

The Stony Brook Press

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POLITY VOTE

Coverage pages 2 & 3
Profiles of the candidates:
Election News

'80

Polls open for Polity elections next Wednesday, April 23 at 8 AM. By the time they close at 8 PM, the fate of 33 candidates, one referendum and Stony Brook will have been decided.

Ballot boxes will be situated in all dormitories, the Library, Union, Lecture Hall, HSC, and both P-Lots.

A run-off, if necessary, will take place April 29.

Private Colleges Nix Vandals, Dorm Bars

by Eric Brand

After months of severe vandalism in the Stony Brook dormitories, and more months of searching for a solution to the problem, there are still no concrete conclusions. Administrators often link vandalism to the presence of bars in the dorms, and many residents fear events are leading towards removal of the bars.

In an informal caucus of private New York colleges, administrators at several schools commented on vandalism, its connection with alcohol, and Stony Brook's own predicament.

"It's a problem no matter where you go," said Bill Paleen, Director of Residence Life for Cornell. Paleen added that vandalism was not commonplace there, and that it was "very, very rare" for his office to have to severely punish someone for malicious damage. Roberta Campbell, Assistant to the Dean for Residents at Columbia, reported that there, too, the "incidence of problems (is) really low."

Paleen, though stating that "nothing attributes more to vandalism than abuse—or use—of alcohol," supplied a possible motivation for vandalism: "It is a demonstration of disrespect." The Cornell administrator feels this disrespect, when it occurs, is owed to a sense of "anonymity" on the part of the vandal. "And the more anonymous the people

feel they are...the more propensity for vandalism there is."

Hofstra's Director of Residence Life, Caroline Smith, echoed this, saying that on a "day-to-day" basis, "people are not being very responsible. People don't take responsibility for their environment." Smith explained: "If, for instance, an elevator is not working properly, I think their degree of frustration will build—and I think they tend to damage the equipment."

David Allen, Chairman of the Central Undergraduate Dormitory Council at Columbia, affirmed this view, using his former dorm for illustration. River Hall, Allen said, was run-down and hence the target of abuse. "When students live in something not new and well-maintained," he said, "they tend



Columbia University's Carmen and Furnald Halls suffer little malicious mischief.

towards vandalism." "Significantly, Allen pointed out, "since the upkeep of that hall has gone up, the vandalism has gone way down."

However, when Columbia's Roberta Campbell was asked if she thought a poor environment was in part responsible for malicious damage, she replied "I

don't think that's necessarily so." She believes "it depends on the student. I think you have to deal with behavior."

Continued on page 4

High SUNY Center Drug Use Reported

by Chris Fairhall

Student government leaders in the university centers at Albany, Binghamton and Buffalo have said that marijuana use at those schools is relatively high. However, high incidence according to these students hovers around 50 percent, while many sources at Stony Brook contend that upwards of 70 percent of campus residents smoke marijuana on an occasional basis.

Lisa Newmark, the President of the Student Association at Albany, estimated that 50 percent of the students there smoke marijuana. In terms of incidence, she added, "I think once a week might be a little much. People are into their studying around here."

Although Newmark did not have a statistical estimate as to the amount of speed that is used at Albany around midterms and finals, she said, "That's probably pretty high, and it's climbing."

Brian Seidman, Vice President for Finance of the Student Association at Binghamton, said that marijuana at Binghamton is available for those who want it. However, he declined to estimate the percentage of students who get high. "That's a difficult figure to say," he explained. "It's common; it's available. Whoever is

Drugs at Stony Brook

Final Part

into it can find it."

With regard to amphetamines, Seidman said, "Of course" they are available. He added, however, "It's not a predominant thing."

Peter Starson, President of the Student Association at Buffalo, said, "The use of marijuana on this campus is relatively high," although he did not elaborate as to what percentage of students there use the drug. With regard to speed, he said, "I couldn't come up with an accurate figure...It's probably common, but it's not a problem."

While drug use at Buffalo may not be a problem, Starson explained, "Students on this campus are more

aware." The reason for this, he said, is that there was a bust there last August.

Vern Anderson, who is Director of Public Safety at Buffalo, said that eight students and two others were arrested and charged with possessing almost a quarter pound of cocaine.

"It was an undercover operation," said Anderson, adding that the drugs which were confiscated "ranged in everything from marijuana to cocaine to LSD." In addition, he said, one of the students was arrested with \$1,600 "in hand."

The student leaders from Albany and Binghamton said that there have been no recent, major busts at those campuses.

With regard to how Stony Brook is perceived in terms of drug use, the Buffalo president said, "I must say—Stony Brook and New Paltz have reputations for having high drug use."

Newmark, the Albany president, said, "From here, we don't hear much about Stony Brook at all." While she was in high school on Long Island, Newark recalled, "I heard Stony Brook was the biggest party school of the university centers."

Katherine Jones

"We're trying to build a multi-racial, multi-national movement," explained Katherine Jones, the presidential candidate representing the International Committee Against Racism (InCAR) slate.

"Issues like the campus bars and the bus to Port Jefferson are important," she asserted. "But they're not important if we're fighting a war in a few years in Afghanistan." Jones said that one of the major objectives of the InCAR slate is "pointing out to the students" that the multi-racial movement "is in their interest."

Asked about her previous experience with Polity, Jones said, "No I don't have any, and I think it's to my benefit." She explained that many Polity officials try to take advantage of their positions for resumes, and getting into law school. Majoring in computer science, Jones said she has no ulterior motives for seeking the office.

While her platform is oriented towards problems with more than a campus scope, Jones conceded that she will spend time on campus issues. Citing examples, she said, "Cops going around the halls...I think that is terrible...That stuff I'll deal with." But overall, she added, "I think there are more important things to be working for."

David Berenbaum

"The main problem confronting resident students is what's going to happen with the cooking fee," said Kelly A Senator David Berenbaum. "Everybody's getting the shaft."

Berenbaum is also concerned with tripling, septupling (putting seven students into a six-person suite, likely to occur next year) and relocation. "I don't think people should be forcibly moved out of the halls for the triples," he said.

He added that he would like to see the halls rehabilitated. "How can people live in an environment that's decaying? If H-Quad is refurbished, the vandalism would go down." To aid the nonresidents, he said, "there should be a Commuter Center in the basement of the Union."

Berenbaum is Chairman of the Polity Committee for the Handicapped. "We're about to begin a campus-wide survey on facilities for people who are handicapped to see if the University is keeping up with its promises," he said. The Committee is also running the Suffolk County Special Olympics which will be held on campus.

Presidential

Rosemary DeBellis

In an attempt to end tripling, Rosemary DeBellis said she would, as Polity president, employ demonstrations, legal action, and political pressure. "One of the reasons I've heard for tripling is that we want more dorms," she explained. "Maybe we could get politicians from off-campus involved."

DeBellis, who has been a commuter senator and Hotline coordinator, believes Polity lacks structure. "It's like trying to build a house without a foundation." She added, "I don't think there's anyone up here who knows what their building wants."

To combat this, DeBellis would like to see Council and Senate meetings held in the dormitories, and ask Council members to attend college legislature meetings in more than one building. She would also like to conduct referenda in dormitories containing bars "to see if the majority of people want a bar in their building."

Mace Greenfield

The Toscanini senator, Greenfield is best known for his controversial quotes in campus publications. As for qualifications, he feels that "for the amount of work I do, being president, I would get more results and the campus would be better for it."

Greenfield claims that "as a commuter once, and a resident now, I know what it's like to be both—and the problems they're having."

"Only two true pieces of legislation were passed last year," claims Greenfield, "and one was mine." He referred to the vote to rescind the freeze on sports budgets.

The amount of time required does not bother Greenfield: "I have consistently sacrificed my social life and my academics to help service the campus through Polity."

Offices and Activity Fee

Secretarial Candidates

Chris Fairhall

Active in journalism since his first semester at Stony Brook, Chris Fairhall said, "I have made myself familiar with the problems that students face, and I think it's time I took an active role in correcting them."

"By applying pressure in the right places, students can have great leverage against the administration when it's called for," Fairhall added. "With my knowledge of administrative policies, and in particular how students affect finances here, I know where to put that pressure."

"With good organization, I have no doubt that students could stop an increase in the cooking fee," he continued. "I believe there is no area where students cannot increase their rights," said Fairhall, citing problems with Residence Life, campus security, and dormitory bars.

Joanne Oldi

"I feel I can do a good job," said the senator from O'Neill. "As a senator, I think I found out a lot of needs of the students. As secretary of the senate, I've learned the responsibility of secretary."

"I've been on a few committees," continued Oldi. "I lobbied in Albany against the SUNY budget cuts. I feel I'm honest enough. I don't believe in politicking. I don't like wasting time."

Oldi wastes no time in stating, "I try to bring my constituents' views into my vote. And I'm confident in myself that I could do a good enough job—otherwise I wouldn't run for office."

Frank Barra

The Mount College senator has worked in his four years at Stony Brook, on Polity Hotline, the Polity Senate, the University Senate, and several committees.

But Barra stresses future plans. "I think the University has to get more funding and more construction of buildings," he said. "Instead of luxury apartments, they could have built twice as many regular dorms."

His plan to increase funding: lobbying, work with the Student Assembly, and registering students to vote.

Ron Moss

Moss is running on the InCAR ticket (see above).

Other Candidates

Senior Representative:	Patricia Boyle Paul Joseph Coppa Mohammed Ibrahim Ruth Supovitz
Junior Representative:	Mike Kornfeld Babak Movahedi Martha Ripp
Sophomore Representative:	Rina Chizner Davood Ghanizadeh
Stony Brook Council:	Frank Jackson
Judiciary:	Lisa Charlack Raymond Fazzi Alan Kreit Robert Sheinberg
Student Assembly:	Rina Chizner Mike Kornfeld Mace Greenfield
UGB President:	Lisa DeMizio
Senior Class President:	Dean Glassen
Junior Class President:	Kirk P. Kelly Robert Sheinberg
Sophomore Class President:	Kristen L. Klein

Candidates

Irwin Izen

Irwin Izen says he sees himself as a "typical Joe, the average student." He believes that, like David Herzog last year, his position outside Polity will be a great help.

"You can only take so much," he said. "Unless you're gonna take action, you can't complain." Izen's campaign is the action he took. Previously, he had served on the Polity Vandalism Committee, and he said this "made me aware of the powers in the University."

"Polity should work for the students," said Izen. "If it doesn't, there's something wrong."



Rich Zuckerman

Rich Zuckerman, Polity commuter senator, has represented students for three years. "I've seen a lot of the good, as well as the bad that Polity and the administration's tried to do," said Zuckerman. "I'd like to use the knowledge I've gained from this service to help the whole student body, in addition to my constituents."

The senior hopes that his background will propel him to victory Wednesday. "Unlike other candidates," he said, "I can point to the things I've done—and not just make promises."

"We cannot afford," warns Zuckerman, "to spend another three or four months training a president. I could step in tomorrow and do the job. I have the experience in that sense."

Tom Hillgardner

"I'm looking for Polity to become a proactive force as opposed to a reactive force," said Tom Hillgardner, explaining, "It's time for the students to turn around and make policy recommendations to the administrators" instead of reacting to administrative policy.

Hillgardner, who is a Resident Assistant in Ammann College, is primarily concerned with students' rights. "In four years at this school," he said, "I've seen that students little by little are losing their rights." His solutions include establishing a civilian review board for Public Safety, investigating the dormitory cooking program, placing a student judiciary in every Quad, and starting litigation against the state to allow students to vote in local elections.

Hillgardner believes he is separated, in part, from the other candidates by pragmatism. "Some issues are out of Polity's control," he said, citing tripling as one. He explained he would rather move on to other issues than continue to work on an incorrigible one.

"To a large extent students on this campus have shirked a lot of responsibilities," he concluded. "I'd like to motivate students next year to regulate student life again."

Rich Bentley

"Anyone can claim to solve problems by throwing rallies, working with administrators, by spending Polity money more effectively," said Rich Bentley, "But these can only work if a rally is coordinated properly, if you know which administrators can help the students with their problems, and if you know where Polity money is being wasted."

Bentley believes his experience in these and other areas sets him apart from the other candidates because he "has worked most closely with the entire University community."

A Resident Assistant in Kelly E for the last two years, Bentley has served this year as Polity Liaison to Finance and Business, campus coordinator of Student Vote '80, college legislature chairman, and as a member of several Polity and Stony Brook Senate committees.

Bentley said he plans to work against the increase in the dormitory cooking fee, using "negotiation with the right people and strong student support," and tripling, by getting undergraduates priority in the new Health Sciences Center apartments, and getting Residence Life to determine no-shows more quickly.

Bentley, who is on the Polity Budget Committee, said he would continue "to support campus activities such as athletics, SAB, COCA, and ethnic-culture clubs so more students can enjoy being here."

at Stake in the Election

Vice-Presidential Candidates

Jim Fuccio

Kelly E Senator Jim Fuccio said he is particularly interested with student rights, adding, "I don't see that concern in the other candidates."

Fuccio would like to "work with administrators to find an acceptable alternative to tripling, and I'd work to keep the bars open in the dorms."

"I see a trend in Residence Life policies towards conformity with other SUNY schools," he added, "and it's a lot stricter at other schools. Stony Brook is relatively liberal in its Residence Life policies, and I'd like to preserve student freedom."

Owen Rumelt

The key words in Owen Rumelt's sentences are "new" and "effective." "I've been senator for three years," said the Ammann senator. "I'd like to chair the senate, and I think I could do a good job in making it a more effective body."

Rumelt stresses his experience: "I've chaired numerous committees. I know the history of Polity."

"As a member of the council," he concludes, "I'd like to take a more active role in implementing day-to-day policy of the organization."

John Rose

Freshman Representative and FSA Secretary John Rose stresses the efficacy of the candidate. "Basically," states Rose, "The issues that are involved are very similar amongst all the candidates. Yet no candidates really tell how they'll go about attacking these issues." Rose explains: "Being the right-hand man to the president, I would be using most of my time during the fall to unify the students of a registration strike. (for the following spring). If no one registered, it would totally freeze (the University's) assets, forcing them to capitulate to our demands."

Known to his friends as the Muffin, Rose explains: "I'm unique because I'm proposing a solution to the problems on this campus. Realistically, the solution is extremely difficult to follow through, but I plan to work my ass off to see it work."

Election News

Clubs Form Group For Bargaining

Reportedly exasperated by a "lack of responsiveness" on the part of Polity, twelve Polity clubs have formed the Progressive Alliance of Stony Brook Organizations, a collective bargaining outfit, according to PASBO Coordinator Frank Jackson.

Jackson, a former Polity official, explained that the group, which includes members from Black Students United, the Gay Student Union and the Latin American Students Organization, will promote an atmosphere of progressive political activity.

However, Jackson said, "We can't even think about this when we can't even change our own student government." The group's gripe with Polity, according to Jackson, is that "not one minority (is) in the Council, in the senate or the judiciary."

Citing unfair representation, and subsequent unfair funding, PASBO, said Jackson, hopes to receive \$148,000 from Polity. Jackson said that this is more than twice what the twelve member groups received at their peak, two years ago.

PASBO is already recognized as a potent political force. Tuesday night, several members of the alliance interviewed most of the candidates for Polity positions. Many of the candidates expressed anxiety both before and after the interviews, estimating that PASBO had a potential voting bloc of 2,000 students.

In only its first act as a political entity, PASBO may have already achieved Jackson's hope: "We do plan to have a major impact on Stony Brook student political life."

—by Eric Brand

Fee Vote Worries Polity

In addition to electing Polity officials next week, undergraduates will vote on whether they want a mandatory or voluntary student activity fee.

The activity fee, which has always been mandatory at Stony Brook, is used by Polity to fund its organizations and events. Next year, the fee will be \$45 for the fall semester and \$35 for the spring.

State law requires that a mandatory fee be voted on every four years. "It's a pretty conventional, straightforward vote," said Polity Secretary Alan Price, adding that it passed last time by a ratio of 5-1.

"It would be ridiculous for the students to vote for a voluntary fee," said Polity President David Herzog. "The student organizations on this campus would become extinct."

Price said that a voluntary fee would be absolutely devastating

to this campus. We would not be able to project a budget," he explained, "and as a result we would not be able to offer funding for many activities...concerts, COCA movies, most of the ethnic clubs, dormitory budgets, athletics—both intercollegiate and intramural—would end up being cut."

Under a voluntary system, said Price, those students who choose to pay the fee would be issued activity cards allowing them to participate in Polity-funded events and services. But he added, "It even limits those who pay, because there have to be tighter regulations." For example, he said, "You couldn't get a friend into a COCA movie."

Price said that students might vote for a voluntary fee if they "don't realize what their activity fee goes for." Polity Vice President Lisa Glick doubts this will occur, since last semester

students chose to raise the fee. Nevertheless, Polity officials are concerned with spreading the word around.

Polity Treasurer Lori Reckson predicted that if students opt for the voluntary fee, Polity might cease to exist. "Chances are if (a voluntary fee) gets through, people wouldn't want to pay," she explained.

"If that happened," she added, "I'm pretty sure the administration would be allocating the money."

Herzog said if the mandatory fee is voted down, and activities are to remain on campus, "you'd still have to pay some type of fee, but the administration would get it. They would run the activities to fit their own needs," he added. "You'd probably have one party a month."

All of the other State Universities and four-year colleges have mandatory fees.

—by Melissa Spielman

Fosse Fails Fellini

by Paul B. Weiner

Bob Fosse thinks the meaning of life is work—in the arts, wouldn't you know—but what Fosse thinks is not what he says. Like many a shy man, which he is known to be, Bob Fosse doesn't talk about himself much or easily in person, but prefers to dazzle with - or behind - celluloid. Thanks to a serious heart operation that made the man realize he was mortal, the artist in him now speaks in childish overstatements that sound a lot like Kennedy's campaign speeches.

In *All That Jazz*, he is obsessed with summing up his life and doesn't enjoy showing us anything that doesn't, he thinks, add to this summation. So we get no sense of anything he shares with several million other individuals, besides a self-pitying fear of dying, or of the mundane and personal world that doesn't last but does nevertheless exist. True, his message concerns work and art and egoism, which can all be very interesting subjects, but all the images he knows are self-referring and suffused with a very un-Jewish kind of guilt, one that scorns life when it gets in the way of self-gratification. Because Bob Fosse thinks his brilliant, compulsive, unexplained self is more interesting than how he chooses to describe it - a fatal flaw in such a self-conscious artist - his film is a monumental failure. His self is not that interesting or unusual, and his film displays a creative simplemindedness that is so obnoxious it has all the critics drooling with envy, for we have not yet had an American Fellini.

Yes, there are a few faint echoes of the

Italian master there, but do you remember how in Fellini films all the characters besides the self-gratifying hero are beautiful, magnetic, grotesque, seductive, and fascinating? And in *All That Jazz*, who else do you remember besides Roy Scheider? Anyone? The Maiden Death? The front office guys, anyone at all from that string of moon-and-horse-faced, high-stepping showgirls that Fosse crudely dangles from his private clothesline? Nothing in *Sweet Charity* or *Cabaret* prepared us for this self-justifying womanizing. No, you remember Roy Scheider, you remember the dance routines, the only memorable signs of Fosse's showy competence and desperate inarticulateness. For Bob Fosse is a shy man, need we remind you, feeling guilty about his life, afraid of dying, and hoping that by working—the only thing he's ever felt really good about—he'll justify everything else, maybe make the pain and self-doubt disappear. Maybe even win an award with it.

But by refusing to live with himself, with his tiny claim to awareness at the end of his movie—and how unlike Fellini's notion of movie endings this is! - Fosse also deprives us of the opportunity to respect his achievement. For if you can indeed justify your life with a film, you certainly cannot get away with it! Fosse pretends to—pretends even to himself—and takes a deadly fall this side of the ticket window. In the market for posterity, self-inflation decreases the value of attention.



Fosse's "All That Jazz": High stepping showgirls and self-gratifying showiness.

New Resume Book Handy, Complete

by Eric Brand

"Dear Mr. Cladwell: May I suggest that a personal interview, at your convenience of course, will permit both of us to explore the possibilities of fully utilizing my experience to date in behalf of your firm?"

May I shake your hand, Mr. Cladwell? May I kiss your ass, Mr. Cladwell? Come on! Give us a break! If I wrote that to an employer, I'd have to be half-soused or insane—or else he'd be to hire me. Well, that's what Dr. Juvenal Angel suggests you write, in his new book, *The Complete Resume Book & Job-Getter's Guide*.

Seriously though, the book's not as bad as I'm cracking it up to be; it's just that the doctor is writing for a different age-

group—and probably a different age. *The Complete Resume Book* is, to be fair, fairly complete. Angel covers everything from self-appraisal to resumes to the "phenomenon" of women in the work-force. The various subjects are examined in the thoroughly serious, terse style of Dr. Angel, and I did learn a lot from reading this manual. For instance: structuring a resume; where to look for jobs; how to prepare for an interview.

So, if you're anticipating dipping your toes into the cold, cold waters of the job market, *The Complete Resume Book* is a very handy handbook to have around.

But use your own judgement on those letters. —by Eric Brand

Preview



THE GOOD DOCTOR

"The Good Doctor," a Neil Simon comedy adapted from the life and works of Anton Chekhov, will be presented by the Stony Brook Drama Club from Tuesday, April 15 through Friday, April 18 at 8:00 PM in the Stony Brook Union Ballroom. Admission is free; donations graciously accepted.

Officials Disapprove of Vandals, Bars

Continued from page 1

Whether vandalism is peculiar to the group or the individual, the methods of combatting it are fairly uniform. Though stringent warnings and punishment await the apprehended vandal, most schools surveyed strive for preventative measures.

"What we've attempted to do," said Bill Paleen, "is try and have people feel an involvement in the place they've been living in." Seven years ago, Cornell instituted the House Improvement Program, similar to one proposed here, in which a certain amount of money is taken out of the housing fee for damage. If the money is not used up, it goes to additions to the dorm: HBO Cable TV, ping pong tables, and other improvements. In this way, said Paleen, "It's their money when vandalism occurs." This, he said means the residents

receive a "benefit for caring." The result: "It's really improved the situation."

The greatest obstacle to improvement, some administrators contend, is alcohol. Smith reported, "My experience has been that when you have alcohol, and alcohol abuse, you have vandalism." Campbell agreed. "Most people we find who do vandalism are drugged or drunk," she said. Director of Residence Life at Southampton College John Mitchell also agreed, adding, "Alcohol loosens your inhibitions."

Are inebriated students solely responsible for vandalism? "Oh no," said Cathy Trainor, Assistant to Campbell. "Lots of perfectly straight people commit vandalism."

Nevertheless, alcohol can be a problem, and most of these

administrators expressed surprise that liquor establishments were situated in Stony Brook dorms. "The Union is the place people expect noise and a pub," said Paleen. Environment has been cited as a factor in vandalism, but the consensus is fuzzy on the implications of a bar in a dorm.

Would Hofstra allow a request for a dorm bar? "We would deny that," said Smith. Mitchell reports that Southampton too would not be willing to have a bar in the dorms. The bar in the union, he explained, is "able to service the need," as Southampton has only 600 to 700 residents.

One problem with dorm bars concerns the noise—a common complaint at Stony Brook. A conflict exists, said Paleen, because though a bar is important to one set of people, a

"quiet place is a compelling priority." At Columbia, reported Trainor, the on-campus King's Pub was the source of annoyance for residents of 114th Street and nearby Carmen Hall, as pub-goers emptied out at closing time—3 AM. The answer, said Campbell, was to close all gates at midnight except the main gate, channelling the noisy, rowdy students to Broadway.

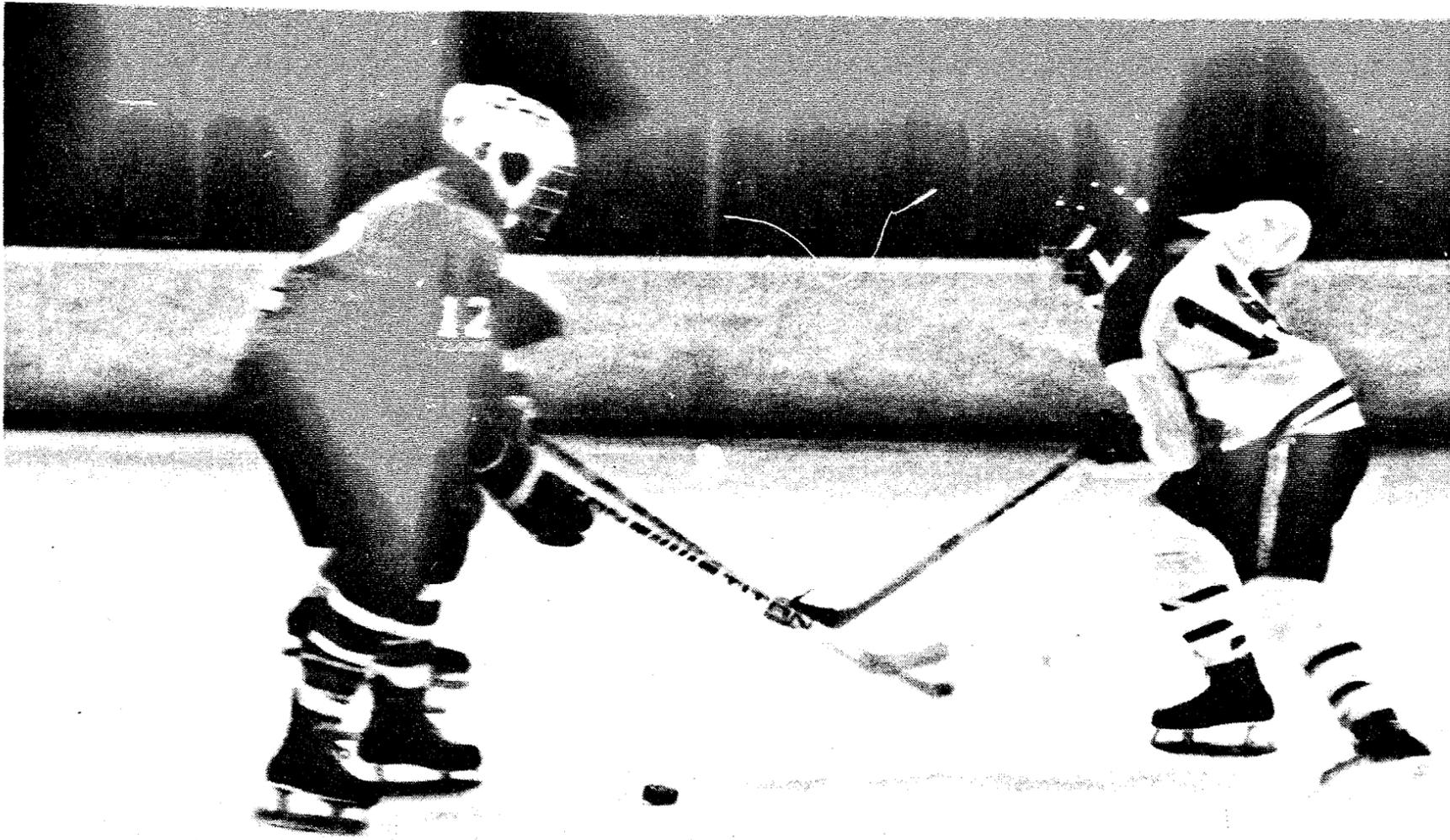
Yet these officials overwhelmingly agreed that though the benefits of a dorm bar were questionable, the effects of its forced removal would be devastating. "I have a feeling," Mitchell stated, "that any time you try and change things like that, you are going to provoke some wrath." Said Campbell: "Removing the bars doesn't make any sense."

In addition to harming what Paleen called "a very basic

value: sense of community," and causing a backlash of vandalism, fear for students' safety is also a concern. Mitchell said that at Delphi College upstate, a "Dry Campus Movement" resulted in banning liquor from campus. Students then went off campus for drinks, he said, and this led to auto collisions and several deaths. David Allen reported a similar occurrence at Bennington College after that school banned liquor from its campus. "About six deaths occurred" from drunk driving, said Allen.

Trainor expressed scorn for any attempt to move the Stony Brook bars. "It's obvious that the solution is not to take away the recreation, the safety valve."

Smith was the sole dissenter. Commenting on centralizing the bars in the Union, she said, "I think people will walk to take a drink."



Get Out the Vote

It is much easier to ridicule political organizations than to think of ways to improve them, and to write off candidates as worthless than to learn about them and vote intelligently. But what is immediately easier is also, in the long run, incredibly damaging to the very people who display this political ignorance and apathy. A democratic system remains so only if its constituents gather and analyze information, and voice their conclusions. When they fail to do this by not voting, or by voting thoughtlessly, they are merely letting control of their government and themselves slide from their grasp.

Polity has great potential to be a truly democratic organization. If every student attended residential or commuter college legislature meetings, if every senator really took into account the wishes of his or her constituency, if Council members spent more time in action and less on

politics, it would run smoothly. But for a variety of reasons—most importantly, the refusal of almost all students to put any time or serious thought into their government, which both places undue strain on the elected officials, and gives them too free a hand—Polity does not run this way, and when its other problems, such as its inability to solve many of the grievances of the undergraduate student body, are added on, the result is a general low opinion of the organization.

But the less you like Polity the more important it is that you vote—intelligently. If you shirk this responsibility, you are only contributing to the organization's ills. And whether you believe it or not, the welfare of Polity is vital to every student here. It is because of Polity that there are parties on campus, that there are concerts, movies, sports, ethnic and cultural clubs, and that

you can read this or any other campus newspaper.

The Polity officials who you choose in next week's election will represent you to the administration, allocate funds to your organizations and buildings, decide what activities there will be on campus. It is therefore imperative, for your sake, that you do not vote for candidates merely because you like their posters. Take the time—it isn't too much time, really—to learn about their experience, objectives and ideas. Give them your own ideas, also—if you don't try, you can't complain that they're unresponsive.

There will also be an extremely important referendum on the ballot, concerning the student activity fee. This fee is mandatory, but state law requires that every four years students vote on whether it should become voluntary. It cannot be stressed enough how important the

mandatory fee is. It is always tempting to save money, but students who think they can save \$80 by not paying the fee are dead wrong. Without a mandatory fee, almost every activity on this campus would be gone or severely cut back, and that \$80 will very quickly be spent once the inexpensive and free concerts, movies, parties, speakers, sports and publications are no longer available. Commuters who complain they get nothing for their activity fee should try staying on campus after classes to see how much there really is to do at Stony Brook.

It is fashionable to hate Stony Brook. But when it comes time to do something about it, very few students try to improve things. The least students can do for their school and for themselves is to take an interest in their government. Because right now, it's the only thing between us and a barren campus.

**Our next and last
issue of the
semester will
appear in two
weeks, on May 1.**

The Stony Brook Press

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The Clash: Brazen But Not The Best

by Jeff Zoldan

They are the world's greatest rock 'n' roll band. Or so say The Clash's most ardent fans.

Many people would take umbrage to this classification of supreme magnitude of a single rock band. On the other hand, some critics have gone so far as to say that The Clash has made the greatest contribution to rock music during the past decade. That's a mighty tall order considering the heavyweight performers and bands that have left their marks on the 70's. The Who, Bruce Springsteen, Neil Young, just to name a few. Nevertheless, The Clash have emerged as the new leaders of punk rock in the 80's, and with the release of *London Calling*, their future stands to mushroom ominously larger.

For argument's sake, let us compare The Clash to another rock band that also retains the dubious moniker of "the world's greatest rock 'n' roll band," The Rolling Stones. In some ways, both groups are quite similar. They hail from England, they lack a regular keyboardist, and they are considered pioneers of rock 'n' roll. (The Stones in the 60's and The Clash in the 80's.) It is in regard to sheer talent, ability, and versatility, to say nothing of maturity, that The Stones and Clash differ.

Mick Jones, the talented lead guitarist for The Clash, cannot stand up to Keith Richards with a guitar in hand. Joe Strummer, lead vocalist, is not in the same league with Mick Jagger. Somehow, Strummer's heavy cockney singing voice doesn't make the grade. This is not to say that Jagger's vocals are bliss. They're just better than Strummer's. Paul Simonon, bass player, would fall to the heavy bass-lines put out by The Stones' Bill Wyman. And to top it all off, (pardon the pun), Topper Headon, as gifted and able a drummer he may be, is no competition with Charlie Watts, perhaps the best drummer in rock music today.

As to each band's versatility, The Stones have ventured into such venues as country and blues, as well as the hard core rock that has been their base for so many years. This can be attributed to their nearly twenty years as a unit, but, nevertheless, their music has changed. The Clash, on the other hand, with close to four years under their belts, have still not altered their now well-known brand of power chords, stinging leads, and white-man's reggae.

But give The Clash enough time and you can be sure they will tackle some unprecedented aspects of rock

music. The entire purpose of this comparison, you see, was just to point out the ludicrousness of labeling a band "the world's greatest." The Rolling Stones surely aren't the greatest rock band, (this is a subject that requires a separate outlet for discussion), but they are much better than The Clash.

Despite The Clash's lack of maturity, they are a cohesive quartet who excellently point out the absurdities of modern society. *London Calling* is a continuation of The Clash's past efforts in making people aware of the



The Clash rule punk, not rock.

occasional pointlessness of going on with everyday life in its present form. They are brilliant with their very relevant lyrics, sometimes being so tongue-in-cheek, they could make a stand-up comic green with envy. On the opposite end of the spectrum, their calls for revolution are so beckoning that one often wonders if these guys are young Hegelians, or something of the sort. But despite their awesome perceptions of what's fucking up the world, The Clash's music sometimes detracts from their often hair-raising messages. "Lost In The Supermarket" is a haunting song about the neuroses of modern day living. The chorus, however, is repeated too many times for its own sake. The simple tune of this song sounds so trite that by the time it's over, the lyrics, too, become hackneyed.

For the most part, though, The Clash's music does come across as brazenly as their lyrics. "London Calling" is a clarion call to the people of England that London is drowning, a theme that preoccupies The Clash in real life. "Death and Glory" tells of the two-bit hood and how undramatic and dreary his life really is. Topper Headon's powerful drumming is the driving force behind the energy of this tune. The band's sharp sense of humor is startlingly present: "And it's been tested by research-That he who fucks nuns will later join the church." A bit of blasphemy from the guys who hold nothing sacred.

The most appealing song on the LP is "Train In Vain," an uncredited song that appears on the last track of the second disc. The song lacks any eye-opening messages, but it does contain some sharp, catchy riffs. It lacks the usual Strummer croak which is perhaps the reason why the song is so likeable. Guy Stevens' production shines on this cut. And "Lovers Rock" is a clever parody on the effects of mother nature's powers over a couple who engage in some lover's rock. "Cos everybody knows it's a crying shame-But nobody knows the poor babie's name-When she forgot that thing that she had to swallow."

These boys who hail from the other side of the Atlantic are serious musicians with serious ideas on what's going on all around us today. The combination of these two attributes can make for some serious rock 'n' roll, the likes of which have not been seen since the late 60's and very early 70's. The Clash are the reigning kings of punkdom, but it will be a long time before they convince this writer they're the world's greatest rock 'n' roll band.

Hal Ashby Enlightens in 'Being There'

by Paul B. Weiner

With *Being There*, Hal Ashby joins the top ranks of American film directors, where he has been headed for years. This does not mean he has now gained the power to make movies that somehow contrive to remind everyone of him, as, say, Altman, Schrader, Coppola or Fosse have. It means he has the gift of being able to let stories, characters and disturbingly odd but realistic settings take over the screen, as he did so memorably in *The Last Detail*, *Shampoo* and *Harold and Maude*. As they did with these earlier, worldly comedies, average American viewers are going to *Being There* in droves and enjoying it mindlessly, much to their confusion, for the film's humor is more obviously subtle than obvious. In fact, if my researches conducted at McDonald's and Mario's and Eat-a-Pita have any validity at all, there is serious question as to whether anyone remembers, much less gives a damn at all about, who Hal Ashby is, or whether he exists.

Ashby enlightens by entertaining rather than by merely stimulating his audience. There's a big difference. The criticism that *Being There* is beautiful but empty and superfluous is misplaced. The novel is those things, yes, but only because it is a novel: this story about the screen is better suited to the screen, but Jerzy Kozinski is not a film director, he's a novelist. Nevertheless, he wrote the perfect film story for Hal Ashby's directorial talents, his wonderful skill at using screen time, his rapport with actors, to flesh out the drama of personality.

As a result, we have Peter Sellers at his greatest, where he hasn't been in nearly fifteen years. And obviously we like being reminded of just how great this can be: it is most suited to creating intense, maniacal caricatures, like Clare Quilty in *Lolita*. We have Melvyn Douglas, the perfect straight man for Sellers and for the story, which is as off-the-wall as Sellers: Douglas, always grandfatherly, always strong, always stubborn and salty, always hard-headed, practical, determined, combative and loyal. Donald Duck could hide inside his pajamas and Melvyn Douglas would probably offer him a cigar—and light it!

We get one of the most intelligent, media-wise, witty, visually seductive and entrancing (just like television), unintentionally moving, satiric and satanic movies we've had since Nashville. How can anyone improve on using a heavy disco "Zarathustra" in back of Chance leaving his home or seeing himself on TV for the first time? Recognition! The higher intelligence at work. The bleached bone heaved into the future in 2001.

Everything about this film except its waggish tailpiece and a couple of amateurish, cartoon-like scenes between Jack Warden and his wife and intelligence agents, is done right: the casting (using earthy types to give Sellers a better footing), the carefully chosen ways the TV and its screen are intruded as a character rather than, more conventionally, as a force, (and why not, in Kozinski's pan-animate universe?), the lavish sets (again



Peter Sellers at his greatest as Chance, with Ruth Attaway.

to draw us in sensually), the deadpan style of the movie, whose pace never varies—just like its hero's.

Not in spite of its emptiness and glow but because of it, *Being There* makes its point: that it is, strangely, a familiar story to all of us, as vacuous and engaging as we have come to expect and need from the tube, a story of a media creation, an American

Candide, a celebrity in the Merv Griffin tradition, a wielder of our powers like Ronald Reagan or Henry Kissinger. It is a story about the electronic age, its meteoric rise and barrenness, its energy, and its declining ability to recognize and value the human, the possibility and the consequences of creating a global village of frightened, selfish, half-baked clams.

Johansen Mixes Sentiment and Lust

by Sheena

Are you searching for a modern day ladies' man who can make 'em swoon and coo as Frank Sinatra and Tom Jones did at the peak of their careers? Catch David Johansen at any of the New York and Long Island area clubs he plays regularly. You'll see a guaranteed bouncy, exciting rock and roll show from a tight, well-mannered but slightly artificial band.

The show is predictable, performed as if by script. It suffers only from lack of any refreshing new material. There are no surprises, no punches pulled. The expected staples are always included. Cult hit "Funky But Chic," a slight rocker, arrives on cue, complete with stage props in the form of gaudy hats for each member of the band. "Melody," a lovely ballad, is a vehicle for the roller-rink inspired organ that permeates the entire song and tugs at your heart with its well placed chords and lyrics: "Tried to tell you, but your heart won't hear it; Tried to show you but you wouldn't see it." Couldn't you just die?

David Johansen caters to the women in his audience. Not only does he dedicate many of the songs to the ladies, but he wears the tightest pants this side of skin. When he shakes his bobbing head of sweaty blonde hair, puckers his Jagger-sized lips and sings any of a number of sexy, sexist lust songs, the girls start squirming. For that matter, so do the guys.

The showstoppers of a D.J. (dubbed so by his adoring fans) show are not the originals, but the cover versions of two universally loved bubblegum blockbusters. David screams "Why do you 'Build Me Up, Buttercup' just to let me down?" yet misses some of the intense hurt conveyed in the original by The Foundations. When he sings "Reach Out—I'll Be There" (one of many winners for the Four Tops), everyone does. Clamboring over table tops, insisting, "I'll be there to give you all the love you need," he provides the seemingly sex-starved lovelies an opportunity to grab whatever they can. Oddly, everyone respects him in that they touch him only sentimentally, attempting just to hug and caress softly. Downright convincing stage presence, huh?

"Personality Crisis," one of the peak songs of a recent show at My Father's Place, and D.J.'s career, was introduced this time with a juvenile appeal to the rock intelligentsia in the crowd: "Here's a song by a group from the mid-seventies." Meanwhile, David is standing there pouting, wearing a New York Dolls t-shirt and a ladies' fedora. The modern rendition, oversimplified as a

hard rocker, will never compare with the adolescent plea from the avant-garde Dolls. Johansen, playing the



Johansen: making the girls squirm.

strutting egotist, insults himself by ignoring the purpose of the song. Body language replaces oral communication, thus losing intended emotion. It must be the easy (and profitable) way out. It seems that D.J. himself is suffering a personality crisis these days. Although he is keeping a lot of girls and boys happy, hot, drunk and dancing, one can't help but wonder: What does D.J. do after the groupies go home?

Sharing the bill with David Johansen at My Father's Place was Elliot Murphy, a band that deserves individual recognition. Most of the audience was pleased with what seemed to be a great new local rock and roll band. They were correct on two counts. Elliot Murphy is from Long Island, touring this time with a tight, competent group of musicians who serve as a backdrop for his sentimentally patriotic tunes. He must be praised for his loyalty to his undying belief in the Great American cause. Murphy has written songs over the years concerning the lack of care that today's spoiled young Americans show for the preservation of their country. It is difficult not to be touched by his stanzas of protest and dreams.

The music itself has been updated to fit more neatly into the cliqueish style that the masses have accepted as the new trend. Unfortunately, this move leaves the old fans with the impression that Murphy has turned his back on the pure and simple—gone is the acoustic set characterized by the guitar picking and strumming from his mellow days. He retains his laid-back personal style though, donning a late thrift shop-style black jacket, red shirt and harp-brace. But this comfortable garb combined with his shoulder-length blonde hair brought about an adverse reaction in the crowd. Foremost authority "Rainbow Red" commented: "Looks like and sounds like soft core Tom Petty." Uh oh...

Elliot Murphy's only major hit from about four years ago, "Drive All Night," showcased as one of the encores, can be relative to any audience. The presentation this time was specifically oriented towards the Long Island crowd. The material is undoubtedly influenced by Long Island Expressway living.

If only Elliot Murphy could trade some of his honest intentions for a little of David Johansen's style, we'd have two refreshing acts that could claim their own distinctions. They might even profit in the record market, which is a feat neither has accomplished in the past.

New Vinyl

Sold Out
The Fools
EMI-America

These fools are misnamed. Any band to record a parody of the Talking Heads' "Psycho Killer"

The rest of their new album, *Sold Out*, consists of nine original songs written by members of the band, which is led by Doug Forman on bass, and singer Mike Girard, who contributes some amusing lyrics to a straight rock

opener, "Night Out." Even when things slow down, as on "Sad Story," the band avoids getting too syrupy or too serious. The Fools hark back to a mid sixties pop sound, but at the same time they establish their own distinct 1980's style.

At first, The Fools seem to defy categorization. They're part power-pop, part new-wave and part punk. But any way you look at them, The Fools have produced a fine debut album.

—by Gary Pecorino



The Fools: More than a novelty.

("Psycho Chicken") and follow it up with a version of "I Won't Grow Up" from Peter Pan can't be all that foolish. Actually, you would be foolish to write this band off as nothing more than a one-shot, novelty-parody group.

backing. Their sound is reminiscent of such new groups as The Shoes and 20-20.

The upbeat selections are generally the better ones here, including the title track, "Don't Tell Me," and the album's

Light as a Feather
Azymuth
Milestone

The Brazilian trio Azymuth plays a fusion of Latin and popular jazz relying mainly on keyboards and synthesizers as melody instruments. While the playing dexterity of the band seems quite formidable, the thinness of the material makes the LP all too often boring.

For the most part, they write their own songs, and, unfortunately, the better tunes are the remainder (Stanley Clarke cowrote the title track). The material ranges from disco to Latin jazz and is performed with a funk bass, which is

repeated too often.

All in all, *Light As A Feather* is a passable effort. If Azymuth hopes to make major strides in the future, they will need greater diversity. An excellent way to achieve this end would be to pluck better material.

—by Larry Feibel

You Should See The Rest Of The Band
David Bromberg Band
Fantasy Records

It has a pretty catchy cover. A cartoon picture of an audience, looking rather nauseated, repulsed by what they see on stage. But don't let cartoonist Gahan Wilson's cover design deceive you. David Bromberg's new album, *You Should See The Rest of the Band*, is by no means revolting or loathsome. Rather, it exemplifies the technique and versatility that are the keynotes of the Bromberg Band's live performances.

Bromberg's new live LP, recorded in the middle of last year, contains two new Bromberg originals. "Solid Gone," a lamentation to a love long lost, is every bit as solid as the title suggests. The combination of the clarinet,

trumpet, and baritone sax make for one fine blues melody. "Helpless Blues," vaguely reminiscent of the late Duane Allman's southern blues style, is sharp and emotional, giving the listener a tangible sense of Bromberg's bitter irony.

As in the past, Bromberg's new album defies classification. He covers everything contemporarily musical, from bluegrass-country to jazz and folk.

Perhaps the only shortcoming is Bromberg's failure to include more than one song that embodies his extraordinary acoustic guitar picking. "Yankee's Revenge," an instrumental bluegrass medley, is the only hint of Bromberg's incredible finger picking talents. Another old Bromberg classic, "Sharon," is smoothly done, and together with his unique singing and fun, existential lyrics, it is the most appealing song on the album.

The album title, incidentally, stems from a men's room conversation overheard by band saxophonist John Firmin at a gig: "If you think Bromberg is ugly, you should see the rest of the band".

—by Jeff Zoldan

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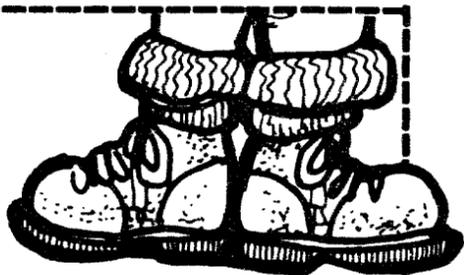
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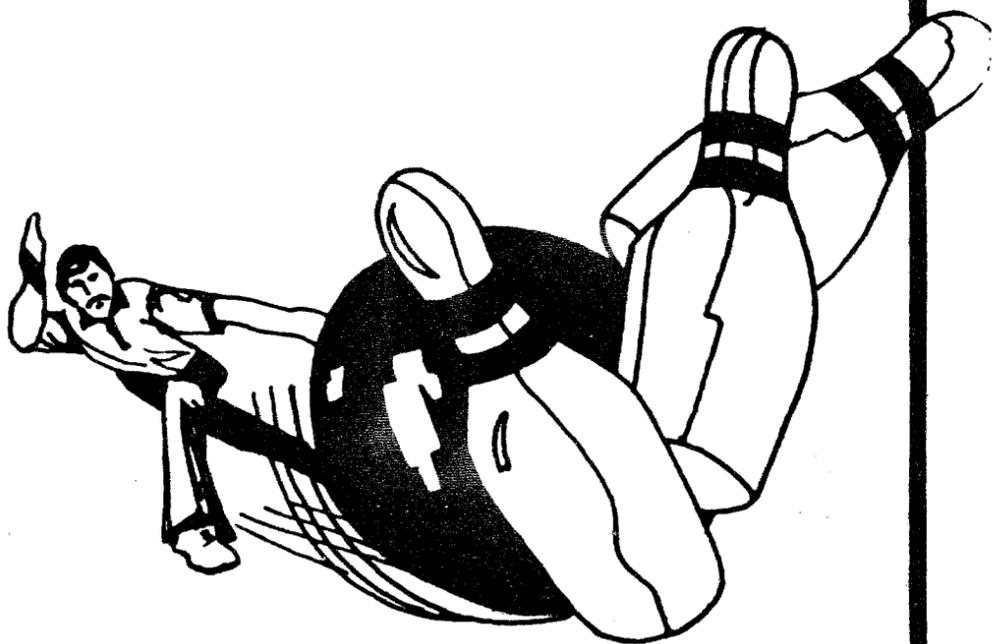
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