left by the jobs assumed by robot systems.

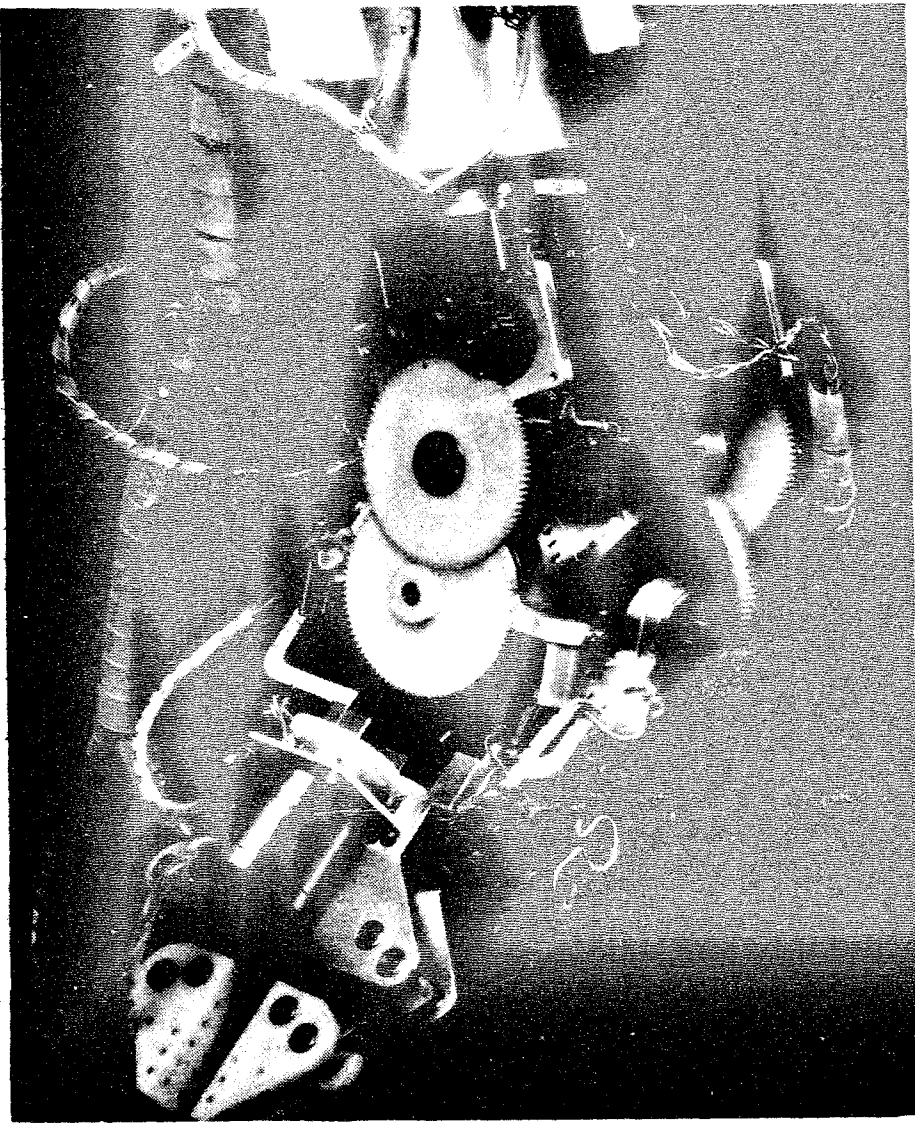
Perhaps the most obvious source of new jobs will be in industries that need be established in order to convert to a robo-intensive economy. If robots are to be manufactured in large enough quantities to make a significant impact on the U.S. industrial system, en-

To be sure, converting the nation's industrial plants from human to robot labor will require decades, cost hundreds of billions of dollars, and aggravate social tensions and organized labor. Since the robotics industry will demand highly skilled technicians, workers who fail to receive adequate training will not be able to re-enter the industry for which they worked, and may very well find themselves permanently unemployed. This sort of drastic situation could not occur for decades, however, permitting government, labor, and business to bide their time in developing appropriate strategies for the future.

For the United States, a country with a strong industrial base, the global market in robo-technology could easily create twice as many jobs in robot production as will be lost to robot labor. Encouraging an export base of robotic systems (as well as of the goods they produce) would have a strong positive effect on the U.S. balance of payments situation and probably strengthen the dollar on the international market. Also, products made in the country by the cost-efficient robotics systems would be cheaper than less competitive import substitutes. The overall effect upon the consumer would be a beneficial one.

In general, industries that employ the most innovative production techniques realize the effects of their re-equipment process in the forms of growth, prosperity, and increased employment. Markets for their products expand and the company often finds itself diversifying into other product lines. Employees displaced by automation are transferred into new growth areas or retrained to take on different occupations. It is in the industries that fall behind in productivity that job layoffs are prevalent. Inefficient industries lose their share of the marketplace to competitors, shrink in their activities, and eventually make their dreaded exit.

In fact, the most serious threat to jobs is not in industries that adapt the latest robo-technologies, but in those that do not. The message is clear. If America continues on its present course of low productivity growth rate, the future will indeed have more unemployment in store for us. Foreign trading partners are modernizing their production techniques rapidly. If American industries insist on postponing the long-needed technological innovations brought by robotics, then their products will simply be unable to compete with imports. American workers will find their jobs being taken away by foreign competitors, though not by robots abroad in Western Europe or Japan, but by the absence of them at home.



one which is robotics-intensive. The transformation of even one entire industry in the United States could only be achieved over an extended time period (depending upon which industry is being converted).

A third reason for the slow progress in robotics research and development stems from social pressures that have virtually condemned the new industrial techniques as labor-displacing. Critics maintain that the increased productivity fostered by robo-technology would inevitably lead to massive unemployment. In addition, the average consumer is unconvinced that advanced automation would necessarily increase his or her purcha-

tirely new robot manufacturing, sales, and service industries will emerge. Furthermore, the manufacture and servicing of robots will produce an enormous demand for mechanical engineers, technicians, computer programmers, electronic designers, and robot installation and repair personnel. New robotics companies or existing companies that expand into the robotics field will require secretaries, sales representatives, marketing specialists, accountants, advertisement staff, and business managers. The robotics industry of the future could very possibly employ as many people as do the computer and automobile industries today.

by Jim Leotta

On February 17, 1983, the Mid-Atlantic Legal Foundation filed suit on behalf of eight students from three SUNY campuses against NYPIRG, the SUNY Board of Trustees and the presidents of each of the seven SUNY campuses which have NYPIRG chapters. The lawsuit challenges the constitutionality of the way student governments and the SUNY colleges fund NYPIRG. More importantly the lawsuit, if the plaintiffs are victorious would be a very serious blow to student rights and academic freedom. Because of this I am certain that this attack will not succeed. It is my hope and expectation that, as students, faculty, and administrations learn the radical and dangerous nature of the attack being made on academic freedom and students' rights in this lawsuit, they will speak out in opposition to it, as many have already done.

The Mid-Atlantic Legal Foundation, and the eight student-plaintiffs are seeking a court ruling to prohibit SUNY student bodies, student governments and colleges from continuing to contribute student activity fees to NYPIRG. For the last decade, starting with SUNY at Buffalo in 1973, SUNY schools have allocated funds to NYPIRG through their mandatory activity fee system. The student activity fee system is itself over 20 years old and one of the single most important and positive elements of SUNY. It has produced adequate funding for a sweeping array of educational, cultural, social, and athletic clubs and organizations, and a rich diversity of opportunities for many different skills and experiences. The system has widespread support from students throughout the SUNY system. Every four years at each SUNY campus, students vote on whether to retain mandatory student fees or to move to totally voluntary student fees. Students at SUNY campuses have consistently voted overwhelmingly for mandatory fees, thereby ensuring stable financial support for a wide variety of educational activities which might otherwise be unable to raise funds sufficient for their existence.

Recognizing the educational value for students participating in the political and civic processes that affect their lives, students at seven SUNY campuses at Albany, Binghamton, Buffalo, Cortland, Fredonia, New Paltz, and Stony Brook — have decided to fund NYPIRG. It is these decisions, and the mandatory student activity fee system that makes them possible, that the Mid-Atlantic Legal Foundation is asking the federal courts to strike down. The suit directly attacks students' rights to choose democratically which organizations to establish and fund on campus, and, if successful, will dramatically limit the educational and cultural diversity of student clubs and organizations on SUNY campuses. NYPIRG may be the immediate target of the Mid-Atlantic Legal Foundation but the intended vic-

tim is clearly academic freedom.

Implications of the Lawsuit for Student Rights and Academic Freedom

1. *The Mid-Atlantic lawsuit seeks to have a federal court replace democratic judgment of SUNY students — as expressed in periodic referenda or petition drives — as well as the student activity fee system as administered by SUNY colleges.*

A NYPIRG chapter is established on a campus only where there has been a campus-wide, democratic election in which a majority of students vote to establish and fund a NYPIRG chapter on campus. Although advisory, these referenda traditionally have been viewed by student governments as expressing the will of the students at their respective schools. Accordingly, student governments at SUNY campuses where NYPIRG has won referenda have generally supported funding NYPIRG on their campuses, in the same manner that the student activity fee is used to fund other student organizations, school newspapers, athletic programs, concert and lecture series. Campus-wide elections to keep NYPIRG on campus are generally held every two to four years at all schools with chapters. Here at Stony Brook they are held every two years, the next coming in the fall.

Indeed, the way in which a PIRG chapter is set up — through petitioning or referenda, usually followed by student government review — is a model of democratic process. Again, the very process set up by the student activity fee

system allows students to learn about and experience the larger political process. It follows the true form of what Thomas Jefferson called "republican" government, "a government by its citizens in mass, acting directly and personally according to rules established by the majority; and that every other government is more or less republican, in proportion as it has... this ingredient of the direct action of the citizens."

The Mid-Atlantic Legal Foundation and the students who filed the lawsuit claim that, despite this open and democratic process, having part of their student activity fee go to NYPIRG, as well as all student organizations involved in political issues, infringes on their constitutional right not to be associated with political and ideological beliefs they do not hold. Yet the remedy they are requesting would deny the rights of the majority of students to associate with student organizations they do choose to support. Furthermore, it would plunge the federal courts into reviewing the decision — by students and administrators — as to which student activities are "acceptable" and which are not. The implications for academic freedom are grave if the approach of the lawsuit is successful. Fortunately, because courts have traditionally had a deep respect for the values of academic freedom, they have accorded strong deference to the decisions of colleges. I feel strongly they will, indeed must, honor that principle in this case.

2. *The lawsuit seeks to deprive*

SUNY students entirely of the educational benefit of participating in any student organizations working on legislative or political issues.

The suit asks the federal court to prohibit student governments or SUNY campuses from contributing to all campus organizations "engaged in the advocacy of political or ideological views, including advocacy in support of, or in opposition to, the enactment of proposed legislation, or... engaged in the advancement of private, political, or ideological interests." Clearly the Mid-Atlantic Legal Foundation does not see college as a training ground in active citizenship skills. Such a Neanderthal viewpoint would be devastating for the cultural and educational diversity of SUNY. For example, it would bar the use of mandatory activity fees for:

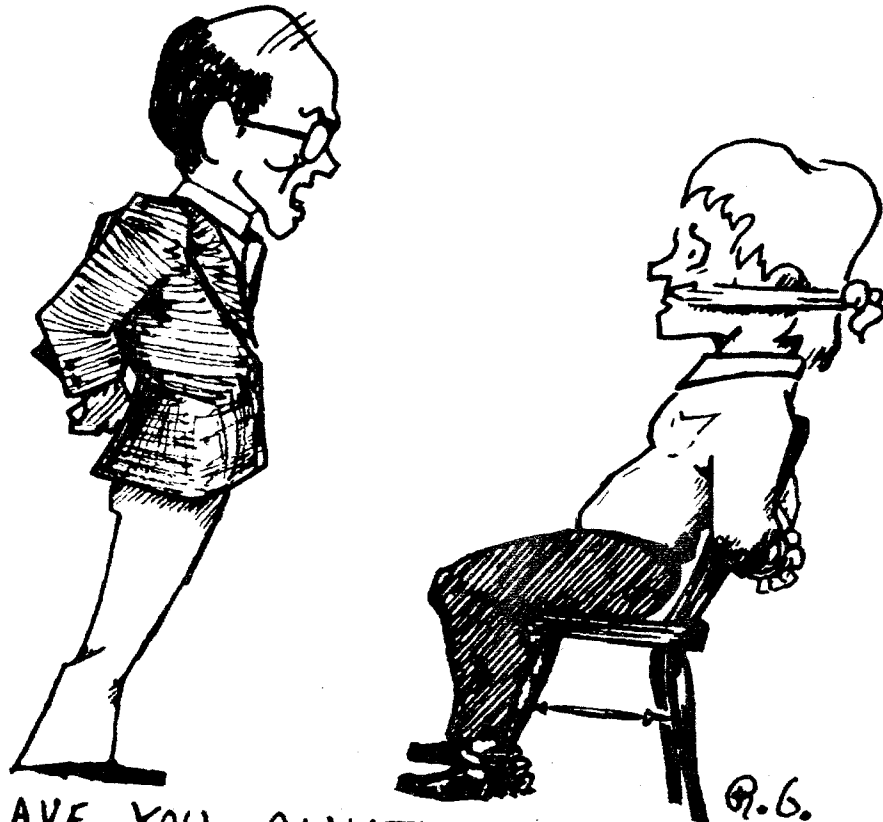
- an elected student government that rents buses for students to travel to Albany to lobby against education cuts;
- a college newspaper or radio station that editorializes for local, state, or federal legislation to ensure adequate college financial aid;
- a black student union that invites civil rights leaders to speak on campus or organizes a letter writing drive in favor of making Martin Luther King's birthday a national holiday;
- a women's group which holds a forum in support of laws to protect workers from sexual harassment on the job.

3. *The lawsuit seeks directly to*

continued on page 23

Suing NYPIRG

Legal suit may jeopardize student freedoms



"HAVE YOU ANYTHING TO SAY,
BEFORE WE CENSOR YOU
FOR POLITICAL ACTIVISM?"

'US And USSR Out of Central America'

by Mitchel Cohen

Most of Reagan's war talk is easy to expose. His satellite photos of "a new airport in Grenada for inter-continental bombers to land on"—a scare tactic if ever there was one—was handily ridiculed the next day in *Newsday*, with pictures that their own reporters had taken standing on the supposedly "secret" runway itself. Far from being the secret project Reagan lied about, the Grenadans were proud of the work they were doing. They even posed proudly for photographs, next to a sign that said forthrightly: "Soon to be a new International Airport". They pointed out that a number of U.S. corporations had been contracted to build it.

Yet, it seems that if a lie is repeated enough times, at least some of it rubs off on peoples' minds. This is the situation with the lie about Russian "interference" in Latin and Central America, which is used as a pretext for the very real (and very deadly) U.S. military and economic aid to the right-wing butchers running El Salvador today, and to the fascist Nicaraguan expatriate members of the hated National Guard, loyal to the dead dictator, Somoza. In a recent expose, U.P.I. issued photos of soldiers in Honduras opening crates of U.S. weapons that, by law, were not allowed to be sent there, which are being used in the current assault against the popular Sandinista government of Nicaragua.

It is a tribute to the democratic aspirations of the American people that our government feels it has to lie to us in order to protect corporate interests abroad. But it is a sad commentary on our historical acuity that we allow even a small portion of the lie to sink in. The "Red Menace" is perhaps one of the longest sustained lies in American history—and this is coming from a Marxist activist who wishes it were true!—and its used to whip up patriotic fervor in defense of corporate profits sold to us as "the national interest".

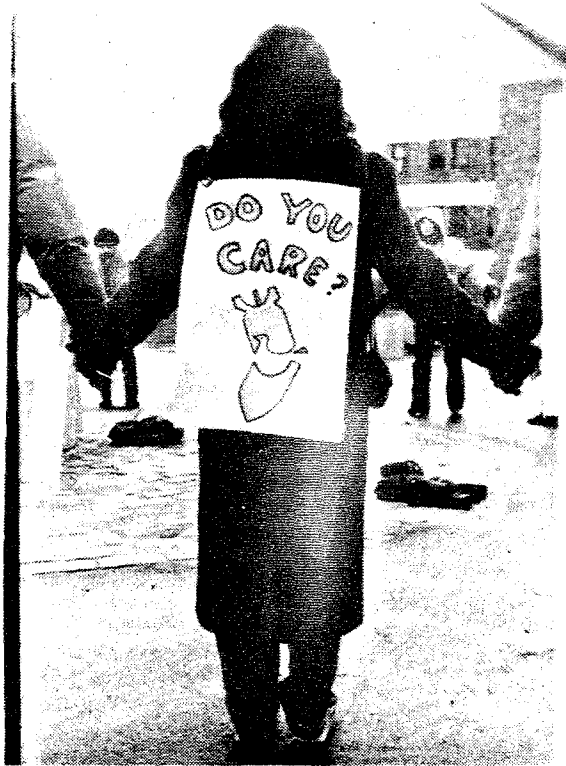
Thus, we have the slogan: "U.S. and USSR out of Central America"; similarly, we have "U.S. and USSR freeze the arms race." If it were just a matter of words, or of defending Soviet "honor" with no ramifications in the real world, I wouldn't care less about such slogans, since I am no great fan of the Soviet Union. I see the communist society we need to establish in the U.S. as something far different than the type of societies that exist in Russia and China, which are *not* communist regardless of how they might view themselves.

But these are more than slogans. They reflect a way of thinking about our world which is a-historical, and which indicates that a portion of the lie has seeped into our brains. By visualizing the world as a battle between two superpowers, we lose sight of the indigenous fight against oppression being waged by the people of El Salvador, Guatemala, Honduras, and, eventually, Mexico. The real people there—people who love, people who bleed, people who want to be free—become reduced, in this mind-set, to pawns of one superpower or another, when this is simply not the case. Yet the U.S. government relies heavily on the American people continuing to buy this interpretation, in order to say: "Well, as long as the Russians continue to arm the left, that justifies us arming the governments there in order to resist the left-wing onslaught." Liberal strategy calls for Russia to leave Central America, and when it doesn't (among other reasons, because it's not there!), it worms this way and that, at best calling for reduced military expenditures in Central America. Liberalism is bankrupt; it provides no answers. It only draws out the amount of suffering, the amount of death. It feels guilty about it, but it nevertheless

apologizes and provides cover for the brutal foreign policies of the U.S. government, whether under the Republicans or Democrats.

Since so much of the distortion about Central America is a carryover of how we view the arms race and the "evil" Russians, what follows is a debunking of our government's arguments, as presented by Ronnie himself in his recent speech:

1) Reagan claimed that the Soviets have made rapid advances in their military capability over the past several years, while the U.S. has stood idly by, and that this has produced a "window of vulnerability" for the U.S. This is simply not true. The U.S. has substantially upgraded each leg of the nuclear triad over the past decade, including installation of highly accurate Mark 12A warheads on its Minute Man III missiles, the launching of a new Trident submarine (with several more under construction), and modernization of the B-52 bomber force. For Reagan to hi-lite Soviet military advances without also talking about those of the U.S. is to intentionally distort the picture.



Silent Circle for Peace, Stony Brook

According to the U.S. government's own statistics, U.S. and NATO countries out-spent the Soviet Union and Warsaw Pact countries on the military during the 1970's by at least \$100 billion.

2) Reagan's claim that the Soviet Union has 1300 warheads on intermediate range nuclear missiles while the U.S. has none denies the existence of the NATO nuclear deterrent. Of the nuclear weapons the U.S. and its allies have at sea and on land for war in Europe, over 2,000 are capable of striking targets inside the Soviet Union. If the Pershing II and cruise missiles are deployed in Europe, they will provide a first-strike capability the Soviets can't duplicate—unless they move to install missiles in Central America! This is the basis of the Soviet proposal which says: Instead of Reagan's bogus zero-option, let's make Europe completely free of nukes! (The Soviet Union wants *all* missiles, including those of France and England, included in any negotiated withdrawals. The U.S.'s proposal is for the Soviet Union to remove all its SS-20's in exchange for not deploying the Pershing II's and cruise missiles, which would leave England and France with missiles intact, pointed at a Soviet Union now bereft of defense.

The U.S. refuses to include its NATO allies in the missile count. (If the French Communist Party ever won the majority in Parliament, watch how fast France would then be included by the U.S. in the missile count—on the Soviet side.)

The Soviet Union, meanwhile, has pledged a "no first strike", and has asked the U.S. to at least state the same. But the U.S. declined! Fully 1/2 of all U.S. and NATO missiles deployed in W. Germany are pointed not at the Soviet Union (which has *no*, that is *zero*, missiles stationed anywhere in the world outside its own territory and on submarines, an incredibly surprising fact, given our brainwashing!), but at cities inside Germany, to be able to, supposedly nuke Russian tanks when they come tearing across the border. Thus, the refusal to declare a "no first use" by the U.S. and its stated declaration to use nuclear weapons against a conventional force has generated a deathly frightened, desperate anti-U.S. missile movement in Germany and in the rest of Europe.

Other offers made in recent months by the Soviets include withdrawing *all* its missiles east of the Ural mountains, where they would be unable to reach *any* territory beyond the Russian border, in exchange for the U.S. to not deploy the Pershing II's and cruise missiles. The U.S., along with its pseudo-socialist buddies Mitterand (in France), Shultz (in Germany), and the British Thatcher, told the Soviets it could go to hell with its proposal.

3) Reagan's claim that the USSR is threatening the U.S. in Central America is completely false. The military conflict in El Salvador is the result of popular rebellion against an oppressive military dictatorship propped up by the U.S., not the Soviet Union. As Dave Delinger put it, "If the Soviet Union flew over Bangor Maine and dropped some machine guns, would that make the people there rise up in revolution?" Unfortunately, no. Massive oppression is causing people to revolt in El Salvador, not the existence of weapons.

Yet, even defensive weapons from Russia hardly exist in El Salvador. Virtually all of the arms used by the guerillas, as shown many times in the straight press, are obtained on the black market, in Europe, and by winning them in battle. Contrast that to the arms received by the right-wing National Guardsmen, who are raiding Nicaragua from across the Honduran border, who are trained in camps in Florida and in the Carolinas, who have U.S. military advisers coordinating their actions, and you get a clearer picture about who is supplying whom with what. To try to portray events in Central America as a battle between the superpowers not only is false and misses the whole point, but in so doing, it leads to incorrect strategies for fighting against U.S. intervention there.

A group within the CIA itself last year released an extremely well-documented white paper, detailing the extent of U.S. involvement and refuting, point by point, the government's claims about Soviet involvement. Soviet aircraft, for instance, those "new and insidious weapons" ballyhooed by Reagan in his speech, have been in Cuba for more than 20 years, hardly new, hardly offensive, hardly weapons. The military systems revealed by Reagan from his ridiculous satellite photos—supposedly startling revelations against Nicaragua designed to get us to shudder in our boots and rationalize Reagan's illegal arms shipment to the fascists—are solely defensive in nature and pose no threat to neighboring countries whatsoever. Compare that again with the equipment received by the blood-thirsty junta in El Salvador from the U.S.

042

What do these numbers mean to you?

Say them aloud.

“O-four-two.”

Still wondering?

042 could represent a new beginning for you. A new world of opportunities and challenges. A fantastic journey to the boundaries of your very mind.

On the other hand, 042 could merely be the number tacked on a basement room in Old Bio. 042 could merely represent the place where the staff of the Stony Brook Press meet each Monday night at eight.

Hey, wait a minute ...

Family Circus

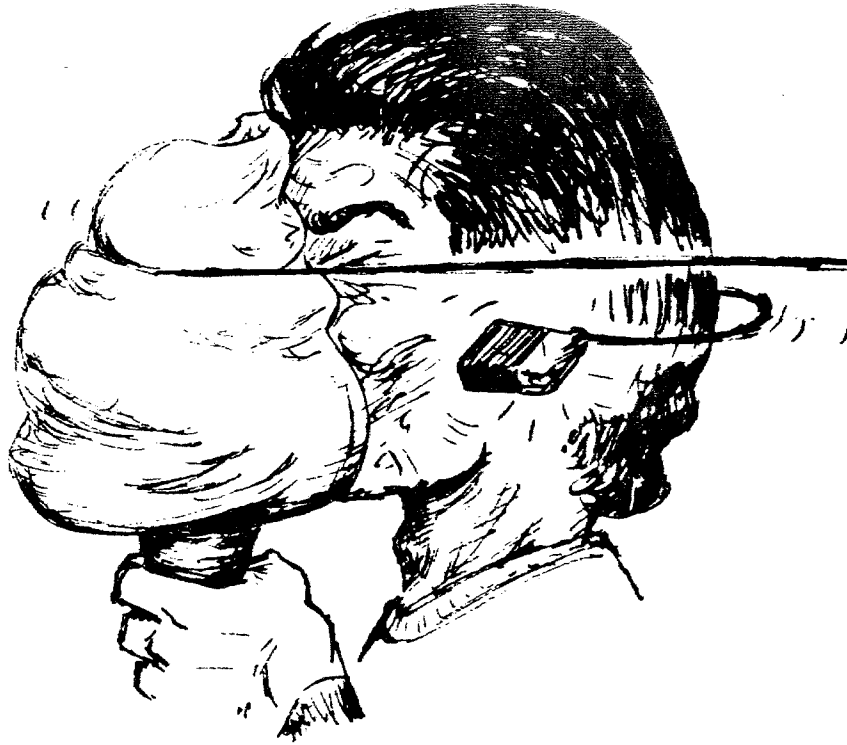
The world of dirt job workers, action lights & peckersnot brats

by John Derevlany

Midway up the long escalator ride to the cheap seats located in the high altitude loftiness of Madison Square Garden, I found myself surrounded by about two thousand little peckersnot children, bratting away in anticipation of the animals and clowns and pretty colored lights that are a part of this 113th edition of Ringling Bros. and Barnum & Bailey Circus. Some of the kids were laughing, some were crying, and others were giving me dirty looks in suggestion that I was much too old for this type of thing. Or maybe they weren't giving me dirty looks, but either way, I managed to slam my knee into one small ten year old's face (by accident of course) as we rounded the bend from one escalator to the next. He looked up, practically undaunted from my sturdy frontal assault, and gave me one of those cute innocent-child looks that made me want to vomit right then and there, before I stuffed my face with the multiple gobs of undigestable circus candy that no serious showgoer would be without.

After another ten minutes of going up stairs, acting confused, and wandering around aimlessly, I found my seat and proceeded to carefully observe the prepubescent mob of festering imps spin their circus action lights in mad, spasmodic movements. A circus action light is a small flashlight attached to a string that you can swing around and annoy the person sitting next to you. They are the equivalent of a lighter or match that an older person would hold up at a rock concert. You can buy the normal circus action light for about three dollars at the souvenir shops situated throughout the Garden complex, or you can pick one up for a dollar or two less off the shifty vendors on 7th and 8th avenues (but an omnipresent voice from an unseen celestial speaker warns that these may be of "inferior quality"). Some of the more expensive circus action lights come in different colors to really heighten the effect. But why so much concern over such a seemingly innocuous element of human existence? It's because at certain times during the show, when most of the main bright lights are shut off, one is inclined to look across the Garden floor to the seats on the other side of the arena and see hundreds of these multi-colored lights whipping around in a discordant, spellbinding fashion, resembling something like an impromptu laserium or psychedelia gone supernova. It provided me with more than enough of that cheap visual excitement that I'm always looking for and is not to be missed if you're on some ass-kicking drugs. But then again, this holds true for the whole circus.

But what about the actual substance of the circus? Well, it's



quickly moving action, snappy event. With fabulous colors, tunes, some quality comedy, and interesting conceptual bufooning to ponder in depth at some later time, such as the routine in which a clown walks on selling hotdogs followed closely behind by a giant hotdog selling clowns (truly

thought provoking), I would strongly recommend a healthy quantity of nerve liquid to sharpen up the senses and twist the perceptions in the event one decides to go to the circus. But this is not at all absolutely necessary. The circus can be enjoyed by anyone, any age, anytime, and in any state of mind.

Be A Clown

by John Derevlany

It's not every day that the person you're talking to interrupts the conversation to complain about all the noise a group of Bengal tigers in back of you is making. But this was the case as I talked to Bob Lloyd, a professional clown with the Ringling Bros. and Barnum and Bailey Circus. He is only nineteen and joined the circus two years ago, after a high school guidance counselor suggested Clown College to him. Clown College, as inferred by the name, is the establishment of learning where potential clowns go to acquire the fundamentals of their art. Located in Venice, Fla., its ten and a half week program is designed to build such needed skills as juggling, stiltwalking, and basic clowning procedures that are essential to any big top contender. After 15 years of existence, the Clown College has become extremely competitive to get into. In 1982 there were 6,301 applicants of whom only 59 were chosen. Of those 59, only a select few are offered contracts with Ringling Bros. upon their graduation. Bob Lloyd was one of those select few and he admits he was surprised at first to be chosen out of so many people, but he eagerly accepted a job he claims to enjoy very much.



"It's a lot of fun," he told me as I was shown the ten foot aluminum stilts used at various times during his performance in the show. I climbed up the ladder needed to put the stilts on just to "get the feel of how high it is".

"What do you do if you fall?" I asked when I found myself perched on the two story balcony that the stilts were leaning against.

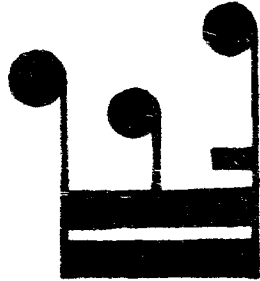
"You keep your fingers crossed. You just have to watch out where
(Continued on page 21) Col. 2

I was happy to see the clowns had a few new gags, the death defying acts were slightly more daring, and there was a Pink Panther theme, which, according to the circus press release, is to mark the 20th birthday of the Silver Screen feline. But other than that, the basic elements have not changed that much. Gunther Gebel-Williams (he's the Arian type who gets the top billing and is featured on all the billboards and advertisements) does his thing with all sorts of dangerous animals; there are a couple of aerial tricks, including the Bauer Family making their Ringling Bros. debut with "heart stopping feats" and "stratospheric stunts" on trapezes, the "high walking Carrillo Brothers" who dance around on a wire forty feet above the arena floor (any mis-step can most certainly spell death" the press release says), a bunch of Bulgarians who bounce around on teeterboards (a teeterboard is kind of like a seesaw capable of catapulting a person up in the air), and a few semi-naked women who hang from the Garden's ceiling and do acrobatics. The show is not exactly the same as it was last year either. This is basically due to the fact that there are two Ringling Bros. traveling companies, a red and a blue show, each of which has its own distinct elements. For example, since the two different companies alternate their visits to New York, last year, Captain Christopher Adams with his human rocket act, and the black basketball playing unicyclists could be seen, while this year, Gunther Gebel-Williams, Irving Hall's trained baboons, and the two "crazy Brazilians" who ride their 250cc motorcycles inside a 16-foot diameter steel sphere (cleverly named the Globe of Death) were part of the show. Next year we'll get the other company while this year's company goes off to another part of the country, although some individual members may switch companies and can be seen two years in a row (such as the 79 year old master of clowning, Lou Jacobs, and Dinny McGuire, the ringmaster with the voice that sounds disturbingly like Don Pardo of Saturday Night Live who have both been in the New York shows for the last two years).

There is no doubt in my mind that the circus acts were superb. The occasional tragic circus accident you read about in the New York Post adds quite a bit of reality to "the spine tingling feats of courage" (press release talk). Knowing that the people in front of you could really mess up if they're not careful provides for an incredible adrenalin rush. You sit back wondering if those flailing arms are just a skillful ruse to tease the audience to the brink of ex-
(Continued on page 21) Col. 1

Eddy Grant

by Kathy Esseks
Killer on the Rampage
 Eddy Grant
 Portrait/CBS Records



A crossover hit on that nagging-pain-that-won't-go-away, white rock radio, does more than indicate a bigger return for the artist in these days of music industry depression; it points to a weakening of the rigid black/white, disco/rock polarism that reached a virulent height in the mid-70's. Plenty of post-punk/funk bands are bringing out tremendously popular radio hits that would have elicited derisive shouts of "disco sucks" a few years back. Hardcore dancers always knew that the perfect song has no color, but the general public was self-righteously ignorant.

Given that the battle for recognition has just begun, Eddy Grant's album, *Killer on the Rampage*, has won gratifying attention up and down the dial: "Electric Avenue" is in heavy rotation all over rock, new music, and urban stations and "It's All in You" is right behind it. Grant's reggae tendrils advance and retreat throughout the album, giving roots authenticity to a standard pop formula.

Behind the bubbling funk of "Electric Avenue" lies an existential solution to poverty, the daily grind, and a food-supply problem: forget it all in one endless party — "We're gonna rock down to electric avenue/And then we'll take it higher." Love, unemployment, oppression, war, every nasty thing from Pandora's box may be out to bring him down, but practical optimism is the principle here — despair over disaster won't alleviate the pain, just make you even more miserable. Not that Grant is advocating anything very heavy; he's out for a good time, which is quite as necessary as having valid justification for your existence.

On the serious side of life, "War Party" is a blunt, anti-war reggae

statement addressed to a higher being whose alleged children are continuously decimated in convenient, ethnic quantities: "You killed off all the Indians/And you killed off all the slaves/But not quite/So you killed off the remains." A similar, ironic tribute to the always-delayed revolution for equality pervades "Another Revolutionary", the other full-fledged rocker on the album.

Except for these two, and maybe "Electric Avenue", Grant leaves political statements to others and concentrates on the more personal topics — life relationships. Since nobody, well, almost nobody, can identify with a song about a successful, happy, and fulfilling love affair, Grant has coupled the familiar, broken-heart stories with unordinary, can't-get-'em-out-of-your-mind tunes. "I Don't Wanna Dance" has exactly the opposite effect on feet, even ones that spent

a long day in painfully tight shoes. Even though the lyrics fall into the category of Top 40 schmaltz, "It's All in You" has a hook that makes "Electric Avenue" a power outage district in comparison! The divine, drop-kick bass line neutralizes the "Oh you left me baby and I'm so hurt" vocals, and is better than dexedrine in the morning.

Three more love songs might have been too maudlin if not for Grant's coaxing, brash voice; he could sing Hall and Oates and make it worth listening to. The steady, rocker-derived beat and repetitive lyrics slant the laments in a new direction. Grant island-hops to borrow rhythms for "Latin Love Affair" which results in a slightly off note in the context of the whole album — the song is fine, yet it's the aural equivalent of lying on a Jamaican beach in full Arctic explorer's gear.

Instead of sticking with one purist sound, Grant has synthesized a pastiche of musical styles on *Killer on the Rampage*. In "Funky Rock 'n' Roll" he advises "Forget your troubles in dancing/Singing and playing..." which sums up the intent of the music; no ponderous thoughts here, just dance funk with a Caribbean lineage.

Shakatak

by Bob Goldsmith
Invitations
 Shakatak
 Polydor

It's okay. You can like Shakatak and not necessarily be committed to the golf and dinner party set. Music for upwardly mobile young sophisticates is not my cup of tea, but I see no reason to burn these

Invitations. There's nothing more deadly than pompous pseudo jazz-funk and I have a bad feeling that Shakatak will one day head in that dreadful direction. But for now, the English lads are holding whatever

and "Easier Said Than Done". "Lose Myself" is the only other current contender, but unfortunately arrangements don't help

nately heavy, heavy funk bottoms topped with super light guitars and other candy is a confection so well sampled at this point that it's almost cliched. Even more humble are the go-back-to-your-wife-songs—"Stranger" and "Usual Situations". Here, Shakatak's pop becomes so meek it practically lifts itself off the turntable and runs and hides in the dust sleeve. A main reason for this is the constantly anonymous female vocal, the stiltedly com-



Shakatak

latent pretentiousness they may be harboring in check. Only a few times do superfluous quasi-jazz improvs try to ruin perfectly harmless funk poppers. Usually, Shakatak treads a fine line between breezy nothingness and breezy nothingness with a funk excuse. Sort of like Haircut 100 with street credibility.

The only exception is "Invitations" which caresses a breathtakingly pretty piano melody that urban contemporary programmers love as much as the group's similar hits from last year "Nightbirds" either. I would gladly trade some of Shakatak's polish for a few

rough but lively edges. Of course, this would damage *Invitations* usefulness as background floss.

You could reasonably say that in the background, away from the scrutiny of active listening is where Shakatak's pleasant blandness belongs. But wonderful moments like "Nightbirds" and "Invitations" show that the group can do more. If Shakatak can generate increased ambition in the song writing (not playing) department, they will probably do something substantial. Now, though, they're just fluff. At least they're nice fluff.

U2

(Continued from page 23)

Even though Bono was ending his raps with "Goodnight" half-way through the evening, U2 stayed long enough for two encores before wrapping things up with a grandstanding version of "40". A programmed beat kept the audience rapt while Clayton, the Edge, and Mullen slipped away, leaving Bono alone, enveloped in the music and applause. There's no possible doubt about the show's screaming success, but U2 revives the epithet that dogged Queen's footsteps in the primor-

dial rock past: emotional, musical fascism. They emphasize their politics, their desperate sincerity and then undermine their own statements by using every histrionic ploy in the book to seduce an audience into buying their image of transcendent meaning. As long as you disregard their posturing, U2 is a great pop band and pulled off a five star concert. Their solipsistic attitude is a way to tell them apart from everyone else.

Press-
 Statesman
 Softball
 Friday

Watch Them
 Die

Ringling Bros. Comes To Town

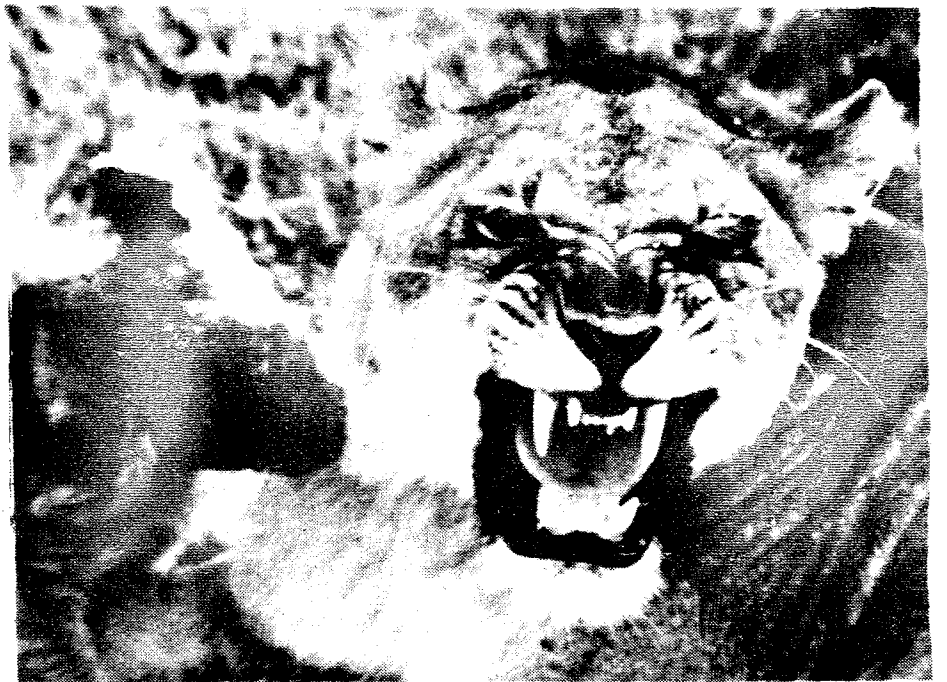
(continued from page 19)

citement or the performer is really going to fall on the group of senior citizens reliving their youth in the first two rows. It was things like this and the clowns who made it funny that made the circus exciting, but nothing made my day as much as watching all the non-performing members of the circus troupe. These were the guys who had to do all the dirty work — moving props, making sure no one fell off a trapeze, and cleaning up the mounds of shit that all the animals left behind. According to circus officials, two tons of Timothy hay, 5600 pounds of sweet feed, 1000 pounds of bran, 75 loaves of bread, and a case of lettuce (among other things) go to feeding the circus animals. All this food translates into a lot of crap being aimlessly dumped on the circus floor, to be removed by a specially trained corps of circus professionals, usually while an act or feat of skill is going on. My favorite example of shit removal occurred during a scene in which Gunther Gebel-Williams was making a dozen Lippizan stallions run around inside the center ring. The ring itself is only about 40 feet in diameter and the horses, although they ran in a group, would make it around pretty quickly. The idea was for the dirt job workers to run out in the path of the stallions as soon as they passed and shovel up all the shit they dropped as they ran in their circle. The problem was that the worker only had about two seconds to get in, shovel, and get out before a herd of horses would come by and attempt to crush his head. I watched in amusement at the dirt job worker's struggle and realized that their act was probably the most dangerous one of all.

Other seemingly important information about the circus: there are a lot of well built, semi-naked women running around Las Vegas style, there are three rings which at times provided a bit too much confusion and distraction when multiple events were happening simultaneously, and Ringling Brothers and Barnum and Bailey Circus is actually owned by Irvin Feld, who after buying it initially from John Ringling North for \$8 million in 1967 when North split for Sweden, sold it to Mattel for \$50 million worth of stock in 1971, and then, with his son Kenneth, Feld bought it back in 1982 for \$22.8 million.

So as the Greatest Show on Earth ended, I tried to make my way through the wretched hordes of peckersnot brats without disturbing their cotton candy orgies or free wheeling swings of those visually exciting, physically annoying, circus action lights. They were still yelling out in their own kind of little kiddy lust for the Pink Panther that had so thrilled

them during the show and I had to try hard to avoid slamming my lower limbs into any more of their faces. It was during this pushing, shoving exodus away from my seat that a guard informed me that I had just missed coming to the Gay Rights Benefit Show which was scheduled for the following night. "Just as well," I thought. Instead of 2000 peckersnot brats swinging those Goddamn circus action lights in my face, there would be 20,000 homosexuals beaming those glowing pieces of plastic into my forehead. I pondered this thought while the final remnants of the crowd filed out the doors and all the glamour and glory of the circus was swept away as the dirt job workers came out with their shovels.



Family Circus

(continued from page 19)

you're stepping and pick your feet up so you don't trip," he responded.

"A likely answer," I thought as I climbed back down. "But what about your social life?"

"It's interesting because you're always traveling. So you always meet new people, but the big part of your social life is in circus people." (which is pretty interesting in itself considering the wide variety of people involved with the show)

Later on Bob the Clown told me about all the other advantages of circus life, such as meeting important people like Barbara Mandrell, Lee Meriwether, and Mrs. Reagan. Amy Carter asked for his autograph and only a couple of days ago he emerged from Clown Alley (the clowns' dressing room) to find what he called "three dozen of the most gorgeous girls on earth" right in front of him (a group of beauty pageant winners from all over the country were on tour and had decided to visit backstage). But there are disadvantages to being a clown also. Bob claims that it's "not like a nine to five job" at all and at times the work can be very hard and strenuous. The circus does two shows a day (three on Saturday), six days a week, for eleven months a year. There is also one month of rehearsal in Venice, Fla. Except for one to three weeks off in between seasons, the rest of a clown's time is spent performing. The money isn't all that great, there

isn't much time to go out, the food is comparable to what one would get in a college cafeteria, and you have to live on a train.

"It takes some time getting used to," Bob told me. "It's a different kind of lifestyle."

When asked whether he was going to do this for the rest of his life, his reply was somewhat negative, saying that he likes to think of the circus as "a learning experience" that's "not a lifetime thing", although some clowns, such as Lou Jacobs, who has spent close to 60 of his 79 years as a clown with the circus, have made clowning their life's work.

"My parents were hesitant at first. They pushed college, but once they saw me perform and realized that I enjoyed it and was learning and traveling and all, they were for what I was doing," Bob said. He also went on to tell how he went to school in Huntington and lives right next to the Smithhaven Mall, mentioning such landmarks as Trapper's Pub and the Mad Hatter. Considering the multinational melting pot of performers that the circus employs, I found it fairly interesting to be talking to someone who lives so close to Stony Brook.

Bob changes from one extravagant costume to the next ten times in a three hour show. This, along with all the slaps, falls, and stunts he has to do, requires a lot of energy, which seems to be the key to success for a clown. "You've got to keep your energy up and share it with the audience no matter how you feel," he told me. That's one of the first things of fun."

circus people look for when they are recruiting new clowns. "We're looking for ones that are really energetic," he said. On a related note, I was told that they are holding auditions for Clown College on May 18 at Madison Square Garden. The audition consists of going through various exercises to demonstrate a potential student's ability to do slaps and falls and handle him or herself (Ringling Bros. does not discriminate against women wanting to be clowns) in a prepared skit or gag. I'm told it's a lot of fun to participate and Bob the clown strongly recommends anyone interested to come down and try out.

The circus personnel as a whole were very nice and I found that Bob Lloyd was much better at being interviewed than I was at interviewing. You can see him perform, along with the 27 other clowns that are part of this traveling company (there is another company with 28 more clowns for a total of 56 clowns in the whole circus) until June 5, whereupon the show will leave for a two week stay in Philadelphia before going to Oklahoma City and other parts of the west. If you have any intention of becoming a clown, there is still one more chance to audition on May 18. It appears to be a good job and most of the clowns are fairly young (as opposed to the time before Clown College was opened in 1967 when the average age of a clown was 58 years old). If you don't want to be a clown, I would still suggest seeing the show. As Bob Lloyd said, "It's really a lot of fun."

Let's Drink

by Ralph Sevush

It might have been called "Dracula's Daughter Goes to CBGB's" but it wasn't. It's called "The Hunger" and stars David Bowie, Susan Sarandon, and Catherine Deneuve.

This stylish addition to the vampire legend is a sensual delight, mixing contemporary chic/punk culture with 18th century baroque. Deneuve and Bowie play a pair of married vampires, living off the blood of weirdos they pick up in punk clubs. They live in a large, marble-laden town house, filled with ancient statues, smoke, and soft light. Their problems begin when Bowie starts to age rapidly and Deneuve realizes he's soon to join the rest of her ex-lovers, as an undead and decaying corpse stored in the attic.

She tries to save him with the help of Susan Sarandon, playing a doctor who specializes in aging research. Sarandon is intrigued by Bowie's case, as he ages 50 years in her clinic's waiting room, and traces him to his home. There she confronts, and is seduced by, Deneuve.

Susan Sarandon never sleeps with normal people, it seems. In "The Rocky Horror Picture Show", she makes it with an alien transvestite and a home-made sapien. Here, she

does it with an ancient creature of the night... talk about beastiality.

The performances of the three principals are very strong, though Bowie's disappearance after only half the film is particularly disappointing.

Another disappointment is the banal dialogue, which is mercifully scarce. Instead of words, Director Tony Scott uses images to tell his story.

The Director, Editor, and Cinematographer are the real stars in this film. Mr. Scott has followed the path of his brother, Ridley (director of "Alien", "Blade-runner"), and created a textured, strikingly beautiful example of style over substance.

The film, though, is erratically paced, which prevents it from building up steam. Its inability to create suspense would be a much more crucial flaw if the movie were trying to be a horror film. Instead, the movie serves as a meditation on lost love and passing years, with only a few misguided attempts at horror-film exploitation that sink into a miasma of gory incoherence.

All in all, "The Hunger" is a beautiful and flawed film which self-consciously attempts to elevate "Trash" to "Art". It is a noble vision, and deserves the benefit of the doubt.

Wobbles Wobble But They Don't Fall Down

by Kathy Esseks

A song without lyrics is a song without radio airplay, a song overlooked and neglected by millions of souls who need someone else's bright words more than music. People tend to concentrate on lyrics to such an extent that they forget about or fail to notice the sounds behind the vocals. At Network last Thursday Jah Wobble proved that an explosive, popping bass and rasping trombone are worth a thousand words. The band played to a small, enthusiastic crowd who weren't drinking or dancing enough to suit the management — it turned out that they were waiting for the band before demonstrating any signs of life. The brave souls who stayed to listen to music without words were treated to an aural assault of exuberant jazz/rock/reggae fusion.

Wobble, one-time bassist for public Image Limited, sojourned in the short-lived, instrumental Human Condition and drove a cab in disgust at It All before forming Jah

Wobble. His compositional vision blends Neville Murray's tropical bongos and Lee Partis' drums with his own emphatic bass. The bluesy melodies wail from Annie Whitehead's trombone with a surprising, big-band-turned-rock flavor. The ultra-bored Animal descended to do unobtrusive things to a guitar, and Ollie Marland's staccato keyboards added the flash. The effect is heavy metal jazz with a Jamaican beat, beside which the anemia of other dance club fare is glaringly apparent.

Jah Wobble grooved through an hour's set of tight, energizing songs — "Sleaze", "Tribal", "Hold onto Your Dream", "Hollywood I & II" — and spur-of-the-moment improvisations that never dropped out of high gear. The combination of Wobble on stage, snapping out a beat, smiling a little to himself as if there were nothing in the world he'd rather do, and music that has a distinctive, strident pulse all its own lends a new lease of hope to the stale, imitative/derivative trend of new music.

C'est Chic

The Fashion Institute of New York is currently exhibiting costumes of pre-World War Europe. The exhibition is entitled "La Belle Epoque" and includes some of the most exquisite examples of early 20th century dress by top designers. What is "La Belle Epoque"? Historically, it has been placed between the years 1900 to 1914. It was a transitional age. If one ever asked me, "What came between Queen Victoria and the Roaring Twenties?", La Belle Epoque would be my answer. The term and the spirit of the age predominantly belongs to the French. It was to Paris that those sympathetic to this new spirit flocked. Artists, singers, bankers, royalty, and courtesans enjoyed a Paris that was so aptly revealed in the writings of Proust. Diaghilev entered Paris from Russia. Sarah Bernhart dominated the theater.

But even with Paris as its homeland La Belle Epoque oozed out into Europe and also infected America. This was a time for those with money to revel in the exotic, and the erotic. It was every sensualist's dream to own the newest invention, the motorcar, and to support a jewel encrusted mistress. Such was the dream of the successful businessman, as well as the impoverished prince. This then was the perfect climate for

fashion, which was a way of informing the world of your actual, or intended status.

The exhibition includes costumes made slightly before and after the rigid boundaries of 1900-14. This enables the visitor to gain a better understanding of the drastic changes fashion underwent during "the beautiful years". What shouldn't be missed is a plain black mourning bodice once worn by Queen Victoria (1898). The mannequin that displays the bodice was made to resemble the Queen herself. The mannequin made me wonder how unpleasant the sober lady might have been in real life. One glance at the monarch compelled me to refresh myself by viewing the evening gowns created after the turn of the century. Immediately I saw the contrast. As Victoria can be used as a symbol for her age, so too can the creations of Paul Poiret be used as a symbol for La Belle Epoque.

Being inches away from a Poiret is a rare experience for most. Besides being a master of design he can be considered "the great liberator". Whereas the fashions of Victorianism demanded the female body to be pushed and squeezed into the most unnatural positions, Poiret wanted women to breathe. It is totally unnecessary to wear a corset while wearing a

body to display his talent. As his creations allowed his patrons to walk in comfort, the costumes themselves bear an exotic, Oriental flavor.

Poiret's influence in the fashion world was great. I am sure the corset, or the lack of it, had much to do with his success. Having marveled at how my grandmother ever manipulated herself into having a 19 inch waist, I'd like to kiss this man. There is a Hallee evening gown on exhibit that shows how this contribution of Poiret's helped change fashion. The Hallee is a skimpy, delicate gown of silver satin which reveals a large expanse of skin. It bares the ankles and has a deep, low-cut back. This jeweled costume could have never been created had the prejudices against the beauty of the human body continued into the nineteenth century. Fortunate for us that a woman's back became an acceptable thing to display in public, simply because it is beautiful.

The Fashion Institute is located in the basement of the Metropolitan Museum of Art, 5th Ave. and 82nd Street, and is open every day except Monday. This current exhibit will be open until September, so there is still plenty of time to see these costumes. The trip will be worth the effort. Although evening wear is the main attraction, there is much to see. Day wear is

also exhibited. Toilette and travel accessories are also on display. The gallery is beautifully painted by Charles Broderson. The music played was arranged by Stephen Paley. The air is scented with "L'Heure Bleue" by Guerlain. Thus, walking into this exhibition is literally entering into an environment that makes one forget that 5th Ave., and the chaos and noise that comes with it, is seconds away.

It is doubtful whether we shall ever see the like of La Belle Epoque again. An age that required a woman to change outfits at least seven times in one day might seem a bit forced for our tastes. In many ways the expectations these people set for the future were incredibly optimistic. We, in hindsight, can look back on these people, who marveled at how modern miracles such as electricity bore tribute to a bright new future, and feel a type of sadness for them. For La Belle Epoque opened with a new century, having so many hopes for the future. It ended with encroaching cynicism, World War I. Suddenly the safe world that these people surrounded themselves with collapsed. This fragile world of the elite could not survive the upheaval caused by a Europe torn apart by war. But with all its affectation, La Belle Epoque had one quality that shall always intrigue us — style.

Concerts

Life During Wartime

U2 at Stony Brook

by Kathy Esseks

Riding high on their immense chart success, U2 drew a sell-out crowd to the Stony Brook gym last Sunday for a politically flavored May Day extravaganza. May first has been the day of worker celebration since the late nineteenth century, and U2 takes a related stand in their current fling with the "troubles" in Northern Ireland. Although U2 and their media coverage have made a lot out of the band's newfound imagery, the majority of the audience had shown up in search of the elusive Good Time.

Someone and the Somebodies, a Boston-based group that has warmed up quite a few U2 dates, was well received, but predictably handicapped by the expectations of what was to come; U2 mounted the dark stage with minimal fanfare and burst into song in a sudden blaze of light. The Dublin quartet generated a crescendoing tide of tight segues, only occasionally breaking up the flow with brief intros and remarks by vocalist Bono Vox (formerly Paul Hewson): "When we first came here [America, three years ago], we tried to tell people that we were not just another English fashion band passing through — we're Irish and we mean what we say." Bono's sincerity was rewarded by enthusiastic roars from



Bono Vox

the masses. While U2's fashion statement is certainly low key as far as hair styles and outfits are concerned, their much-vaunted lyric topics are progressively correct and in vogue.

"Seconds" got everyone on the vertical, clapping and singing along, followed by "Surrender" during which Bono raised ecstatic screams merely by moving to the edge of the stage. "Sunday, Bloody Sunday" was milked for all its theatrical potential with a long intro, smoke, back lighting, and white flags. The crowd needed little encouragement to join in on the chorus, "No more, no more," and cheered wildly when Bono climbed onto one wall of speakers with a flag. Bread and circuses,

guys.

The serious side of this ode to the 1972 massacre of thirteen Londonderry civilians can easily be mislaid amidst the irresistible emotional pull of the music — throughout the show Adam Clayton and the Edge wove a rich tapestry with bass and guitar, punctuated by Larry Mullen's restrained beat. The group's dedication to deep meanings and profound philosophies notwithstanding, U2 in concert is all glitter, polish, and showmanship. Bono could sing about putting down tile in the bathroom, call it a political statement, and no one would contradict him because of the band's seductively momentous sound. U2's political relevance has been vastly overrated by

the media and by themselves. Granted, the themes of war, relationships, and Ireland are an integral part of the music, but is this *political*? Political is early Clash, the Gang of Four, the Jam. U2's lyrics fall into the same category as "I Don't Like Mondays", "Won't Get Fooled Again", and "A Day in the Life": it's not heavy.

From the high of "Sunday, Bloody Sunday", the band released the accumulated tension with "I Fall Down" and "Tomorrow", slowly and methodically building up to "New Year's Day". This tune has the ability to simulate earth-shaking sentiments without actually saying all that much. Here again Bono's heart-felt quavering eclipses any insinuations of hypocrisy.

A bit worn out from the effort of "New Year's Day", Bono confided that his throat was sore but he hoped it wasn't interfering with the "spirit of the show" — an unnecessary plea since almost 3000 people were standing on chairs, dancing, shrieking, and all but swooning in delight. Reassured by a wave of approval the band swung into "Two Hearts Beat as One", unveiling a picture banner of Peter, their home-town mascot and the troubled-looking little boy on the cover of *War*.

Continued on page 20

Students Strike Back

deprive SUNY students of the educational benefits of participating in NYPIRG.

For ten years NYPIRG has been an integral part of the academic life of thousands of SUNY students. A full time researcher, organizer, or attorney works in an office on campus. Trained staff teach a host of workshops in such citizenship skills as public speaking, project planning, lobbying, writing letters to the editor, conducting consumer surveys, evaluating the effectiveness and fairness of government and obtaining media coverage of social problems and community organizations.

A legislative office in Albany is also a provision of NYPIRG. The legislative office in Albany is the center of our lobbying and legislative impact work, and serves as a school to teach more advanced lobbying and research skills. Students compete for intern positions from all member campuses. Interns receive full academic credit for the semester lobbying training from their colleges.

I could go on further but the point is that the decision to participate in NYPIRG should remain with the students and colleges.

Mid-Atlantic Legal Foundation

Mid-Atlantic Legal Foundation, which is bringing the case on behalf of the eight students, is one of six conservative legal foundations in different regions of the country. A sister conservative legal foundation in Denver, the Mountain State Legal Defense Fund, was headed by Interior Secretary James Watt, prior to his present government position.

Mid-Atlantic was incorporated in 1977. In its informational literature, it describes its origins as a response to the American Bar Association's call that "It is time for American business" to be as astute as other public interest groups in "exploiting judicial action." In its own words, the Foundation is "dedicated to representing traditional American Values". It is clear from the Foundation's funding, however, that those "values" are corporate values. Among Mid-Atlantic's chief corporate funders are:

- Betz Laboratories
- Chase Manhattan Bank
- Exxon Company, U.S.A.
- Warner-Lambert Company
- Pfizer, Inc.
- United States Steel Found.
- PPG Industries Found.
- Atlantic Richfield Found.
- Bristol-Meyers Company Fund

— Alcoa Found.
Some of Mid-Atlantic's key cases and activities include:

- funding and legal support in the NJPIRG case in which Rutgers University is also named as defendant concerning how NJPIRG is funded
- involvement in litigation to overturn a court decision upholding efforts under Pennsylvania Clean Air Law to provide state government funding for mandatory inspection and maintenance of automobile emission systems
- involvement in a case on behalf of Eli Lilly and Company in which the drug company has been sued by a DES victim
- intervention in federal court case challenging the legality of the New Jersey Pinelands Comprehensive Management Plan, which created a national reserve and regulated its use
- opposition testimony before the National Highway Traffic Safety Administration to its orders on installation of airbags and seatbelts in all U.S. cars
- testimony on behalf of the Business Council of New York

State and the Syracuse and Oswego Chambers of Commerce in defense of Nine Mile Point Unit No. 2, the most expensive nuclear power plant in the nation, before the Public Service Commission

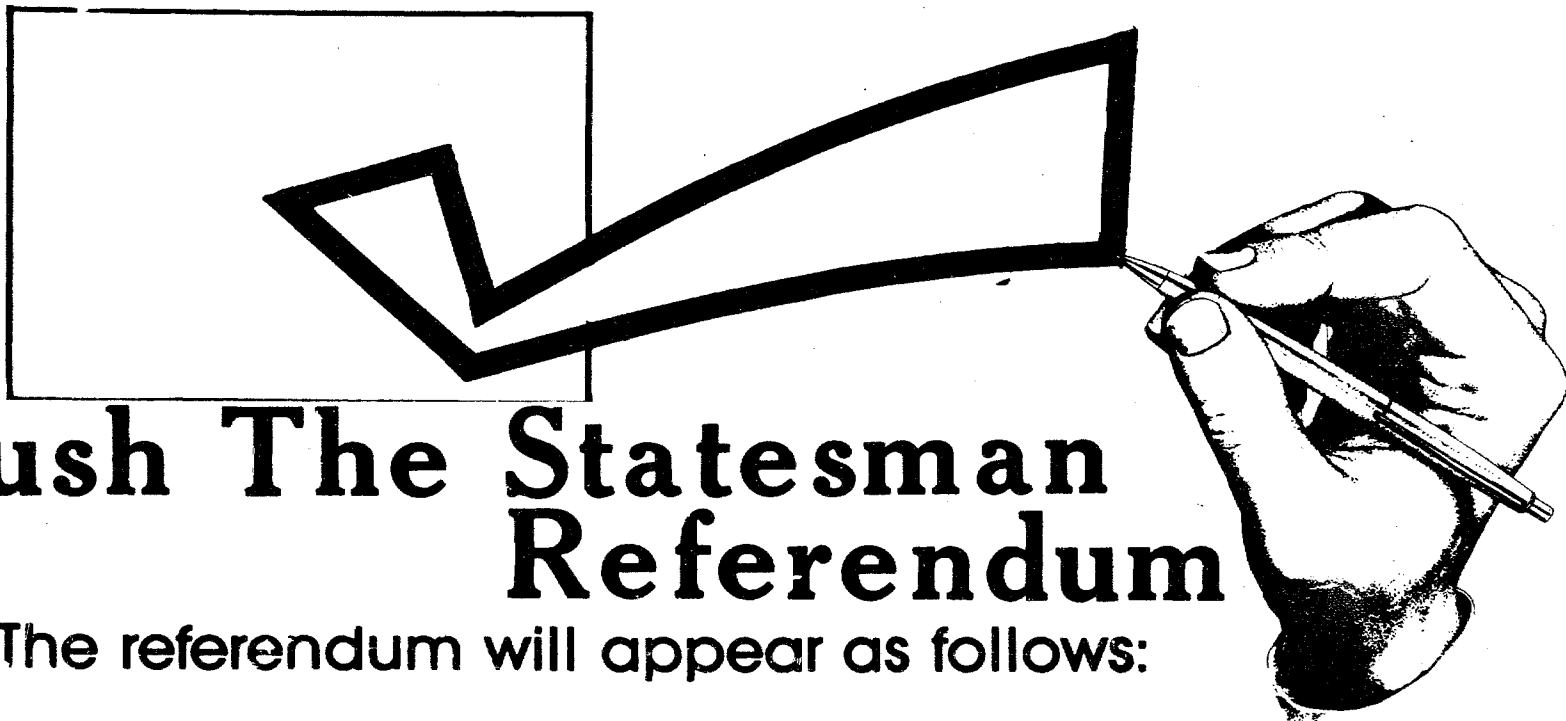
— testimony on behalf of local business coalition against proposed regulations to implement a Philadelphia "Right to Know" ordinance concerning storage of toxic chemicals.

Why Student Rights Will Prevail

I believe that the grave implications of the lawsuit for students' rights will almost certainly not come to pass. I feel the federal courts, under current constitutional law, will find the attack of the Mid-Atlantic Legal Foundation on student activity fees unfounded. The workings of our legislature should not be left in the hands of large corporate concerns, as the Mid-Atlantic Legal Foundation apparently advocates, but should involve all citizens, especially students, especially our young. To deny students the right to be involved in political decisions is to deny them the experience necessary to one day take the reigns of social responsibility and provide for a true democracy.

Vote No!

On May 6, Vote "Fuck, No!"



Crush The Statesman Referendum

The referendum will appear as follows:

"That Statesman Inc., the SUNY at Stony Brook newspaper, receive \$2.00 per semester from each Stony Brook undergraduate student as a paid subscription for the thrice weekly publication of Statesman during the 1983-84 academic year. The \$2.00 per semester will be deducted from each undergraduate student's activity fee."

DO YOU WANT TO SPEND \$2.00 OF YOUR ACTIVITY FEE EACH SEMESTER TO SUPPORT A NEWSPAPER THAT WILL NOT RUN AD PAGES FOR STUDENT CLUBS AND ACTIVITIES? DO YOU SUPPORT THE IDEA OF MAKING STATESMAN A STUDENT CLUB THAT DOESN'T PLAY BY THE RULES OF STUDENT CLUBS, I.E. HAVING THEIR BOOKS CHECKED AT THE END OF THE YEAR?

WE, AS MEMBERS OF VARIOUS CAMPUS ORGANIZATIONS FEEL YOU SHOULD THINK ABOUT THIS VERY CAREFULLY. FRANKLY, WE ARE OUTRAGED AT THE MASSIVE, ONE-SIDED, AND EXPENSIVE ADVERTISING CAMPAIGN THAT HAS BEEN FILLING THE PAGES OF STATESMAN THESE PAST FEW WEEKS CONCERNING THIS REFERENDUM. THOSE ARE PAGES THAT USED TO HAVE CLUB ADVERTISING - NOW ALL THEY SAY IS "SAVE STATESMAN". BUT THE POWER TO SAVE STATESMAN DOESN'T LIE WITH US; IT LIES WITH STATESMAN ITSELF. ALL OF THE STUDENT CLUBS ON THIS CAMPUS GET THEIR FUNDING THROUGH POLITY - WHICH MEANS THAT THEY ALL HAVE TO LET POLITY KNOW WHAT'S HAPPENING. NOBODY REALLY LIKES DEALING WITH POLITY BUREAUCRACY (EXCEPT FOR LITTLE POLITY BUREAUCRATS), BUT IT'S A FACT OF LIFE. NO GROUP ON CAMPUS IS IMMUNE FROM THIS. STATESMAN INCLUDED.

THINK ABOUT IT. DO YOU WANT TO GIVE \$4.00 A YEAR TO A NEWSPAPER THAT, IN ADDITION TO THE SYNDICATED NEWS AND SYNDICATED COMICS, WON'T HAVE ANY STUDENT ADVERTISING - UNLESS THERE'S A HIKE IN THE ACTIVITY FEE? VOTE NOW BEFORE YOU FORGET.

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