

Dealers Shed Light On Drugs Here

by Chris Fairhall

"If there are drugs, there have to be dealers," said Polity Senator Mace Greenfield. "It doesn't grow on trees, and it's got to come from somewhere."

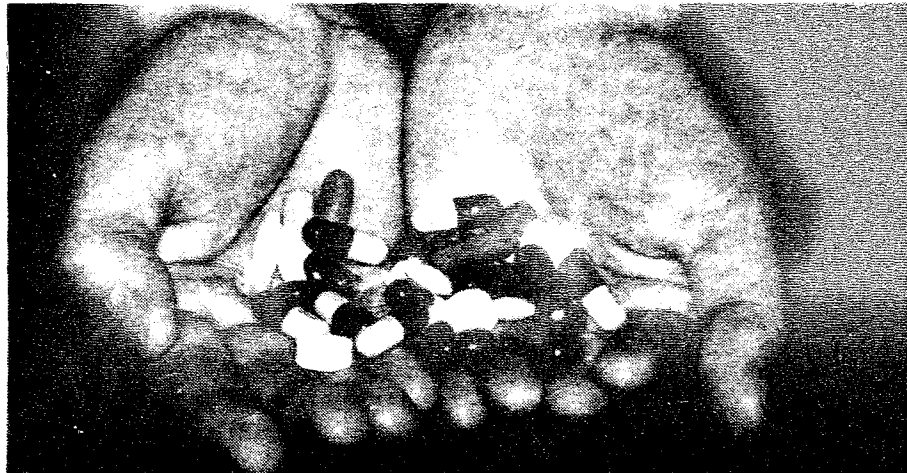
"The word dealer has a very negative connotation, and a dealer is not someone bad," he continued. A typical dealer, according to Greenfield, is, "Someone who is just picking it up for their friends. They're not out to make money. It's like Wadsworth (the Vice President for Student Affairs) going out for lunch and asking who wants her to bring back coffee."

According to Bubbles, a junior here who used to sell drugs, some students deal drugs to "Keep their own heads." This translates to students receiving free drugs rather than money for dealing.

GI Joe lives in Toscaninni College, and occasionally sells amphetamines. With regard to those who sell marijuana, he said they fall into three categories: those who deal in pounds, those who deal from an ounce to a quarter or half pound, and those who deal "nickels and dimes," which are smaller portions of an ounce. Because other drugs are not measured in the same way as marijuana, the same principles do not apply.

GI Joe said there are few people who deal pounds of marijuana. "Oh, not many, not many at all," he said. "I'd say there's about three to five who do that regularly..." In addition, "there are others who go down to Florida" or

Drugs at Stony Brook Part III



Amphetamines are heavily used by students during mid terms and finals.

vacation elsewhere and bring back large amounts of marijuana. "Most of your dealers on campus are not consistent dealers," he said.

"I'd say nickels and dimes are our most prevalent bought" because they are easily affordable, said GI Joe. "Because you don't have the money for it...the only time you buy an ounce is when you're going in

with some friends," he continued, adding that few students sell ounces and quarter pounds. "Maybe there is five that do it steady per quad...Other than that, it's somebody who wants to deal for a month, and that's it."

Conservative figures from those who sell drugs indicate that there are several hundred students who sell illicit drugs at

Stony Brook each year. "I'd say at least one out of 20 will deal out of their college career for a short period of time," said GI Joe. "This includes the person who will go out and buy a quarter of a pound, and figure their friends will like it."

In terms of the amount of marijuana that is smoked, and therefore sold on campus, GI Joe and others familiar with Stony Brook drug use concur that about 1,000 pounds of marijuana "go down this campus a year."

A Roth Quad resident during his first two years at Stony Brook, Bubbles said that he was a small element in campus drug traffic. "I've been involved in ten pound deals," he recalled, adding that marijuana and other drugs go through many hands before they reach dealers here.

"It comes in by ship or truck I imagine...Then it will go to some organized ring, not a syndicate, but someone with money, then to a big guy, then to another, and then another," Bubbles explained. From there, he added, "It goes to one person, then another..."

To help insure that they do not get caught, many dealers sell drugs only to small numbers of people. In order to make a profit in terms of money of "head stuff," one must deal a fairly large quantity of drugs. For Bubbles, it means not selling "anything less than half a pound."

The time when most dealers fear being caught is during transport. However, there are a number of precautions taken to

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Attrition Mars University Enrollment

by Bari Rogovin

As the nationwide competition for college students increases, administrators at Stony Brook have been attempting to stem the tide of attrition, but it is not clear if they are succeeding.

According to Mike Hanson, the Analyst for Long Range Planning, 44 percent of the freshmen class of 1975 did not graduate in 1979, a figure two percentage points higher than the previous year's entering class. However, Assistant to the Executive Vice President, Mitch Gerstel, says he has evidence that the trend has been slightly reversed.

Gerstel, who studies attrition from a capital budgetary perspective, feels that the reason for this discrepancy lies in their respective methods of calculation. According to Gerstel, while Hanson draws his conclusions by following each freshman class, he draws his from total enrollment each year.

Nevertheless, the attrition rate is high, and is made more serious by the projected shrinkage of the traditional applicant pool. The United States Census Bureau estimates a 9 percent decline in the number of 18-year-old Americans in the next decade, and the New York State Education Department projects a 28 percent decline in New York City high school graduates. "These figures have bearing on our enrollment," said Hanson, adding, "if we can't retain the students we have, it will become increasingly difficult to replace them."

Because of the competition for students that Stony Brook and other schools face, Hanson compiled a report

on attrition. He has found that Stony Brook's attrition rate has been steadily rising in recent years, and unless the trends are reversed, it may reach 50 percent.

While many factors contribute to attrition, Hanson found that one third of former Stony Brook students say they left before graduation for unspecified "personal reasons," and most of the others left for academic reasons such as low grades, dissatisfaction with the learning environment, or unavailability of their major.

A certain amount of attrition is expected. Carl Rheins, Assistant to the Vice President of Academic Affairs, said, "We should only be concerned about the attrition which is within the control of the University, adding, "When attrition reflecting a mismatch of students and the University occurs, it is healthy and to be expected." Explained Richard Solo, the Director of Orientation, "Some students who leave may well have found the right academic program which makes the change right for them." But, as Hanson stated, "Some attrition at an institution is undoubtedly preventable, and it is costly to both the student and the school when avoidable attrition occurs."

Rheins explained this costliness in terms of a three-fold loss: "For one, we lose time and money for recruiters and other techniques to bring students to the University," and second, when students leave there is an estimated \$3,000 loss per capita by the next budget cycle. And third, there is an intellectual and personal sense of loss because we as a school know that somehow we have not fulfilled these students' expectations."

While Stony Brook experiences these losses, Mike Hanson and others are searching for the reasons students drop out so that new policies and programs may be instituted to keep students here until they graduate.

Though the projected decline in college enrollment will begin to be felt in the early 1980's, Vice President for Student Affairs Elizabeth Wadsworth feels that "attrition is partly a function of our presently large enrollment, as we allow many students on the margin of appropriateness to the institution to enroll." According to a 1976 questionnaire, 36 percent of former students checked low grades as being to some extent a reason for leaving.

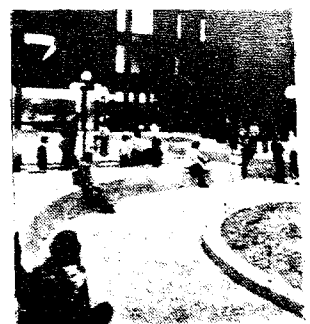
Wadsworth said other reasons for attrition at Stony Brook include: the poor ratios of teachers to students and administrators to students; the lack of certain programs such as business and education majors, crowded dormitories, the small size of the gym, Union and Administration Building (which was to be expanded until the parking lot behind it was built), and the general "ugliness of our campus." She added that "it's not that nobody cares or is not trying to make Stony Brook warmer—we built the grass and the trees in the middle of the academic mall to improve its atmosphere."

To relieve overcrowding in G and H Quads, Wadsworth said that next year some freshmen will be septupled in the suites in addition to being tripled on the halls. However, Hanson has found that a student's living conditions are less of a factor in attrition than whether the student lives

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Gerry Manginelli

Press/Eric Weissman

'Register Students': New Group's Goal

by Eric Brand

The young woman explained to the New York Times why she was not registered to vote: "I'm not into politics," she said.

Attempting to combat a prevalent attitude amongst college students of indifference and ineffectiveness, several Stony Brook alumni have formed Student Vote '80, a registration-education organization.

"If students are registered, and students vote," said Gerry Manginelli, the top officer for Student Vote, "they can have an enormous effect on the outcome of the primary."

In 1976, this belief led Manginelli, then Polity President, Betty Pohanka, who was his Executive Assistant, and then NYPIRG coordinator John Brown to lead a voter registration effort on Suffolk County college campuses. According to Manginelli, "6,000 students were registered" at the Dowling, Suffolk Community and Stony Brook campuses. "We proved that we could register students," he said.

The registration effort went into mothballs after its initial successful drive. But "given the fact that it's a presidential (election) year," explains Manginelli, "and more young people seem to get involved in a presidential year, and this year it's important: the draft, nukes, etc.—it had to be coordinated on a full time basis."

So Manginelli, Pohanka, Brown, Jeff Casale, (a Fredonia grad), and Tom Kilmartin, (of Potsdam and Stony Brook), became the Advisory Board to the newly-titled Student Vote '80. The group then solicited the services of Marty Feldman and Dennis Hurley, former county legislators, Stony Brook Professor Hugh Cleland, Suffolk Community Professor Richard Schramel, and Dr. Sanjeeva Nayak, a professor at Southampton College, for a Citizen's Advisory Board.

The broad county base is important to Student Vote. "There's a large student bloc out there," said Pohanka, "and there's so much to do with it. There's close to 50,000 students in Suffolk County alone." The efficacy of a concerted student vote is evident, claims Manginelli. "In Massachusetts and Vermont, without the student vote," he said, "Anderson would be out of the campaign."

The group wished to bring this sort of response to Suffolk County, and were well received. Stony Brook, Suffolk Community, Saint Joseph's and Southampton all joined Student Vote.

"It took off," said Pohanka. "It was amazing: the response was enough to knock your socks off."

Jim Gaughran, Suffolk County Kennedy Coordinator and aide to State Senator Manfred Ohrenstein, expressed pleasure with the registration drive. "It's fantastic for us," he said. "It's an area where we can certainly (improve) our percentages."

Gaughran agreed that the push for the student vote was important. "Usually," he stated, "the most important aspect of an election is to involve new people."

Manginelli takes this idea a step further, stating his desire to "get students involved in the presidential primary," and to register them in a political party. This, he explained, is because "Until there's cross-over voting (in New York), independents are limited in their power in the primaries."

Manginelli explained further: "When students register independent, they think they're independent of the parties. We say, if you register (for a party), it is not necessarily embracing the party's ideals." In general, Manginelli said, "People have to be made more aware of the primary system. It doesn't mean that the good person's going to win all the time, but it is better than never having a chance to affect the November election."

This fervent belief in voter efficacy is shot through the Student Vote organization. "We're doing some things that are not traditionally done. We want to educate the students on the issues and the candidates," Manginelli said. "You have to do more than just register them." Meaning, he wants to make sure they vote, too.

The other side, then, of Student Vote is education. "One of the biggest problems in politics," said Pohanka, "is that people don't know who's running. They don't know who the candidates really are. They have to know how the candidates stand on the issues."

Though so far it has been accomplished to only a limited degree, voter education plays a big part in future plans. "We're going to be sending out questionnaires to the candidates," said Manginelli. "Right now," said Pohanka "(the literature) is being provided at information tables on campuses. Eventually we'll get to the level where we can mail them out ourselves." But progress is slow, she points out. "Even the Women's League of Voters doesn't have enough people to get out the information."

To facilitate the information and registration machinery, representatives from each of the Suffolk college campuses have been chosen. Kelly RA Rich Bentley, Polity liaison to Student Affairs, will be coordinating the Student Vote efforts at Stony Brook.

Bentley, whose work with the Future of Stony Brook Committee has taken him to Albany, knows the power of the vote. "It gives students a type of political clout when having to deal with any legislative matters."

And what does the future hold for Student Vote? Plans for non-profit incorporation and, says Manginelli, "we'll look towards the New York State elections." According to Pohanka, the organization will go beyond "the student level, to the community level."

"What I'd like to do," said Manginelli, "is build this into an issue-oriented organization that is going to make students—as they leave the campus—aware of issues, and make the political process aware that young people can affect the issues."

NYPIRG Teach-In Explores Energy

The New York Public Interest Research Group last week held a well attended seminar on alternative energy sources. The "Alternate Energy Teach-In" featured three days of films and speakers dealing with topics concerning energy.

Citing acid rain, environmental pollution and radiation contamination as "predictable and probable" effects of using fossil fuels and nuclear energy, the NYPIRG seminar dealt with energy options including solar power and conservation. The following accounts are a recap of the event:

A professor from the Urban and Policy Sciences Program gave a lecture March 18 which outlined the arguments in favor of public owned electricity. Leland Neuberg said that community ownership of the Long Island Lighting Company is better than the "for-profit, monopolized" business running itself. He declared that a public utility run by elected officials would be more responsive to the needs of the community.

A Stony Brook graduate student and member of the American Wind Energy Association later that day explored the viability of wind energy. Robert Hadden said that Long Island is well suited to this form of energy because of its steady, windy climate. Citing a federal law which requires utilities to buy back unused power produced by wind energy brought shouts from many in

the audience who envisioned sending LILCO a bill for electricity.

The film "More Nuclear Power Stations," shown March 19, detailed the procedures involved in nuclear waste disposal and reprocessing. One scene that sent shock waves through the audience showed drums of radioactive waste being dumped into a mine, and bulldozed over with salt. Other lucid scenes were of spent uranium fuel rods being shipped on busy highways to disposal sites.

Another film, "Paul Jacobs and the Nuclear Gang," shown March 20, made the point that everyone on earth could contract cancer from only 100 pounds of plutonium. Following this was a lecture by Biology Professor Eloy Carlson who discussed the dangers of low level radiation.

Bob Kent, a member of the Suffolk County Cooperative Extension, brought conservation to light on the 19th with a computerized energy projection simulator. With his computer setup, Kent showed that conserving energy, rather than increasing production, led to a longer-lasting supply.

Chemistry Professor Theodore Goldfarb discussed the need for a localized energy policy. One of his main themes was that energy policies should differ according to region, which he cites as a major flaw in the U.S. national energy policy.



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Scholastic Achievement for Non-Traditional Students

Attrition

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on or off campus.

According to Hanson's report, commuters are more likely to leave Stony Brook than are residents. He explained that special problems face commuters, such as travel time, parking, employment, course scheduling, study time, extracurricular activities, and family responsibilities.

Solo said, "Commuters have many more time obligations to sort out that are not necessarily scholastic," adding, "Many have a reduced access to study groups, faculty and friends on campus." He suggested the organization of car pools and study groups as ways to combat attrition among commuters.

Dean of Undergraduate Studies Robert Marcus, who chairs the Steering Committee on the Quality of Student Life, said several academic improvements are being instituted in an attempt to stem attrition. One such improvement is the Federated Learning Community, which consists of a group of students taking the same interdisciplinary courses and living in the same building (next fall the program will be World Food Problems, and the students will reside in Ammann). Other improvements include the Freshman Honor Society, the scheduled reinstitution of a dean's list, specific academic advisors for freshmen, and the Prime Time program, which Marcus said "encourages students to come to us for academic advising."

Biology Professor Eloy Carlson, Chairman of the Stony Brook Senate Student Life Committee, asserted, "The problem of attrition does not stem solely from academia; Stony Brook must be a place to enjoy as well as to make the best use of faculty as possible." He said that although the Committee has not "specifically addressed the issue of attrition, we want to know what we can do to fulfill the twin needs of incoming students; these being an academically stimulating institution, and an environment which will allow students to socially develop." Carlson listed a as accomplishments to that end: the 24-hour study center in the library, and the Committee's examination of tripling, the role of Campus Security, and other issues affecting the quality of campus life.

Stony Brook is not alone in its efforts to increase retention; the entire SUNY system is concerned with attrition, according to Hanson, though he said "we have the best handle on it in terms of understanding." A spokesman for Student Affairs at SUNY Buffalo said that for the past year, 35-40 people from all sectors of the

university have been working "to improve the quality of student life." Improvements have included new ski trails, the use of a lake, and other recreational facilities.

Although Stony Brook is concerned with improving student life to increase retention, Polity Secretary Alan Price believes the administration is not doing enough. He contends, "There is no major emphasis on the issue; there is no long-range planning and what they've done was haphazard and poorly conceived." He cited as examples "Career development, because the way the present system works you don't know you've been screwed until after you're out," and that "Prime Time is an inadequate service to students; for two weeks you get emphasized and for the rest of the year you never see them again."

And while the administration attempts to retain students with Task Forces, committees and policies, Hanson has found that 70 percent of students who leave Stony Brook say they left to find a friendlier school. He said the most important change these former students would like to see is a more personalized learning environment, including smaller classes and more genuine faculty-student contact.



Mike Hanson

Press/Vincent McNece

Student Dies in Basketball Game

A tragic incident occurred here last weekend when a graduate student collapsed during a basketball game in the Stony Brook gym and was pronounced dead within an hour at a local hospital.

Barry Korman, 23, who was enrolled in the School of Marine Sciences, had been playing with his team in an intramural meet against the Health Sciences team on Saturday morning. He was taken to Mather Memorial Hospital in Port Jefferson, where efforts to revive him failed.

Korman had collapsed while playing basketball two weeks ago, and underwent three days of testing at Mather.

Dr. Michael Sauter, a physician who treated Korman, said he had suffered a cerebral contusion, which he explained as, "a little bit worse than a concussion. It's basically from a head injury." Sauter added that the injury probably occurred during "the game two weeks ago."

The neurologist said that about a week ago, Korman asked if he could start playing basketball again, as he had been resting before that. "His exam, everything was normal," said Sauter. "We told him to start increasing his activity as he tolerated it."

Korman collapsed Saturday after playing basketball

for about 50 minutes. He was given mouth-to-mouth resuscitation and heart massage by a player on the opposing team, and was later given cardio-pulmonary resuscitation by members of the Stony Brook Ambulance Corps, who rushed him to Mather.

He was pronounced dead at 11:55 AM, and while an autopsy to determine the cause of death was to be performed earlier this week, a spokeswoman from the County Medical Examiner's office said it could "take a month" before the results are released.

Korman's funeral took place Monday morning in Forest Hills.

Jerry Schubel, Director of the Marine Science Research Program, said, "I think most of us knew him very well. He was an exceptional student, and an exceptional young man." Peter Woodhead, his faculty advisor, added, "He came here with the most excellent and friendly references. He had pluses all the way."

Korman played undergraduate basketball at Clarkson University, and he was a star ballplayer on the intramural Marine Sciences team. "He liked his work...He was a great basketball player," said Woodhead. "Everyone liked him."

—by Chris Fairhall

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Dealers Shed Light On Drugs Here

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insure they do not get caught including carrying drugs in inconspicuous containers, and bringing a friend to check and see that the way is clear.

Though most dealers on campus seem to be students, this is not necessarily the case, at least according to the Snake, a resident who lives in the halls. "I just experienced a dude who hooked up with me...He didn't go to school here...He was a really big dealer from Northport...One time, he came back with a garbage bag filled with pot. It had to be worth \$8,000," the Snake recalled. "There was one semester when he supplied Benedict."

As many sources throughout this series have said, marijuana is a heavily used drug both within and outside of universities. Another widely used drug is amphetamines. GI Joe estimates that during midterms, major tests and finals, "26,000 hits of speed" are consumed by Stony Brook students each year. He added that this does not include diet pills off the shelf, which "not one person doesn't use in one form or another."

GI Joe estimated that 50 students sell

speed during midterms, and that from 100 to 150 sell it at finals time. He added, "You don't have any permanent dealers of speed on campus...It's more of like, okay, I need some speed, and I'll pick it up for my friends."

Speaking about amphetamine usage, GI Joe said, "If you don't need it, you don't want to take it...Speed I would not say is a problem drug in the way it's being used. When speed is a problem, it's the individual who's having a problem."

GI Joe based his calculations of the amount of speed consumed on campus by assuming there are at least 100 students in each of the 26 residence halls who use it before tests. In addition, between the two semesters, he assumed there are ten tests per student. As a result, it is not too difficult to deal speed during tests. "Finals time you can go out and deal 50 hits...You just got to let people know what you got and you can get rid of it," he said.

Though Bubbles said he was once involved in a quarter pound deal of cocaine, because that quantity of the drug

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'I just experienced a dude who hooked up with me ... One time, he came back with a garbage bag filled with pot.' —The Snake

Sunfest To Celebrate Alternate Energy

by Jesse London

"It should be the biggest thing to hit this campus in a long time," predicted Corey Kupfer, referring to Sunfest 1980—a five-day, campus-wide extravaganza of dancing, partying, concerts, competitions and a carnival to be held April 30 through May 4.

Kupfer and other Sunfest organizers hope to raise \$10,000 for the construction of a solar/wind powered recycling plant for the University. Costing about \$13,000, Sunfest is proving to be a massive event which will be sponsored by Polity, the Graduate Student Organization, alumni contributions and the collaborative efforts of many campus organizations.

Additional funds will be raised by two pre-Sunfest events, the first of which will take place today in the Stony Brook Union fireside lounge where a dunking machine will be set up. The highest bidder will be able to purchase a shot at relocating Vice President for Student Affairs Elizabeth Wadsworth from a raised platform into a tankful of water.

"They always told me I was all wet," Wadsworth remarked. "Now I have a chance to prove it." Planning to wear "Saturday clothes," including blue jeans and no shoes, the soon-to-be saturated VP added, "I'm washable, so I'm not worried."

Polity President David Herzog, himself a volunteer victim, remarked, "I think it will be everybody's pleasure on this campus to see her dumped." (Wadsworth is scheduled for dunking at 12 noon, and Herzog at 1 PM.)

Other scheduled dunkees include Assistant Director of Residence Life Gary Mathews, members of the Polity Council, Statesman News Director Nate Rabinovitch, Stony Brook Press Associate Editor Eric Brand, and various Residence Hall and Quad Directors.

The second major fund-raising event is a basketball game between Stony Brook faculty and administrators and the New York Jets football team, to be played March 30 at 8 PM in the gym. (Tickets are \$1 with student I.D., \$2 without.)

The Stony Brook team will be coordinated by Bob Adams, assistant coach of the University basketball team. As far as Stony Brook's chances of winning, Adams observed, "Stranger things have happened," but he offered, "I wouldn't place a bet on us." The coach added, "We hope to be competitive at least. And who knows?"

The Jets will be available for autographs after the match and during half-time.

Sunfest itself will kick off on Wednesday, April 30, as the Student Activities Board presents singer-guitarist David Bromberg in the gym.

The Freelance Vandals, a leading Long Island band, will rock a Thursday night beer blast in the Tabler Cafeteria.

On schedule for Friday are two dance parties: disco in the Benedict College Lounge, with a live D.J., and a



square dance in the Union Ballroom.

Sunfest weekend will begin Saturday afternoon with the Campus Olympics. This event will be the culmination of the earlier, smaller fest competitions—winners from the games at the G and H Quad Fests, Rothfest, Springfest (at Tabler Quad), and the Kelly Olympics are all eligible to compete in the Sunfest Campus Olympics. A Commuter College team has not been formed. Individual events will include a marathon, races, beer drinking, pie-eating and tug-o-war.

"Everything will build up to Sunfest," said Kupfer. He explained that all the quads agreed to hold their spring events and competitions in the weeks prior to Sunfest.

Also on Saturday afternoon will be the "Battle of the Bands" contest. Eligible to participate are musical groups which have at least one Stony Brook student member.

That night there will be an outdoor party in the Fine Arts Plaza, beginning with live music performed by the

Good Rats, to be followed by dance music and a light show complete with fog machine and strobes.

The Sunfest finale, on Sunday, May 4, will be an outdoor carnival across the Academic Mall, with rides, games, music, crafts, theater acts, and other happenings. Workshops and exhibits on energy conservation, solar, and wind power will be presented by ENACT and NYPIRG.

Aside from carnival participants, 15,000 people are expected on campus that Sunday for the Special Olympics alone (an event which is not connected with Sunfest). Kupfer anticipated that the two separate events will "complement each other." He added, "The campus will be buzzing."

Sunfest will end Sunday night with a dance concert in the Union auditorium, and an animation festival sponsored by the Union Governing Board. Gary Strauss, Sunfest organizer, and Master of Ceremonies at today's Dunk said, "Everybody's into the environment and conservation—it's almost a non-partisan issue." The festival's proceeds will go towards helping build a recycling plant designed by Carlos Romero-Fredes, architect and member of the Suffolk County Solar Energy Committee. Strauss said, "It's really for a good cause, rather than putting the money back into the dorms for more parties."

Although he has made attempts, Romero-Fredes has not been able to obtain sufficient funds for building his proposed recycling plant. "What you see is the future," he said, showing the blueprints of the first-of-its-kind facility. In addition to providing a community service, the plant would generate funds to be used in solar energy research. As Romero-Fredes put it, the plant is designed to "turn rubbish into money."

"I think Sunfest will become a campus tradition," said David Herzog. "It is the biggest event of its kind—I don't think there's any part of the student body that won't get something out of it."

One senior agreed emphatically. "I think it'll be a blast. It's the first time all year I'm actually looking forward to spending a weekend at Stony Brook."

'Everybody's into the environment and conservation -- it's almost a non-partisan issue.'

—Gary Strauss

Drugs: Notes From the Underground

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cost thousands of dollars, few students can afford it in any quantity. GI Joe said of cocaine, "If you got the bucks, you can get it...but no one can afford it...it's the rich man's drug."

Most students cannot afford cocaine, and dealers are not clear as to the amount of it that is used, but according to the Snake, "There's got to be at least one coke dealer per building."

"Some dude is telling me today he is selling coke for \$130 a gram," lamented the Snake, who said this is too expensive. The Snake said of dealing an ounce of cocaine about 1½ years ago, "We had enough to last us from Thanksgiving to January."

is quaaludes, but students do not seem to know how many of them are sold in a given period. There is also little information concerning the usage of barbituates, THC, hash, hash oil, angel dust, opiates, and LSD. However, officials throughout the

university community believe that LSD is not widely used.

In the 2½ years that Bubbles has been here, he explained, "I think the campus

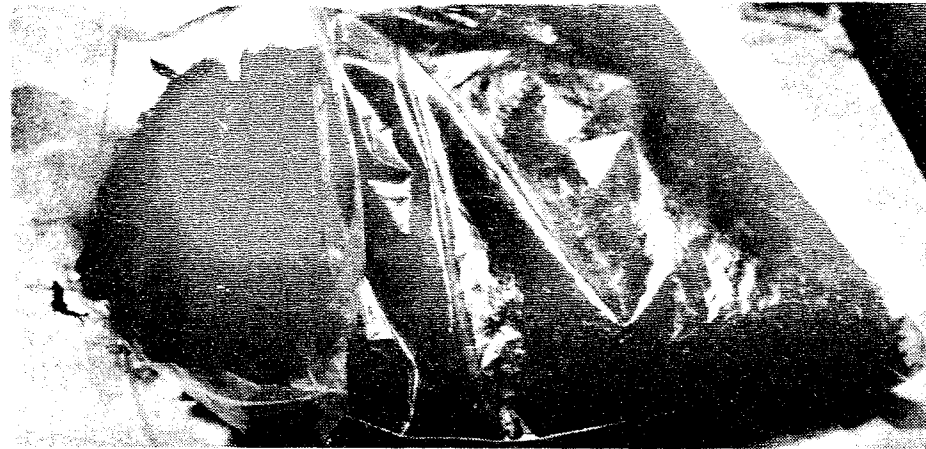
has mellowed out...The big LSD is down...I think I'd attribute that to the quality of the drug." With regard to the opiates and other hard drugs, most students who sell

drugs said that only a handful of students could survive Stony Brook and use them.

Although the connotations of the word "dealer" may not seem to apply to those who sell drugs at Stony Brook, it is still a fearful trade to be involved with. When asked if he was afraid of being caught, Bubbles replied, "Sure, I'd be stupid not to."

Though the Snake does not sell drugs, he has been on the periphery of dealing. However, his views on being busted contrast sharply with those of Bubbles. Asked if he was worried of being busted, he asserted, "No. It never fucking crossed my mind."

While clearing the seeds out of an ounce of pot in the Stony Brook Union reading lounge, he explained, "No. That would be too incredible. I think the fact that drugs are illegal is the biggest bullshit thing in the world...Whenever I take drugs, legality is the furthest thing from my mind."



Press/Jim Fowler

Bubbles Offers Perspective on Drugs

by Chris Fairhall

Bubbles majors in Chemistry, and is a junior at Stony Brook. He is about 5-10, 160 pounds, and is given to blue jeans, button down shirts, and work shoes. He is the archetype of an average student and a typical dealer.

Marijuana, cocaine, quaaludes, amphetamines and mescaline are some of the drugs Bubbles said he has used. Though he is not dealing at present, Bubbles said he usually gets involved only with grass and cocaine. "I've been involved in ten pound deals, and about a quarter pound of cocaine," he explained matter-of-factly.

Bubbles plays only a small part in drug traffic on campus. With regard to the most widely used illicit drug, he estimated, "Maybe a thousand pounds of pot goes down this campus a year." He added that drugs go through many hands before they reach dealers here.

"It comes in by ship or by truck I imagine... Then it will go to some organized ring, not a syndicate, but something with money, then to a big guy, then to another, and then another," he explained.

He said the field is particularly dangerous at the top of the ladder. "In areas like that, with quaaludes (for example), you're dealing with money, not only head stuff," Bubbles and most dealers at Stony Brook, sell drugs for their heads, which means they receive little or no money, but, rather, free drugs.

To help insure he is not found out by law enforcement officials, Bubbles said, "I don't sell anything less than half a pound." The philosophy behind dealing relatively large amounts of drugs is that the seller interacts with only the few persons who can afford to buy a big quantity. And the fewer people he deals with, the fewer who know him, and the less likely it is that he will be busted.

Even with a multitude of precautions, Bubbles acknowledges the possibility of being caught. When asked if he is fearful of being busted, he replied, "Sure, I'd be stupid not to." In particular, he added, "The only time I'm really worried is during transport."

Bubbles said that when he does deal he carries his "stash" in a knapsack, bookbag, or other inconspicuous container. Sometimes, he added, a friend comes along and checks to see that the way is clear. Once he reaches his destination, which is usually someone's room, Bubbles considers himself home free.

Bubbles has been dealing drugs at Stony Brook for two years, and has never been caught. "I've gotten pulled over with pot in the car, but I've never been busted," he explained. Bubbles lived in Roth Quad during his first two years here, but he has not sold drugs since he moved off campus last fall.

"The halls definitely contain the most" drug use and selling, Bubbles explained. "But I lived in the suites, so I know about them."

With regard to his personal drug use, Bubbles is much more relaxed. "I walk across campus all day long with pot in my knapsack," he said. He explained that he does not

worry about campus police, so long as he is not carrying a large quantity of grass. "Put it this way," he said, "I feel safe blowing a joint in the Union building."

Bubbles sold pot for two years while he was in high school in Queens. He consumed a good deal of alcohol, too. "My high school was a city high school," he said, "And it was mainly getting drunk and getting stoned." Bubbles added, however, "There were other areas with people doing the more intensive stuff."

Bubbles' high school days did not consist only of drinking, and smoking marijuana. He took advanced courses, graduated a year early, and decided to pursue an academic course in pre-medicine. With a B average, Bubbles said that medical school is no longer an assured prospect. He added, however, that his career interests still lead him to Chemistry. He said, with a laugh, "Not to make my own drugs, though."

Bubbles said that during his first semester here he started to use other drugs. "You could put it on certain amounts of peer pressure... growing pains in a way," he explained. Bubbles added, "I wanted to expand that aspect of what I know. And to experiment, and always check out the unknown."

Describing peer pressure, Bubbles said, "It's not direct. It's not excluding somebody because they're not doing something... It's more of what the younger person feels... It's not 'you can't stay with us'... You can do that." He added, "So, it's not really peer pressure. I don't know what to call it though."

Bubbles explained that some freshmen, and others, go overboard with the new freedom of college life. "It's on-campus living, and not having a set of parents... somebody stopping you." This run amok attitude does not last long, however. "As they go on, they learn to limit and control," he added.

Reminiscing about his own freshmen experiences,

Bubbles said, "You make sure you eat, and you know what you have to do... You remember all those nights owing people money... all those nights looking for drugs." With a smile, he said, "I look back on those days with fond memories."

Though Bubbles has performed in a band at some of the campus bars, and received his pay in free drinks, his favorite high comes from grass. "I consider it mellow, tiring," he explained. "I consider it a lot of fun... Especially when I'm playing rock 'n' roll."

Bubbles does not get high as often as he used to, however. For example, he no longer gets high before classes because, "I just get cooked for the rest of the day." After smoking marijuana for several years, this is not unusual, he said. "I get more stoned now than I did back then. I can catch a buzz on about anything. Nothing intensive. Just a buzz," he explained.

Recalling his first year here, Bubbles said, "There was a time when I would do a bong hit before a test when I was a freshman." He said this is still sometimes true. "But never a serious test."

Though marijuana usually costs \$40 - \$60 an ounce, and other party drugs which are more expensive continue to soar in price, Bubbles contends that students will still find the money to buy them. Some, including Bubbles, deal drugs to "keep their own heads." And others probably spend money from their parents. "Most freshmen probably get it from home," Bubbles explained. He added, "I don't think that people are stealing to get high. The majority, or what I know of, will not steal."

Bubbles said he uses the same drugs as many other students at Stony Brook. He added that there is little heroin, methadone, angel dust, or THC. If students used those, he explained, "A handful, if that many, would survive here." He added that in the past 2½ years, hard drug use has declined. "I think the campus has mellowed out since I've been here."

With regard to LSD, Bubbles said, "It's something that you learn... Most people eat it 4-5-6 times a year... some people 6-12 times... But they eventually learn how to use it." In the past 2½ years, Bubbles said he has tripped from 50 to 60 times. He explained that smoking pot helps cause flashbacks, which are "never as intense as the trip itself."

Bubbles added that sometimes he gets flashbacks without getting high beforehand. "I get flashbacks even when I'm not stoned. If you do it enough, you learn it... It's visual psychology, sort of," he explained. Though there are "certain paranoid times," Bubbles said he never loses control.

Bubbles does not trip anymore, however. He added that he probably will not deal much more either. He likens this to a growing experience. "I'll smoke pot to the day I die. And I'll be doing cocaine 'till my nose goes," he said. "But that's it, that's enough."



Press/Scott Higham

'You remember all those nights owing people money ... All those nights looking for drugs. I look back on those days with fond memories.'

—Bubbles



James Mellon, (Tony), top, and Josie De Guzman, (Maria), above, sing "Tonight," left, in the new production of "West Side Story."

'West Side Story': Perfect

by Mike Jankowitz

The overture begins, and suddenly the staccato beat and melodious flow of Leonard Bernstein's very nearly perfect score strikes deep and fills you like an injection of adrenaline. Then the stage lights rise, and you're on the West Side of Manhattan, involved in the lives of people whose high-energy yet tensely cool existence justifies every movement of Jerome Robbins' naturalistic ballet. Stephen Sondheim's realistic, street-wise lyrics flow brilliantly into Arthur Laurent's all-too-real, all-too-tragic book. The story is, to put it rather simply, real-life: in all its comic, dramatic, and tragic elements. It is, to me, the greatest human drama—perhaps because of the realistic nature of its milieu and the unpretentiously wide scope of its all-important message; or perhaps merely because it strikes close to home, both in body and spirit.

To analyze this production of *West Side Story* would be merely to say magnificent (and explain); to compare it to other Broadway shows would be unfair (it is better); therefore, I am compelled to compare it to that production of "*West Side Story*" which most people have seen: the film. This comparison is made only for reasons of clarity; for everything else pales in comparison.

The film version remains for me the definitive version of "*West Side Story*." But then again, this show seemed destined for the genre of film; the realism that film can provide through scope and on-location filming can only add to "*West Side Story*." The more realistic it is, the more effective it is.

While the stage cannot provide the

realistic atmosphere of the screen, it can produce a more stunning overall effect, and through the excitement of live action, render the show more tangible, more lifelike. The opening prologue does not have the gut-busting energy that I'm used to, but justifies itself with a more subtle suggestiveness, an assertion of independence rather than an outburst of anger. The solos do not carry as well as in the film (perhaps because of the impossibility of a closeup). But it is only in comparison to the film that they suffer.

For spectacle, however, the transition into the Dance At The Gym is unbeatable, rivalling the film's similar effect in ingenuity and surpassing it in visual dazzle. The dance itself, albeit less spectacular than the film, is more exciting onstage. (This last could probably be said purely due to the limited dimensions of the purely due to the limited dimensions of the stage.) But the wise-cracking cleverness and cynical clowning of the "America" and "Gee, Officer Krupke" numbers remain not only intact but wryly relevant. "Tonight" works beautifully with a fire-escape-laden scrim fading into a star-laden sky. And the "Somewhere" ballet is still an incredibly moving and on-target dream sequence, especially considering a nice touch of irony in the show's final scene.

But this is not a show of separate "numbers" and removable sequences. It is a constantly moving story, in which dialogue, movement and singing mesh to form a uniform whole such that each mode is a natural successor of the one previous. Perhaps because of the very real, very human text of the book, perhaps because of the naturalistic expressionism of the

dance, the show almost convinces you that people actually could, with all ease, express themselves this way in daily life.

In this production, the emphasis seems to be heavily on dance, although with no damage done to the score or the book. The sets, although curiously neat and graffiti free, are symbolic rather than genuine in appearance, a more workable interpretation considering the space. The lighting and costumes are mood-setting as well as accurate.

The performances work, but they're hard to judge considering what we've been exposed to. The interpretations are mostly on base, although sometimes suffering slightly from too little naturalism and too much theatricality. Josie DeGuzman's Maria is a successful portrayal of a lovely "young lady of America," who has achieved innocence through idealism; maturity through compassion. Her glow is not quite as radiant, as say, Natalie Wood's but she has the same sweetness and wide-eyed naivete. (Her performance may be, in a way, more realistic; one is less likely to find a woman of Natalie Wood's glamor around than Miss DeGuzman.)

Ken Marshall's interpretation of Tony is accurate, but lacking depth. It makes one appreciate the performance of Richard Beymer in the film (although some rather unaware people claimed that he looked too much like an average Bar Mitzvah boy to be on a gang—little realizing how possible that is). Tony is a nice fellow, both innocent and inexperienced, gentle and gentlemanly, and probably less deserving of the reputation foisted upon him by his friends. He is rather unprejudiced and polite, and bright—more of a free-thinker

than a born leader (possibly because he's a little older than the rest). And most of all, Tony is a classic case of a hopeless dreamer. Unfortunately, Marshall, though doing a fully commendable job, doesn't quite dig deep enough to bring that off. His rendition of "Something's Coming," for example, lacks that necessary bite of anticipation. And there is a tendency toward staginess in his performance, though this is resolved by the time his last scene comes along. Of course, this is just the nit-picking of a perfectionist; Marshall is both believable and good; he just makes you wish for a little more.

As Riff, leader of the Jets and Tony's best friend, James J. Mellon is a little more down-to-earth and a little less high-flying than his predecessors, and in that respect, a little more realistic. Mellon is on the beam all the way through, from his first movement to his final rumble; he's cool, tough, and consistently convincing. Hector Jaime Mercado is also believable as Bernardo; he has an uncanny ability to appear relaxed and tense at the same time.

The Jets are all fine multi-talents, each performer able to maintain his individuality and sense of group at the same time—much like the characters they are portraying. All are stand-outs. To note a few: Mark Bove as Action is so believable, you'll swear you know someone just like that; Reed Jones does an interesting Big Deal; and Missy Whitechurch makes Anybody's likeable and annoying at the same time. The Jet girls are also believable, sometimes coming across tougher than their men.

The Sharks all look and act believable;



Debbie Allen (Anita), leads the Shark women in the Dance at the Gym.

Musical Piece

like the Jets, they create a sense of individuals acting in unison, and they possess the added measure of toughness that you'd expect to be indigenous to a persecuted minority. The Shark girls are carefully developed counterparts of the Jet women, giving added human base to the play's plea for a reconciliation of differences.

As Schrank, Arch Johnson is very good; he makes Schrank out to be a real son-of-a-bitch; although Sammy Smith is a bit dry as Doc.

But the real stand-out of the cast is Debbie Allen, who plays Anita to the hilt without losing a bit of believability. All that I can find at fault with in her performance was her word emphasis—so

she must have been amazing. She's a top-notch actress, a vibrant singer, and an absolutely amazing dancer; with talent like that, she couldn't miss.

I think that it would be only fair to state that I happen to think that "West Side Story" is the single greatest contribution to the artistic media—in history. To me, it is the closest that I know of to perfection: the music, dance, lyrics, book, everything. It is unique in everything except the basic plot structure, which was revamped, and, in my opinion, improved. "West Side Story" is better than "Romeo And Juliet"—and anything for that matter. So, the very least that I can say is that the revival of "West Side Story" at the Minskoff Theatre is a must-see. And that's putting it mildly.

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	WESTBOUND																			
	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
P.J. S.C.	6:45	7:15	8:00	8:45	9:35	10:15	11:00	12:15	1:00	1:45	2:30	3:15	4:00	5:30	6:15	7:00	7:45	8:30	9:15	10:00
P.J. STA.	6:47	7:17	8:02	8:47	9:37	10:17	11:02	12:17	1:02	1:47	2:32	3:17	4:02	5:32	---	---	---	---	---	---
P.J. P.O.	6:49	7:19	8:04	8:49	9:39	10:19	11:04	12:19	1:04	1:49	2:34	3:19	4:04	5:34	---	---	---	---	---	---
BROWN'S F.M.	6:50	7:20	8:05	8:50	9:40	10:20	11:05	12:20	1:05	1:50	2:35	3:20	4:05	5:35	---	---	---	---	---	---
MARIO'S	6:54	7:24	8:09	8:54	9:44	10:24	11:09	12:24	1:09	1:54	2:39	3:24	4:09	5:39	---	---	---	---	---	---
PAN. COTTG.	6:55	7:25	8:10	8:55	9:45	10:25	11:10	12:25	1:10	1:55	2:40	3:25	4:10	5:40	---	---	---	---	---	---
S.U.N.Y. PIZ	6:58	7:28	8:13	8:58	9:48	10:28	11:13	12:28	1:13	1:58	2:43	3:28	4:13	5:43	---	---	---	---	---	---
H QUAD	---	7:30	---	9:00	---	10:30	---	12:30	---	2:00	---	3:30	---	---	---	---	---	---	---	---
ADMIN.	7:00	7:31	8:15	9:01	9:50	10:31	11:15	12:31	1:15	2:01	2:50	3:31	4:15	5:45	---	---	---	---	---	---
UNION	---	7:32	---	9:02	---	10:32	---	12:32	---	2:02	---	3:32	---	---	---	---	---	---	---	---
KELLY	---	7:33	---	9:03	---	10:33	---	12:33	---	2:03	---	3:33	---	---	---	---	---	---	---	---
TABLER	---	7:34	---	9:04	---	10:34	---	12:34	---	2:04	---	3:34	---	---	---	---	---	---	---	---
SO. CAMPUS	---	7:35	---	9:05	---	10:35	---	12:35	---	2:05	---	3:35	---	---	6:30	7:15	8:00	8:45	9:30	10:15
S.B. VILL.	7:05	---	8:20	---	9:55	---	11:20	---	1:20	---	2:55	---	4:25	5:55	---	---	---	---	---	---
COV. MALL	---	7:45	---	9:15	---	10:45	---	12:45	---	2:15	---	3:45	---	---	---	---	---	---	---	---
ST. JAMES	7:15	---	8:30	---	10:05	---	11:30	---	1:30	---	3:00	---	4:30	6:00	---	---	---	---	---	---
S.H. MALL	7:25	7:55	8:38	9:25	10:15	10:55	11:40	12:55	1:40	2:25	3:10	3:55	4:40	6:10	---	---	---	---	---	---

	EASTBOUND																			
	A.M.	A.M.	A.M.	A.M.	A.M.	A.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.	P.M.
S.H. MALL	8:00	8:42	9:30	10:07	---	11:42	1:00	1:37	2:30	3:07	4:00	4:37	5:30	---	---	---	---	---	---	---
ST. JAMES	---	8:55	---	10:20	---	11:55	---	1:50	---	3:20	---	4:50	---	---	---	---	---	---	---	---
COV. MALL	8:10	---	9:40	---	---	---	1:10	---	2:40	---	4:10	---	5:40	---	---	---	---	---	---	---
S.B. VILL.	---	9:00	---	10:25	---	12:00	---	1:55	---	3:25	---	4:55	---	---	---	---	---	---	---	---
SO. CAMPUS	8:20	---	9:50	---	---	---	1:20	---	2:50	---	4:20	---	5:50	6:30	7:15	8:00	8:45	9:30	10:15	---
TABLER	8:21	---	9:51	---	---	---	1:21	---	2:51	---	4:21	---	5:51	6:31	7:16	8:01	8:46	9:31	10:16	---
KELLY	8:22	---	9:52	---	---	---	1:22	---	2:52	---	4:22	---	5:52	6:32	7:17	8:02	8:47	9:32	10:17	---
UNION	8:23	---	9:53	---	---	---	1:23	---	2:53	---	4:23	---	5:53	6:33	7:18	8:03	8:48	9:33	10:18	---
ADMIN.	8:24	9:10	9:54	10:35	---	12:10	1:24	2:05	2:54	3:35	4:24	5:05	5:54	6:34	7:19	8:04	8:49	9:34	10:19	---
H.QUAD	8:25	---	9:55	---	---	---	1:25	---	2:55	---	4:25	---	5:55	6:35	7:20	8:05	8:50	9:35	10:20	---
S.U.N.Y. PIZ	8:27	9:12	9:57	10:37	---	12:12	1:27	2:07	2:57	3:37	4:27	5:07	5:57	6:37	7:22	8:07	8:52	9:37	---	---
PAN. COTTG.	8:30	9:15	10:00	10:40	---	12:15	1:30	2:10	3:00	3:40	4:30	5:10	6:00	6:40	7:25	8:10	8:55	9:40	---	---
MARIO'S	8:31	9:16	10:01	10:41	---	12:16	1:31	2:11	3:01	3:41	4:31	5:11	6:01	6:41	7:26	8:11	8:56	9:41	---	---
BROWN'S F.M.	8:35	9:20	10:05	10:45	---	12:20	1:35	2:15	3:05	3:45	4:35	5:15	6:15	6:45	7:30	8:15	9:00	9:45	---	---
P.J. P.O.	8:36	9:21	10:06	10:46	---	12:21	1:36	2:16	3:06	3:46	4:36	5:16	6:16	6:46	7:31	8:16	9:01	9:46	---	---
P.J. STA.	8:38	9:23	10:08	10:48	---	12:23	1:38	2:18	3:08	3:48	4:38	5:18	6:18	6:48	7:33	8:18	9:03	9:48	---	---
P.J. S.C.	8:40	9:25	10:10	10:50	---	12:25	1:40	2:20	3:10	3:50	4:40	5:20	6:20	6:50	7:35	8:20	9:05	9:50	---	---

WESTBOUND TO SMITH-HAVEN MALL					
LV.	AM	AM	PM	PM	PM
Homestead	7:35	10:05	1:04	3:30	5:45
Coram	7:45	10:10	1:10	3:35	---
Two Guys	7:45	10:10	1:10	3:35	---
Terryville	7:54	10:21	1:21	3:43	5:54
Port Jeff	8:00	10:29	1:30	3:55	6:02
Nesconset Shopping Ctr.	8:06	10:33	1:34	3:58	6:09
Fox Theatre	8:10	10:38	1:38	4:03	6:20
H Quad	8:22	10:50	1:48	4:14	6:21
Student Union	8:25	10:52	1:50	4:15	6:22
Kelly	8:27	10:54	1:52	4:18	6:23
Tabler	8:28	10:55	1:55	4:19	6:24
Admin	8:30	10:57	1:57	4:21	6:25
Nicolls Rd Strathmore	8:34	11:01	2:01	4:26	6:26
Coventry Mall	8:38	11:05	2:05	4:28	6:27
Rickels	8:40	11:07	2:07	4:29	6:28
Smithhaven Mall	8:45	11:10	2:10	4:33	6:30

EASTBOUND TO CORAM					
LV.	AM	AM	PM	PM	PM
Smithhaven Mall	9:00	11:25	2:25	4:45	6:30
Rickels	9:07	11:30	2:30	4:50	6:35
Coventry Mall	9:10	11:33	2:33	4:52	6:37
Nicolls Rd Strathmore	9:13	11:37	2:35	4:54	6:39
H Quad	9:18	11:40	2:40	5:00	6:45
Student Union	9:19	11:43	2:42	5:02	6:47
Kelly	9:20	11:45	2:44	5:04	6:49
Tabler	9:22	11:48	2:46	5:05	6:50
Admin	9:25	11:51	2:48	5:06	6:51
Fox Theatre	9:31	12:00	2:55	5:14	7:05
Nesconset Shopping	9:33	12:01	2:58	5:18	7:09
Port Jeff	9:40	12:05	3:05	5:25	7:16
Terryville	9:45	12:10	3:10	5:30	7:21
Coram	9:50	12:15	3:20	5:35	7:26
Two Guys	9:50	12:15	3:20	5:35	7:26
Homestead	9:55	12:20	3:30	5:40	7:30

EASTBOUND TO RIVERHEAD			
	A.M.	A.M.	P.M.
Smith-Haven Mall (Macy's & A&S, Korvette's)	10:20	3:30	---
Barons	10:35	3:40	---
Nesconset Shopping Center	10:38	3:43	---
Port Jeff. Station (Plaza)	7:30	10:43	3:48
Mt. Sinai (N. Country Rd.)	7:40	10:48	3:53
Miller Place (Post Office)	7:45	10:51	3:56
Scotty's Corner	7:47	10:54	4:00
Sound Beach (Post Office)	7:55	10:57	4:03
Rocky Point - Rt. 25A & Broadway	8:00	11:03	4:09
Shoreham - Randell Rd. & Rt. 25A	8:05	11:05	4:11
Wading River Rd. & Rt. 25A	8:10	11:07	4:13
N. Wading River Rd. (Little Flower)	8:20	11:12	4:18
N. Wading River Rd. & Hulse Landing Rd.	8:22	11:14	4:20
Rt. 25A & Rt. 25 (Calverton)	8:27	11:18	4:24
Rt. 25 & Rt. 58 Intersection	8:30	11:21	4:27
Fresh Pond Rd.	8:35	11:24	4:30
Ar. Riverhead (County Ctr.)	8:40	---	---
Ar. Riverhead (W. Main St. Bus Stop)	8:45	11:37	4:40

WESTBOUND TO SMITH-HAVEN MALL			
	A.M.	P.M.	P.M.
Lv. Riverhead (W. Main St. Bus Stop)	8:55	12:40	5:10
Fresh Pond Rd.	9:02	12:51	5:21
Rt. 25 & Rt. 58 Intersection	9:05	12:53	5:23
Rt. 25 & Rt. 25A (Calverton)	9:08	12:56	5:26
N. Wading River Rd. & Hulse Landing Rd.	9:13	1:01	5:31
N. Wading River Rd. (Little Flower)	9:16	1:04	5:35
Wading River Rd. & Rt. 25A	9:21	1:09	5:40
Shoreham - Randell Rd. & Rt. 25A	9:23	1:11	5:43
Rocky Point - Rt. 25A & Broadway	9:25	1:13	5:46
Sound Beach Village (Post Office)	9:30	1:18	5:51
Scotty's Corner	9:33	1:25	5:55
Miller Place (Post Office)	9:37	1:35	6:00
Mt. Sinai (Post Office)	9:40	1:38	6:05
Port Jeff. Station (Plaza)	9:47	1:45	6:15
Nesconset Shop. Center	9:52	1:50	---
Barons	9:55	1:53	---
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Editorials

On Councils, Controversy and Chaos

Laws are a necessary evil for the continued health of civilization. A well-ordered society is dependent on the cooperative interaction of human beings. To facilitate that interaction, man has created laws that delineate the fine point and guide the miscreant.

But what happens when a group or a member of that group chooses to act not just opposite to those rules, but outside them? The system has no checks or balances to compensate for such an action. The result is chaos, a state with which we're quite familiar. And as familiarity breeds contempt, it behooves us to label contemptible a case in point.

The Program and Services Council,

the Polity committee which acts as clearinghouse for student activity money and Polity clubs, recently made several landmark rulings. In reviewing the case of the Red Balloon Collective, a leftist group on campus, the PSC found them wanting. They moved to revoke recognition of Red Balloon, thereby cutting that group off from any privileges accrued by recognition, i.e., Polity funding and access to campus meeting rooms.

The next night, the Polity Senate, amidst a veritable sea of controversy, voted not to overrule the decision. The arguments used against Red Balloon by members of PSC and the Senate ranged from the club's being too "political," (something vaguely

outlawed in the PSC guidelines), to being "irresponsible," (no mention of this), to being the vanguard of a PSC reform movement.

One campus newspaper devoted half its editorial space soon after to lambast PSC for that group's "attempt to curb this freedom...to adhere to the political beliefs of our choice." PSC and the Polity Senate were in an uproar for days, searching for a solution in the muck of accusations, ambiguities and misplaced integrity.

Finally, someone noticed what everyone seemed to be missing: The PSC, according to its guidelines, is not allowed to rescind recognition of a club once given; it is not allowed to

give it in the first place.

And so, the whole conflagration was a needless exercise in bureaucratic bullfighting. The ramifications of a vote for rescindment could not be considered if the vote had not really taken place. Or could they?

It has been two weeks since the discovery of that small but crucial point. Yet the vote and its implications are still the target for heated discussion and proposed legislation, with no end in sight.

Perhaps the ship of civilization would not be half so interesting without some occasional flotsam floating by.

"Curiouser and curiouser," said Alice.

A Question of Responsibility

The RHD program once more became a subject of controversy when the Kelly E Legislature passed a resolution Tuesday night protesting the administration's guidelines for student staff selection.

"The Administration has gone so far as to impose even the manner of evaluation and selection over the committee's own autonomy which is granted by the legislature," reads the resolution. "The obvious direction of the Administration's policies can no longer be couched in claims of professionalism or utilitarianism. This policy represents a blatant intrusion into the established democratic procedures which now exist for the selection of RAs and MAs in this college."

In this case, not only does Residence Life dictate

how students must choose their own staff, but gives Residence Hall Directors the power to rehire staff without consulting the student staff selection committees. The reasoning behind this, as explained by Vice President for Student Affairs Elizabeth Wadsworth, is that, "An RHD should damn well have a very clear idea of how that job (RA and MA) should operate and who should do it." She added, "The RHD is responsible for the performance of the staff."

Responsibility has been an important factor in many of the administration's recent unpopular actions. Whenever Albany or parents of students complain about goings-on at Stony Brook, something happens—there is a drug arrest, or campus bars are closed, or facilities use forms are

enforced more rigorously.

But the ultimate insult is the administration's belief that students, even in their own residence halls, cannot be responsible for themselves. Even more, it is dangerous—for college is a transitional period between a sheltered existence and independence.

In seeking independence, they are also seeking a certain kind of education. It should be in the University's interest to take students seriously rather than regard them as agitators. But it also seems that there is a wider gap between the University's interest and the students' interest than the administration would like to admit.

**We at The Stony Brook Press
wish our readership a
happy Passover and Easter,
and a terrific vacation.**

**The
Stony Brook
Press
will publish
next on
April 17.**

The Stony Brook Press

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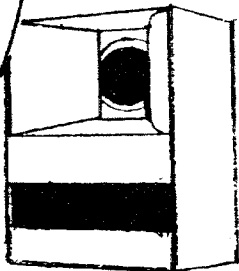
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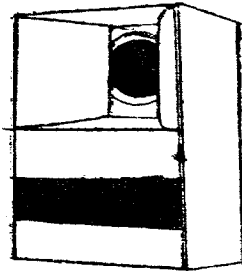
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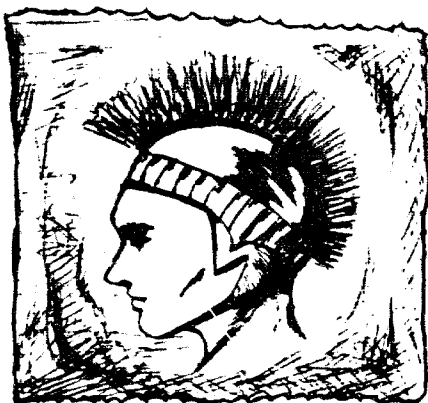


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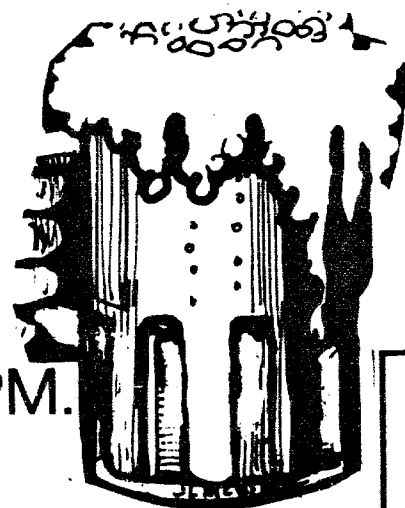
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INC.

The Ramones: Harsh, Grating, Foolishly Simple

by Jeff Zoldan

The Ramones
End of The Century
Warner Bros.

I just listened to the new Ramones' album *End of The Century* and I feel sick. Frankly, I must confess that the Ramones have made me want to throw up for quite some time. But this time, I think I'd better be heading for the nearest john.

Billed as "the best Ramones album yet," I want to laugh. As a matter of fact, I'm laughing as you read this. Judging from the Ramones' previous albums, anything new that they come up with can be their best because all their albums have been atrocious. To the conservatives among us, those that dislike change in large dosages, rest assured. The Ramones have not altered their old formula for repugnancy.

A lot of media hype went into this latest collection of trash. "Super" producer Phil Spector (I use the term "super" very lightly) was given the awesome task of producing this new Ramones debacle. Spector, for those who are unfamiliar with him, is the man credited with making the Beatles what they were, but that's a subject that requires a separate outlet for discussion. Nevertheless, Spector is a decent producer, the best who has ever worked with the Ramones. The result of "music's two walls of sound's" (a little plagiarism from the record company's press release) collaboration is a barely tolerable amalgam of despicable songs on black vinyl.

However, I must give credit where credit is due. Spector has tried hard. He must have gone so far as to have hired a guitar teacher for Johnny Ramone because on this album Johnny actually

plays more than three chords. What's even more shocking is that there are guitar leads embedded in a few songs. Another credit to Spector and a first for the

Ramones is the addition of some keyboards and saxophone. Unfortunately, none of these positive additions have changed the harsh, grating, and foolishly

simple Ramones sound.

The lyrics of *End of The Century* still retain the superficial senselessness of past Ramones tunes. "Jackie is a punk, Judy is a runt — They went down to the Mudd club — And they both got drunk — Oh-yeah," is just one small example of Ramones philosophy. Better yet, "Ba-ba-banana, this ain't Havana — Do you like bananas, ba-ba-bananas." It just goes to show you, some people will do anything for a rhyme. With lyrics like these, Bob Dylan better watch out.

There is one thing I noticed that thankfully has basically been omitted from *End of The Century*, which unfortunately is the only display of the Ramones' intelligence—that is Dee Dee's counting 1-2-3-4 between every song. However, you don't completely escape from this astounding display of brilliance, for right before "All The Way," the next to last track on the LP, Dee Dee's voice can be heard leading the charge with 1-2-3-4.

Throughout the entire album, Joey's vocals are terrible, as usual, and Marky's drumming is only felt because of the extreme amplification it has undergone in the studios.

This new Ramones LP pulls no punches. It hits you straight in the gut with enough force to make you violently ill. The only affirmative thing that will result from this album will be AM air-play, something that the Ramones, despite their supposedly immense popularity, never achieved. After all, Warner Bros. Records didn't invest all their money into having Phil Spector produce an album that doesn't sell. But one thing is for sure, they definitely hold water in P.T. Barnum's old saying, "There's a sucker born every minute."



The Ramones have not altered their old formula for repugnancy.

The Knack Lacks, Gordon Rocks, Two Tons Drop

The Knack

... but the little girls understand
Capitol

The little girls understand and so do I. The Knack are hacks who produce tracks that lack, and should be whacked back to a shack in Hackensack because they're worse than Muzak. I'm not sure to whom their debut album's title was directed, but The Knack has lost whatever knack it had, and buyers who took their advice lost their precious green.

The Knack are a bunch of lucky fellows who came along at the right time, i.e. when the music industry was slumping. They offered a couple of songs with hooks and raunchy lyrics and, voila! an overnight success. Actually, these songs (which were dead — steals of The Beatles) were five years old. After this success, The Knack was expected to come up with a

follow-up LP in one year, not five. Unfortunately, ... but the little girls understand came four years too soon.

The material is simply a clone of their debut effort. "Baby Talks Dirty" is nothing more than "My Sharona" with different lyrics, and so on down the line. By the end of the first song you'll find yourself saying "enough already."

Super (?) Producer Mike Chapman, in an attempt at Tom Lehrer-like humor, states in the liner notes that making a Knack album is like making a mistake. The gospel according to Mike. Many other groups have faded into oblivion after utilizing this cloning formula (haven't heard much of Boston lately, have you?). Restructuring their first album title may be useful: *Forget The Knack*.

—by Larry Feibel

Robert Gordon
Bad Boys
RCA

It seems that everyone craves nostalgia, including musicians. Robert Gordon's new album, *Bad Boys*, exemplifies a musician's need to relive the past, a past entwined in the throes of rockabilly.

Gordon, who possesses perhaps the best voice in rockabilly today, has given us another taste of his unique talents in this genre. His previous album, *Rock Billy Boogie*, was an enjoyable amalgamation of tunes from the 50's, with an undertone of punk. While it did not enjoy tremendous commercial success, it did establish Gordon's name as a talented singer and alerted the listening public to watch for any of his future albums.

While *Rock Billy Boogie* was light and entertaining, it was nevertheless sloppily produced. The consistency of the album was devoid of any substantial framework in presenting the songs. One would think that in the time between Gordon's last album and his latest release, these imperfections would be remedied and gifted Robert Gordon would finally put out an album worth its retail price. However, *Bad Boys* has taken the deficiencies of the past and turned them into extravaganzas of the present.

If anything, Gordon's album can be called over-produced. "Is It Wrong (For Loving You)" is a

slow ballad that contains so much electric guitar work it nearly drowns out Gordon's neat crooning. To further complicate matters, Andy Stein's fiddle solo, which was probably added to lend an air of solemnity, is so incongruous it makes the song sound like Jean-Luc Ponty and Led Zeppelin playing off each other. (My apologies to Jean-Luc and Led Zep for the comparisons.)

If Gordon has become a bit over-indulgent in production, he still hasn't learned a thing about sequencing the songs for optimal listening pleasure. In "A Picture of You," Gordon utilizes the deep bass aspect of his vocal range, almost to the point where one thinks he's putting you on, whereas in "Torture," the texture of his voice is so creamy that he sounds very much like Dion. Rounding off this little menage a trois is "Crazy Man Crazy," an old Bill Haley tune where Gordon and his band, The Wildcats, finally rock out. It is in this song that Gordon's voice finally takes on the right level and pitch. Gordon sounds so different from one song to the next that the listener will often wonder whether it's really him doing all the vocals.

The single released from this album, "Born to Lose," is the only song on the LP written by Gordon, and is also the best produced. While the lyrics are superficial, the music is very hook-laden, not surprising in

these days of power-pop.

In all, Robert Gordon has gone from one extreme to another, substituting new mistakes for old ones. I hope the next album from this extremely talented singer will be one that stops in the middle of the road, the path to perfection.

—by Jeff Zoldan

Two Tons O' Fun
Two Tons O' Fun
Fantasy

Two Tons O' Fun and not an ounce of talent. The tons are actually Sylvester's ex-back-up singers and are so named because of their large frames. Unfortunately, their music is as bad as their figures.

I'm afraid this album is a little passe. It is hardcore disco with a thumping beat and screeching vocals. Perhaps the album was mixed for a crowded dance hall which would mute out some of the high end. However, on one's turntable the LP is almost unlistenable. The days of the early 60's Motown wide grooves (as in flying tone arms) are relived on this album, and, coincidentally, when your tone arm is airborne, your enjoyment level is at its apex.

Two Tons O' Fun is not even for disco lovers. The best cuts on the LP are the darkest pieces of vinyl just before the label, which is not my idea of fun.

—by Larry Feibel



The Knack: doomed to oblivion.

Lovich in Concert: Quirky, Imposing

by Jeff Zoldan

The emergence of new-wave rock and roll has brought a glut of new talent to the music scene. Many performers have come and gone, and only a few remain to bask in the glory, fame and riches that success in rock and roll brings. One such performer is Lene Lovich, and last week only a few hundred lucky people were able to see her put on a show at the Stony Brook Union Auditorium.

On tour to support her latest album, *Flex*, Ms. Lovich has finally given her many fans an opportunity to see what she does on stage. Her only previous New York area appearance was in October, 1978 at the Bottom Line, as part of the "Be-Stiff" tour, which featured such unknown artists as Ian Drury and the Blockheads, and Rachel Sweet. However, twenty fleeting moments on stage were not enough to sate the charged up crowd after viewing this startling newcomer.

And startling she still is. With long, gingerbread colored pigtails and clothing from right off the set of a *Frankenstein* movie, Ms. Lovich is a rather imposing figure, to say the least. The combination of her quirky dance motions and zany eye rolling make her stage presence even more interesting.

Aside from the intriguing appearance Ms. Lovich presents on stage, her music is a coadunation of wry eccentricities, compounded with shrill squeals like that of

a radar screen. The foremost example of Ms. Lovich's shrieking ability is in her best known song "Lucky Number," performed near the end of her one hour and fifteen minute set. Throughout the song, her vocals jump octaves. She stuns the audience with this incredible vocal display, and that is what makes her the darling of so many.

Rounding off Ms. Lovich's sound is a tight, cohesive band led by her long-time boyfriend, Les Chappell, on electric guitar. Chappell has co-authored many of Ms. Lovich's songs, and is a strong influence on her musical style. Dean Klavett's keyboards are also a big factor in filling out Ms. Lovich's sonance, despite his sometimes over-compensating, raucous synthesizer work. But most of all, it is Ms. Lovich herself who supplies the energy, occasionally even belting out a couple of licks of her own on saxophone.

Before the evening was over, Ms. Lovich played most of the songs from her debut album *Stateless*, and her latest release *Flex*. She may have a lot of admirers and most probably won a few over before the night was out. However, Ms. Lovich is not at all the "queen" of new wave. Her vocals tend to be redundant, her music often-times too pop-oriented, and her eccentricities too facile. Nevertheless, Ms. Lovich is impressive and quite interesting to watch.



Press/Eric Weisman

Lene Lovich: wry eccentricities compounded with shrill squeals.

Bruce and Friends: Vibrant, Inspiring

by Jim Fowler

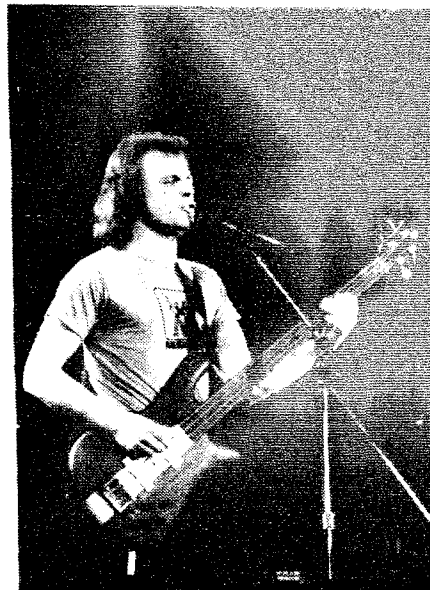
An extremely enthusiastic audience was treated to an evening of vibrant music with Jack Bruce and Friends last Sunday night in the Stony Brook Gymnasium.

Opening with the familiar "White Room," they immediately captured the audience's attention. Other songs Bruce popularized with Cream, including "Politician," and "Born Under a Bad Sign," were interspersed through the show. Clempson provided stunning guitar solos in most of these songs, and was especially tasty on the solo in "Sunshine of

Your Love," which brought the audience to its feet. He was also the featured musician in the "Loner," a song vaguely reminiscent of Jeff Beck-style blues.

Clempson was not the only contributing guitarist. David Sancious proved his versatility by switching from keyboard to guitar with equal virtuosity. He and Clempson exchanged rapid fire riffs in "Politician," a prelude to Sancious' slide work on the twelve-string double-neck guitar performed later in the concert. His fusion-based solos were fast and crisp, in contrast with Clempson's smoother blues based runs. However, Sancious' keyboard playing was more laid back than his guitar playing. His melodies seemed to be more influenced by several more established keyboard styles, and combined with Billy Cobham's percussion and Clempson's guitar, it provided an excellent background to Bruce's vocals.

Billy Cobham seemed to perform with



Press/Dana A. Brussel

Jack Bruce

Chick Corea and Stanley Clark.

Opening for the band were the Shakers, whose only claim to fame is their drummer, Mike Shrieve, formerly of Santana. The Shakers played energetically but served only to whet the audience's appetite for the coming two hours of music that showcased the formidable talents of each member of Bruce's band.

Overall, the band members played well together, each contributing to the energy that was evident throughout the show. Their enthusiasm, combined with that of the audience's, built the tempo of excitement to a peak that didn't subside until the house lights went on. The only flaw that could be found in the band's performance was a tendency toward over indulgence in their jams. Most rock fans enjoy a lot of jamming on stage, however, those who expected more of a jazz-oriented performance found them tedious. With that one exception, it was a concert that provided us with a rare opportunity to see some new and old talent in an inspiring performance.

Wooley and The Camera Club

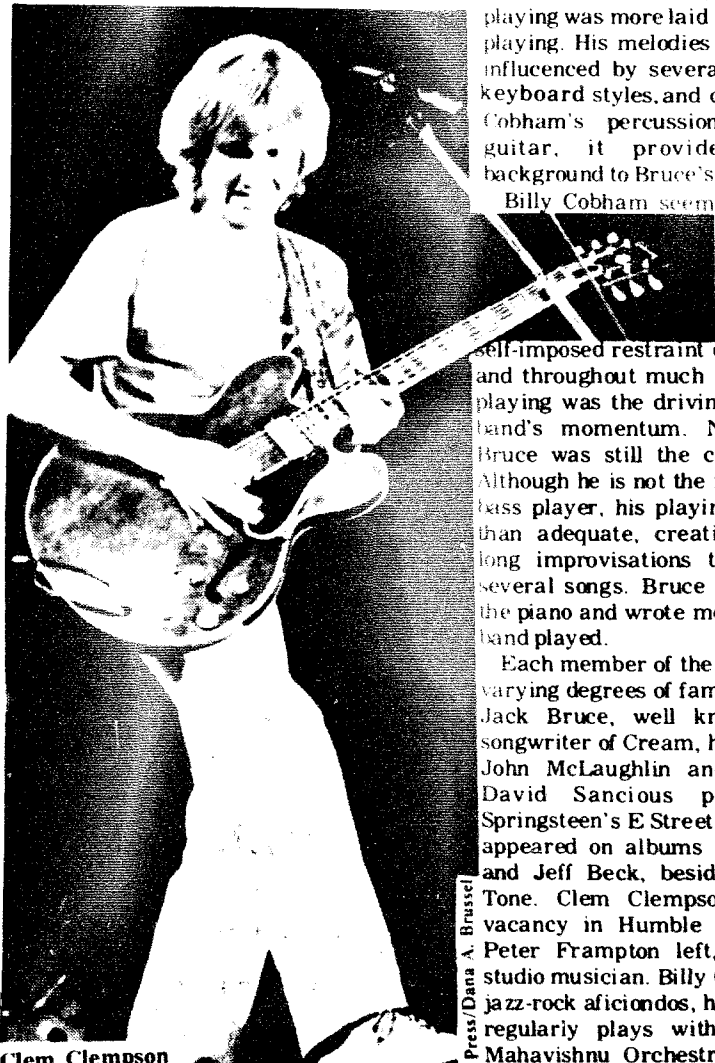
by Mary Thomey

The crowd outside the Union Auditorium last week waiting to see Lene Lovich and Bruce Wooley and The Camera Club was almost as entertaining as the show itself. They were into it, but out of it. For the most part, the fans, in all their frills and finery, looked like Max's Kansas City as seen from Huntington High—an awkward if not bizarre effect.

Bruce Wooley and The Camera Club opened the show, playing for about an hour. Their performance was predominantly strong, but not without a few weak points. The first two songs were typical yip-yap, dance around, pseudo-Ramones tunes. And not very good ones at that, but appreciated by the pseudo-cosmo-urbo-chic faction of the audience. Bruce Wooley appeared not too comfortable as he awkwardly feigned familiarity with clumsy stage motions and somewhat jerky gestures. To top it all off, the sound quality was lousy.

But enough of the bad stuff. After the

first two numbers, the band picked up and played some really strong, distinctly original, rock and roll. "On The News" and "Sporting Boys" were notably powerful and tight. Then, Bruce Wooley, who looks not unlike James Darren, dresses not unlike Flash Gordon, and sings not unlike David Byrne, took over with a great rock ballad, "I Set Fire To You Then, I'll Set Fire To You Now," continuing right into the band's big hit and best performed number of the evening, "Video Killed The Radio Star." It was then that my ears started ringing in tune with the music. The sound was loud, especially if you were sitting in the front, middle, or back of the auditorium (I'm told that it didn't sound too bad in the library). The Camera Club ended their set with "We Don't Want Another War," a song which fell into the same category as the first two songs (Pseudo everyone else). But on the whole, their act was tight, rocking, and deafeningly entertaining.



Press/Dana A. Brussel

Clem Clempson



Seeger and Silver Bullet Return

Bob Seger and the Silver Bullet Band
Against the Wind
Capitol

Bob Seger and the Silver Bullet Band ride again! After a two year absence, Seger and company are back in the rock and roll saddle with the release of *Against the Wind*.

The album's title adequately describes Seger's early experience as a rock and roll artist. From the time he was fifteen and cut his first single on a small Michigan record label until the release of *Live Bullet* in 1976, Seger struggled with only marginal success. His persistence finally paid off big later that year when his single, "Night Moves," rose to the top of the charts.

Against the Wind should satisfy the expectations of his long waiting fans, but if you haven't liked Seger's music before,

this new album will not win you over, as it contains Bob's usual mix of boogie rock with acoustic ballads. Many familiar Seger "themes" surface again on this album including Bob's unique knack of relating his own personal experiences to the listener.

Seger, as usual, uses two groups on the album, the Silver Bullet Band and the Muscle Shoals Rhythm Section. Aside from "Long Twin Silver Lake," the songs which feature the former musicians are the better ones, while the material played by the latter group lack a certain urgency or focus.

The record is highlighted by two well crafted ballads, "You'll Accompany Me" and the title track "Against the Wind" as well as the rocker "Betty Lou's Getting Out Tonight," all of which feature Seger's latest incarnation of the Silver Bullet

Band. This well balanced mix of styles should again provide Seger with his now expected AM-FM crossover appeal.

While Seger and his band tread on familiar ground on *Against the Wind* it does not necessarily indicate that they are playing it safe for the sake of commercial appeal. The album contains the same type of material Seger has been producing since his initial release, *Rambling Gambler*, in 1969. It's just that now his style has become more widely appreciated. Bob Seger rides on.

—by Gary Pecorino

Ron Carter, A Choice Pick

Ron Carter
Pick 'Em
Milestone

At least one Carter is having a good year.

Bass-ically speaking, Ron Carter is a living legend, and this album only goes to further this claim. After last year's major critical success, *Parade*, I could hardly for this album, and, much to my liking, it was worth the wait.

Pick'Em contains six tunes, five of which were written by Carter, with the sixth being the Miles Davis classic "All Blues." Carter is in his usual amazing form, doing things only he can do on the piccolo bass. His bass is in the forefront for the entire LP, with the backup band only embellishing his melodies, so one can really enjoy his mastery.

Ron Carter has played on countless fusion albums. He has also been producing solo albums where his immeasurable talents can be appreciated. No jazz lover should be without a Ron Carter album and *Pick'Em* would be an excellent pick, because no one can pick 'em like Ron.

—by Larry Feibel

Lovich Flexes Her Musical Muscles

Lene Lovich
Flex
Stiff/Columbia

The best way to follow up a *Stateless* album is with a *Flex*-ible one. Lene Lovich did just that with her latest release, continuing to squeeze out those obtuse combinations of high and low notes that she introduced to us in her big hit "Lucky Number." Her presence is reminiscent of Glenda, the good witch of the North, arriving this time in a bubble of braids and veils.

With a definitive stress on style, Lene Lovich suffers no lack of identity. Playfully acting out her peculiar whims and fancies in song, her personal temperaments are expressed as touching creations of music. When Lene picks up her saxophone, the results can lend a haunting fluidity to "The Night." In contrast, the instrument seems to acquire an air of royal eccentricity when following the melody line in "Joan," an anthem of

sorts: "Like Joan of Arc, you must be brave and listen to your heart-The answer lies behind your eyes-It's not that far."

Setting the scenario are repeated references to angels ("The angels watch my every move..."), death, and loss ("What Will I Do Without You?"). The demonic-like presence of deep male voices in the background enshroud Lene's own frantic vocals in a protective yet movable net. In the same manner, the eerie keyboard sounds, along with Les Chappell's synthesizers, surround the original core to form a clever, almost scary soundtrack.

Each song is neatly structured around itself while never sounding contrived. There are several possible (and probable) hits on the album, although there is no feeling of abundant separation between songs. At first listen, the music is somewhat memorable, but it is a feeling stronger than curiosity that motivates the listener to spin the record a few times

more. It's like the old potato chip ad, "Bet you can't eat just one." You're not sure that what you just heard could have been as good as it seemed. Maybe your senses are fooling you. But no!...it's all for real. Someone has actually created this odd mixture of straightforward extremism in the guise of music-and it's catchy too! *Flex* can be appreciated as light listening pop or experienced in a mindful, ponderous mood.

If anyone deserves the right to be publicly self-indulgent, Lene Lovich does. Even her mysterious personality has been packaged along with the strong publicity campaign Stiff Records has installed to promote this latest album. She could easily command respect from the music press as a leading female talent among the ranks of Patti Smith and Carly Simon. To find out why "Lene is the Leader" with the most flexible voice, and "Les is more," pick up *Flex* on Stiff, the world's most flexible record label.

—by Sheena

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The Stony Brook

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Food Stamps

If you are an independent student living on or off campus and can demonstrate financial eligibility you will receive about \$50 a month in food stamps. No, you cannot buy alcohol or cigarettes with them but you can buy food products at any authorized store.

To start: go to the Financial Aid office and obtain a food stamp application. Complete it and take it to the Social Service Building at 3600 Rte. 112 in Coram. Bring along proof of maintaining your existence, i.e. gas bills, oil bills, rent receipts, etc. For more information call 723-0400. If you live outside the Stony Brook area call toll free (800) 342-3710.

Free Oil!

The Fuel Oil Assistance Program is open to any off-campus, independent person who can't afford home heating oil. You do not have to pay anyone back. To apply, bring to the Department of Social Services in Coram (3600 Rte. 112) evidence of income, a list of your resources (as limited as possible), and your last fuel bill. They ask that applicants arrive at 8:30 AM M-F.

Day Care Centers

Two child care centers are situated on campus. Fees are on a sliding scale basis. Point of Woods will take care of your child between the ages of eight weeks and five years. For eight weeks - three years old call 246-7150; for three to five years old, call 246-3375. Benedict Day Care offers care for children between the ages of three and five years; call 246-8407.

Freebies

Because we live in an affluent American community, most everything has a price. However, money is no obstacle to a truly good time. Campus bars feature free entertainment many nights throughout the week. Also keep an eye out for free concerts and plays at the Stony Brook Auditorium, Fine Arts Center and library. Deks in Rocky Point on 25A has bands nightly with no cover or minimum. On Thursday nights they have a free late night buffet.

Alternative Food Programs

Freedom Food Co-op: Stage XII cafeteria, 246-7355. An excellent opportunity to obtain cheap food is offered to all who pay a \$5 membership fee and work one hour per week at the Co-op. This entitles you to food supplies (no meat) at 10 percent above the wholesale price.

Harkness East Co-op: Stage XII cafeteria, 246-7960. Since this vegetarian meal plan asks for no membership fee, they do want you to work two hours per week. Superbly prepared dishes cost members \$2.25 each. Payment requested at time of arrangement. Non-members may buy individual meals at a higher cost.

Help on the Way

If there is no other way out and you desperately need food and/or a place to stay, there are some places to turn to:

Smith Haven Missions, 724-6161, can provide emergency six-day supplies of food. Three visits per year is the maximum.

Seaberry Ministries, 724-8246. If you are 21 or younger and need shelter, Seaberry can help.

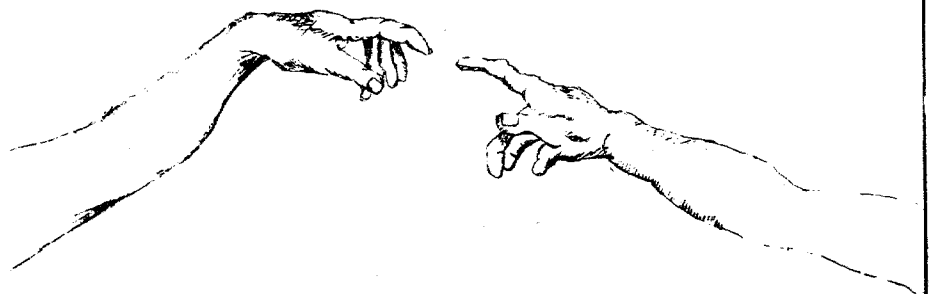
All Souls Episcopal Church, Main St., Stony Brook, 751-6945.

Community United Methodist Church, Christian Ave., 751-0574.

Temple Isaiah, 1404 Stony Brook Rd., Stony Brook, 751-8518.

St. James Roman Catholic Church, Ridgeway Ave., Setauket, 941-4141.

For clothing: Salvation Army, Patchogue, 475-9782. Central Islip, 234-9794.



Counseling

Bridge to Somewhere: Room 061 Stony Brook Union. Free counseling to anyone with problem. Free referral service and crisis intervention specialists are available. If something is getting you down, confide in the understanding of this service. Walk-in only.

EROS: Infirmary, or 246-LOVE. Peer counseling, birth control, pregnancy, abortion, V.D. counseling and complete referral services. Free and confidential.

Compiled by Scott Higham. Graphics by Clare Dee.

Survival Manual '80

Health Care

The Stony Brook Infirmary has a wide range of medical facilities. Call 246-CARE.

The Dental Care Center in South Campus building K provides temporary emergency dental services for only \$2. Throbbing mouths and such will be treated at the Center until you can get to a dentist. Call 246-2500.

Ambulance Corps: 246-2285.
Drug Addiction: 979-9501
V.D. Hotline: 979-2233
Poison Control: 979-3000
Detoxification center: 582-4641
Area Hospitals:
Brookhaven Memorial: 654-7000

Central Suffolk-Riverhead: 369-6000
Good Samaritan-Islip: 321-2000
St. Charles, Port Jefferson: 473-2800
St. Johns, Smithtown: 360-2000
Smithtown General: 979-4000
Southside, Bay Shore: 859-3151
University Hospital: 689-8333

Cheap Thrills...

COCA movies are free with I.D. in the Lecture Center every weekend. Tuesday Flicks runs movies in the Stony Brook Union for 50 cents and an I.D. almost every Tuesday night. Check with the ticket office for shows, dates and times. Eighty cent movies at the UA Brookhaven Theater, Port Jefferson Station, 473-1029. Bowling in the Union basement offers the lowest prices around.

...and Boogies

Check the Ride Board in the Union for rides to local and distant horizons. Call 584-6688 for \$1 Taxi Service (if it's kept within three miles of the campus). The LIRR has 1/2 price tickets on Sundays and holidays. Monthly tickets are also available. For train times and other info call 694-4600. Polity runs buses to Port Jeff, Smith Haven Mall, Coram and Riverhead every day except Sunday, for 25 cents and I.D.

Switchboards

Main Campus: on campus, dial "O"; off-campus dial 246-5000.

Stony Brook Events: 246-7103

Fire, Police and Emergencies: 246-3333

Fire Safety: If you feel your dorm is a possible fire hazard, call 246-3333.

Walk Service: On-campus protection service. Two students will escort you Sunday - Thursday from 8 PM - 1 AM. Call 246-4000.

Child Abuse Reporting: toll free (800) 342-3720.

Miscellany

Weather: 936-1212

Time: 936-1616

Womens' Survival

The following groups offer a variety of services and activities for women (and men on an equal basis) both on and off campus.

Womens' Center: 072 Stony Brook Union

Womens' Club of SUSB: 751-3283

Womens' Health Alliance: P.O. Box 569, Smithtown, NY, 11787

Alternative Education

Unhappy undergraduates have a few courses of action. If staying in school is one of them you might want to check out the Federated Learning Community or Empire State College.

Federated Learning Community: By combining existing courses and focusing them into one program, ie "World Hunger," "Cities, Utopias and Environments: Designs for Living," or "Technology, Values and Societies," many students have found the ultimate in alternative education. For further info, visit Room 141 in Old Physics, or call 246-8611.

Empire State College: This program provides a goal-oriented education which has proved successful for many adult students. Working with faculty members and large independent study programs are the major themes of this alternative Humanities, Room 198, 751-6910.

Handicapped Survival

Office of the Disabled: Humanities Building, Room 135, 246-7011. Readers notetakers, interpreters, aids, counselors, registration assistance and a limited transport service are among the many functions of this office. Volunteers are always needed, so drop by if you can help out.

Students Towards an Accessible Campus will also help any disabled student in any area. Call 732-1268.

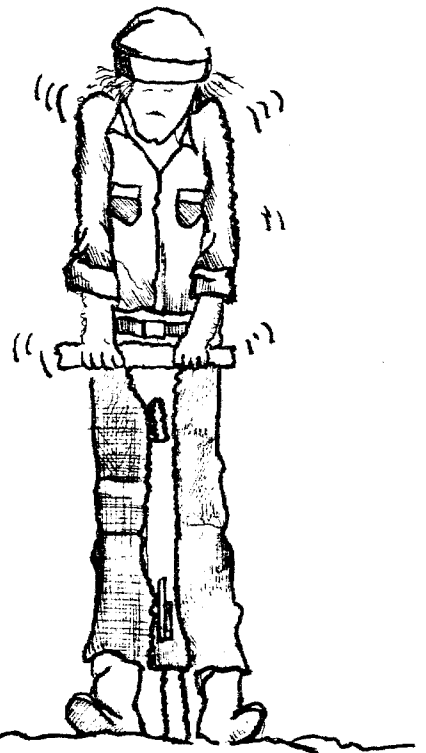
Employment

College Work Study Program: Before taking a job which has nothing to do with your field of study, check with the financial aid office. You may be eligible for a study-related job on campus, depending upon your financial situation. Administration building, Rooms 287-294, or call 246-7010 for an appointment. Student Employment Applications are available at the financial aid office for those who don't qualify for work study.

Off Campus Job Locator: call Janet MacGregor at 246-7014.

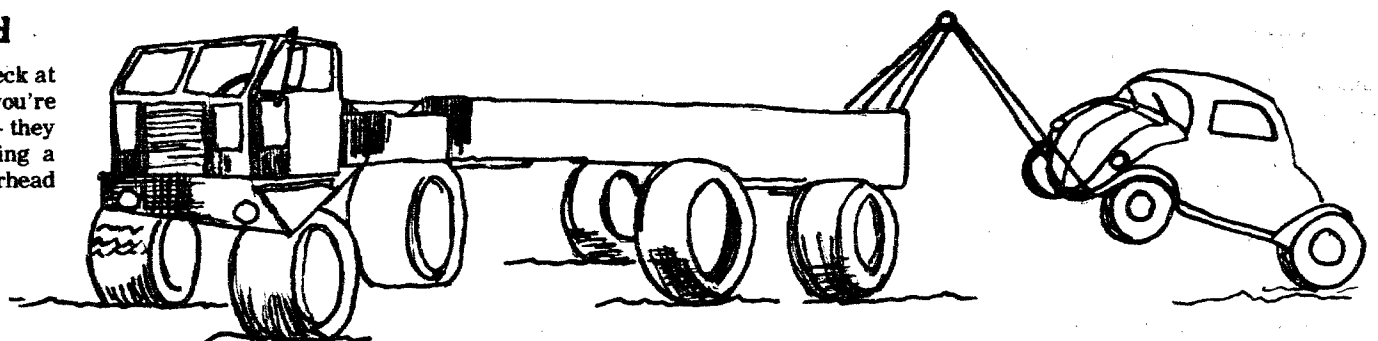
Department of Labor: 979-2822

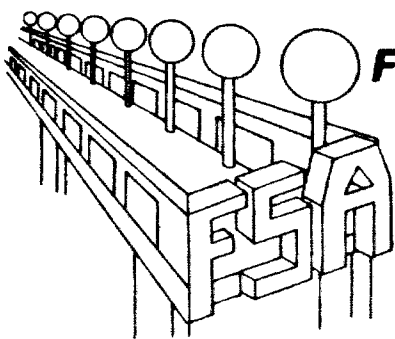
Campus and local newspapers, bulletin boards, laundromats, coffee houses, and food stores all may help you make a cash connection.



Lost and Found

Call Public Safety at 246-3333 or check at the Union information desk. If you're missing your car call Public Safety - they may have towed it. If you're missing a friend call Public Safety or the Riverhead Jail (727-2176).





FACULTY STUDENT ASSOCIATION

FSA WILL BE RAISING ITS CHECK-CASHING FEES

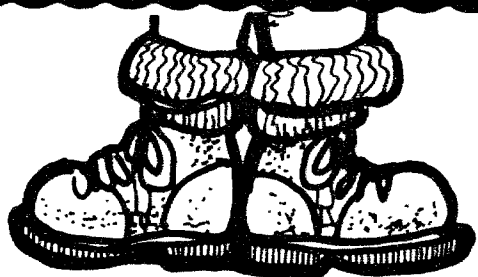
as follows:

Checks from	\$ 1 - \$ 54	— 25¢
	\$ 55 - \$ 85	— 50¢
	\$ 86 - \$120	— 75¢
	\$121 - \$200	— \$1.00

Please include fee in check
to expedite service.

Your cooperation and understanding
is appreciated.

Bouncing a check is illegal
and subject to a \$10 fine.



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