

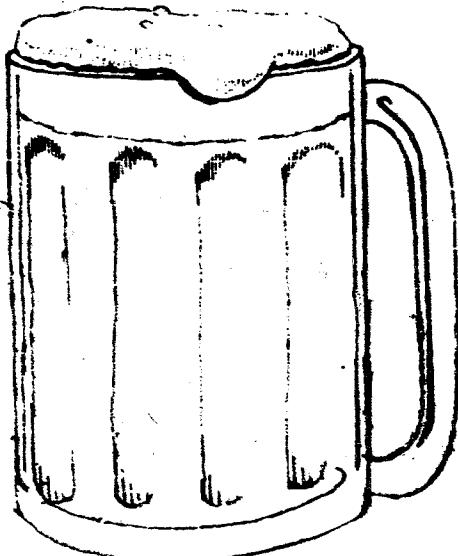
The

# Stony Brook PRESS

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University Community Weekly Paper

• Thurs., Mar.1, 1984



## Stop 21

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## President's Awards Replace Chancellor's Awards

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## Cyndi Lauper

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# ■Fourth Estate: Editorial Compensation

Times are rough for students actively involved in production and paste-up of the papers, tasks that more Stony Brook activities. The pressures of their positions, along with the strictest academic standards ever, have combined to make it necessary for many students to choose between their grades and their outside responsibilities, and many have been forced to drop their outside responsibilities simply to remain in school. This semester has seen the resignations of two of Polity's most experienced officials, Junior Rep. Dom Seraphim and Hotline Coordinator Tom Kanyock because of just those problems. The problem goes far beyond just them, to include just about every leader in Polity, the committees, the newspapers, SCOOP, WUSB, and other groups. Unless some way can be developed to make it possible for these students to balance their conflicting positions as students and leaders, it is likely that many of these organizations will have to become smaller and provide less student and campus service. Because of Stony Brook's youth as a university, many traditions that are taken for granted at other schools are only beginning here. At the newspapers, for instance, a large amount of editor's time is taken up by the routine

Times are rough for students actively involved in production and paste-up of the papers, tasks that more established papers at older schools have done either by professional full-time employees or by computers. Stony Brook gives internships for work done off campus, so similarly it should give internships for work done on campus. A three credit internship for involved students would give them additional time to concentrate on fewer academic courses while still carrying a full load of courses, enabling them to maintain a reasonable average and graduate nearly on time while still fulfilling their responsibilities. Such an internship program would include three main in school. This semester has seen the resignations of two of Polity's most experienced officials, Junior Rep. Dom Seraphim and Hotline Coordinator Tom Kanyock because of just those problems. The problem goes far beyond just them, to include just about every leader in Polity, the committees, the newspapers, SCOOP, WUSB, and other groups. Unless some way can be developed to make it possible for these students to balance their conflicting positions as students and leaders, it is likely that many of these organizations will have to become smaller and provide less student and campus service. Because of Stony Brook's youth as a university, many traditions that are taken for granted at other schools are only beginning here. At the newspapers, for instance, a large amount of editor's time is taken up by the routine

the President and Treasurer of SCOOP, the Chairpersons of the Polity Senate, Hotline, SAB, Concerts, PSC, and COCA, the Executives of the Ambulance Corps, FSA Board Members, the Directors of WUSB, the Executive Board members of the Press and Statesman,

and at least one credit for: the Polity class reps., Senate Secretary, Vice Treasurer, Tuesday Flix Chair, and the other Editors of the newspapers.

The courses should be repeatable for credit and should not be limited to upper division or senior students as other internships can be. Faculty control over the decision-making processes of the organizations should be avoided completely, allowing the organizations to maintain their independence, and grow on their own, free of external influence other than the goals of the people in them and the needs of the students that they serve.

Such a program would not be a luxury, but would be a necessary component of life at Stony Brook. Many of people in the positions named work over 40 hours a week at their jobs, and in the case of the directors of Polity, SCOOP, FSA, the Press and Statesman, are in charge of legally chartered corporations. The learning that occurs in these contexts is often the most useful and lasting of any gained at Stony Brook.

Programs such as these are currently in place at many other universities, including SUNY Albany. It is the responsibility of Administration and the students involved to work out a mutually agreeable plan to create one here soon for the benefit of everyone.

## Letter

To the Editor:

The deadline is fast approaching for S.U.N.Y. students. While Governor Cuomo parades his budget throughout the state, both undergraduate and graduate students face yet another tuition increase. The increase for undergraduates is \$200, which is a 47% increase over the last two years. Dorm room rent will be hiked by \$150, representing the fifth \$150 increase in five years.

Another increase that lies ahead is in the Utility Fee. The continued hikes pose a threat to the very existence of SCOOP. If campus businesses go under, then so do the chances of acquiring a job on campus. At this very point, we are already paying high prices on a campus where virtually every service has been cut back in one way or another.

We are being ordered to pay a hefty increase in our dorm rental fees and have not seen any improvement in the conditions of the buildings. Under the Cuomo administration, the message is loud and clear: bleed the students dry, and don't worry about their concerns. This has been a consistent trend since Gov. Cuomo was elected.

Should the students just sit idly by and allow this course to continue? Of course not! The students must act as a unified body. Letter writing is an ex-

tremely effective method of making your voice heard. The "Save SUNY Letter-writing Campaign" will be getting under way over the next few days. Through a variety of means, students will be able to write letters to the lawmakers in Albany.

Involved with the letter-writing campaign will be a contest, with the building writing the most letters to receive a light and sound show for their next party. This prize was offered by SCOOP A/V.

The budget process still has a long way to go before anything is final. It is imperative for the students to take a stand immediately, and let the Governor and the legislature know that we cannot tolerate another increase in the cost of our education. We have seen cut after cut take place in the area of education. The Governor has taken and taken again from the SUNY system with the result being a system which is down to its bare minimum. Isn't it about time to give something back to the students? As students, I believe we all think that this time has come, so let's tell those in Albany to keep their hands off of SUNY, so we can receive the fine education we have come to expect from the State University system.

Michael Berkowitz  
S.A.S.U  
6-3672

COVER PHOTOS BY  
Scott Richter

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## The Stony Brook Press publishes letters and view- points weekly.

# SASU Moves Forward

## *State Organization Revitalized*

by Joe Caponi

Long a non-entity at Stony Brook, the Student Association of the State University of New York (SASU) is once again becoming influential in campus politics. Having already organized the 21 year old drinking age letter-writing campaign last semester, SASU has run one lobbying bus to Albany this month and plans others next month, in addition to a second letter campaign concerning tuition and dorm rent hikes.

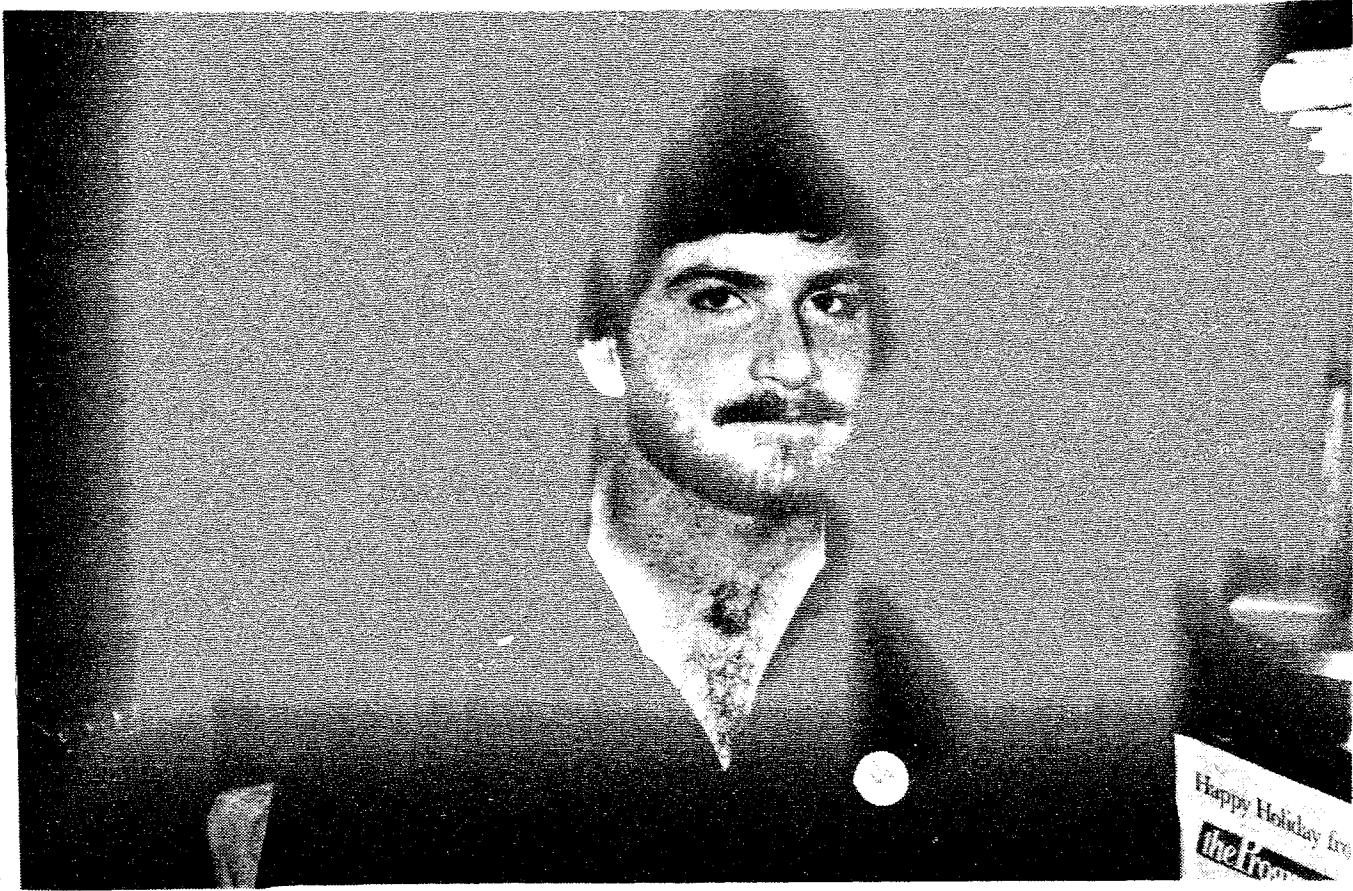
SASU was founded in the early 1970's to represent the students of the entire university system as a whole on a wide variety of issues, both those specifically SUNY-related such as tuition, and also outside issues such as the Vietnam War. SASU quickly gained a chapter on every campus in the politically-active state system. According to SASU coordinator Troy Oeschner, the SUNY Board of Trustees, in an effort to blunt the influence of SASU on SUNY politics, formed a system-wide student assembly and gave a seat on the Board of Trustees, SUNY's policy-making body, to the head of the student assembly. SASU quickly gained control of the assembly, and the SASU presidents since then have all held trustee seats, often being the single dissenting vote on fee hikes or other issues.

After these successes, SASU began to decline, being voted off of one campus after another, including Stony Brook. The difficulties of running an organization on 64 separate campuses without a large budget or staff became evident; SUNY was still in the glow of the Rockefeller years of tremendous expansion, and the war was over. This period in SASU history lasted almost ten years, but now, in light of SUNY budget cuts, staff reductions, and a proposed 47% tuition increase in two years coupled with a \$150 room rent increase every year for five years, SASU has gotten its act together again and is being voted back onto many campuses. Stony Brook agreed to rejoin the state organization two years ago, but participation was limited until recently.

SASU's current president is Jim Tierney, a 23 year old SUNY Albany senior scheduled to graduate in May. When he was at Stony Brook two weeks ago, he described the two main issues currently facing SASU as the SUNY budget and the 21 year old drinking age, and confidently described them as "two fights we have a very good chance of winning."

"SUNY has lost over the last 8 years 4,400 faculty and staff jobs. That's the personal resources needed to educate 30,000 students. It's as if they just closed 7 Arts and Sciences colleges in the system," Tierney explained. "But we have some powerful friends in the legislature, particularly Assembly Speaker Stanley Fink, and they are determined that no more jobs will be cut, that lines will be returned to SUNY, and that there will be no tuition increases."

The problem is, of course, Governor Cuomo. "Cuomo is horrible as far as students are concerned in New York State."



Jim Tierney

Another Cuomo plan Tierney and SASU are fighting is the self-sufficiency of the dorms, a project Cuomo has long been working for.

"Dorm self-sufficiency depends on the definition you use. Cuomo wants to include the costs of things like grounds maintenance and security in the self-sufficiency figure. SASU is fighting for an 'in walls' definition of self-sufficiency, a definition that is in standard use throughout the country." Tierney explained.

If Cuomo's idea of self-sufficiency survives, students will have to pay several hundred dollars a year more in rents before they meet it. By SASU's figures, tuition is now almost enough to satisfy "in walls" sufficiency, though.

The main problem with dorm self-sufficiency in New York State, though, is the tremendous bond debt still on the building of the dormitories, currently over \$460 per bed, a figure that is much more than twice the average for public colleges nationally. It is that figure that adds to the costs so tremendously. Hope Geisler, Legislative Director of SASU asks, "Why should one set of students have to pay off the debts of generations of dorm-using students in SUNY?"

On the second issue, the 21 year old drinking age which SASU has been fighting, Tierney says, "It's harder to tell where we are. Stanley Fink and Warren Anderson (Majority leader of the Senate) against it, but it seems that it might pass in the Senate. The Assembly is the place where we have the best chance of holding it up."

Tierney is optimistic about the future of SASU. "We could come out of this year with two major legislative victories and get a large student voter turnout at the fall elections. Students could become a major political power in the state again."

## Flood



by Albert Fraser

In keeping with the University's tradition of fine floods, O'Neill G-1 found itself underwater last night. The drain in the men's bathroom backed up, causing water to flood the bathroom floor and most of the hall. According to Evan Boris, a resident of G-1, "There was some type of pipe breakage on one of the floors in G wing causing the water from the dishwashers and sinks to leak into the draining system." This excess of water caused the drain to back-up. At first there was a little leak-age from the drain which was not paid much attention to. Later, water gushed into the bathroom floor, into the hall, and the rooms of some of the residents. Referring to the water in the bathroom, Boris said, "At one point it was ankle deep." The good spirited residents of G-1 got out their mops and brooms to prevent more water from going into their rooms. Mattresses were also placed in the path of the water to prevent it from soaking the whole hall. This attempt merely slowed down the water's advance. Members of the Union building staff came to the rescue though, with their wet vacuums, draining much of the water.

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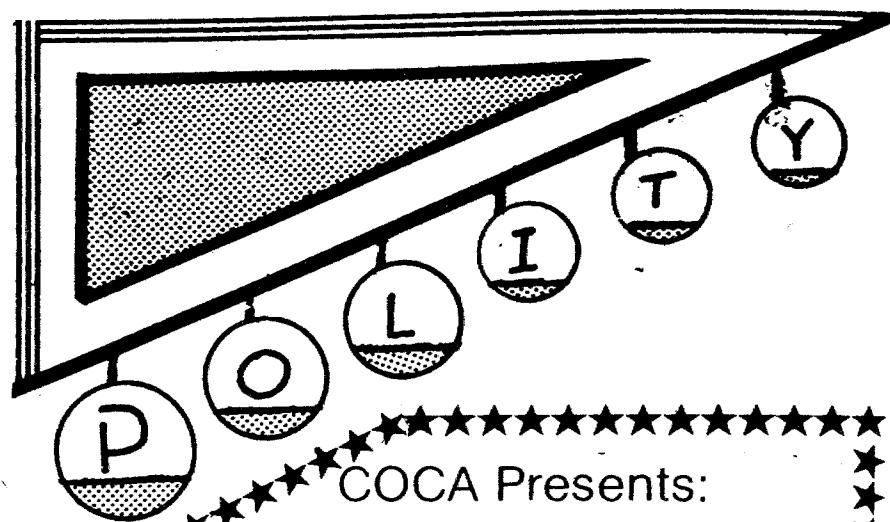
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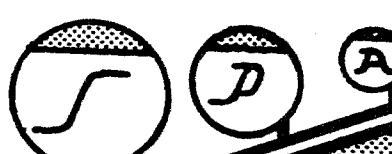
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# Rewarding Teachers For Teaching

by Joe Caponi

The Chancellor's Award for Excellence in Teaching, long one of the only forms of recognition existing for SUNY faculty members who excelled in education, has been discontinued by the state because of lack of funds, but a new, Stony Brook based award has been set up in its place with even greater benefits.

The Chancellor's Award, given to 37 Stony Brook faculty members since its inception in 1972, was designed to award the best educators in the SUNY system for their work with students, as opposed to the research-oriented requirements typically needed for promotion and tenure. With the award went a \$500 cash bonus. For the 1981 year, that award was cut to \$250, but the remaining \$250 was made up by the Stony Brook Foundation for that year's winners, keeping the award at its original level, according to Sandy Burner, liaison for the awards committee. This year, though, no award money, and no awards, will be forthcoming.

The state will continue granting the Distinguished Teaching Professors awards. These awards, the highest teaching recognition, have been given

to only two Stony Brook faculty, Elof Carlson, and John Truxall. The Distinguished Teaching Professor award carries with it an increase in rank and a permanent salary increase of \$2,500 a year.

Set up in place of the Chancellor's Awards is the President's Award for Excellence in Teaching, which is similar in most respects to its predecessor. Two exceptions are that the awards will be decided on wholly at Stony Brook, with the final decisions being made by President Marburger, and that the value of the award is being increased from a \$500 award to a permanent \$500 a year salary increase for each winner.

Up to three professors can be chosen, regardless of academic rank or length of service beyond two years. A yet to be named committee of three students and five faculty members will screen the nominations from students and present the best qualified to the Provost, who will make his recommendations to the president. This year's awards will be given on May 3.

The criteria on which the awards are based will remain the same. There are five elements: teaching technique, scholarship and professional growth



(including research and publications), student service, academic standards and evaluation of student performance (how good a grader they are). Nominations are still being accepted.

According to Burner, next year's awards search will include student balloting at pre-registration conducted by the honor society Sigma Beta, a

move that should increase letters of recommendation from several hundred to several thousand.

About the institution of the President's Award, one student said, "With the university being so concerned about research and publishing all the time, it's nice to see teaching get a boost once in awhile."

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# 21: A Terrible Idea

The following testimony in opposition to the 21 year old drinking age was presented last November by SASU Legislative Director Hope Geisler to the State Senate Committee on Mental Hygiene and Addiction Control. That Committee is chaired by Frank Padavan, the Sponsor of the 21 year old drinking age law.

### Education, Not Penalization

The memorandum of support for S1569, the Senate bill which would raise the legal drinking age to 21 years, states that the rationale for increasing the age would be to:

1) "lower the number of highway accidents caused by drunk drivers" and

2) reduce the "youthful drunk driving accidents by a projected 30%.

We at SASU believe that these goals, while admirable in nature, may be attained in more efficient and effective ways. These ways include targeting specific actions for the offending persons, rather than penalizing an entire age group - only a small portion of which takes part in this offensive activity.

We at SASU believe that a more positive approach can be taken to solve this heinous social crime. We find that if proponents of this legislation truly wish to accomplish the two goals, of lowering drunk-driver caused accidents and reducing youthful drunk driving incidents, then they will be seriously interested in the most efficacious methods possible.

We as a group of progressive-minded and socially-conscious individuals are willing to propose and work toward such efficacious methods, as an alternative to the punitive method that this bill would bring about.

Specifically, we find that the following measures would help to immediately reduce the number of alcohol-related accidents:

- change the public attitude toward drinking and driving - make it well known that it is no longer tolerable and/or acceptable, and that violators will definitely be punished.

- increase the number of drinking drivers that are apprehended and increase the penalties imposed upon them.

- raise the public perception of the risk of arrest.

- reduce needless injury and death through increased safety improvements to vehicles and roads.

- rehabilitate convicted drinking drivers through effective evaluation and treatment programs.

- require that drinking drivers pay a greater share of the cost of solving the problem.

- encourage all counties' motor vehicle departments to carry out the Photo-Licensing Law of 1979.

- make available more alcohol education and/or awareness material to high schools and colleges. These are the very conclusions which came from the Governor Carey Alcohol and Highway Safety Task Force. They are positive, target methods, not the punitive method as put forth in Senate bill S1569. (The 21 year old drinking age.)

In conducting our own research on alcohol-related accidents, we found that there were several different age groupings which had higher than average (or higher than the total age group 16-65+) involvement in such accidents.

hol-related accidents, as a percentage of all accidents.

This demonstrates that people aged 21-24 have roughly as bad a track record for participation in alcohol-related accidents as the 16-19 year-old individuals; even the 25-29 year-olds have quite a high rate. Yet no one would seriously suggest raising the drinking age to 24, or 25, or 29. We therefore urge that other measures be considered.

In our own research we have found that access to alcohol is difficult to restrict, no matter how high one raises the drinking age. A study done by the World Health Organization found that where alcohol is readily and widely available to adults, it is not difficult for most

penalties, strict enforcement, education, rehabilitation, and more publicity.

Research has also been done on what happens when people who were used to having access to alcohol suddenly find that it is no longer accessible legally: Where drinking is more restricted or restrictions are more rigidly enforced, there is less drinking but more abuse, more drunkenness, more alcohol-related highway crashes, crimes, disturbances, and personal dysfunctions among the target populations than where drinking is less restricted, or where restrictions are less rigidly enforced. There is also change in the setting of the drinking, so that the locations in which illegal underage drinking occurs generally involve more afterdrinking driving, and a greater risk of highway crashes, than would drinking in licensed settings. Thus, it makes sense that "as young people approach the legal age in years or appearance, they begin to drink in supervised, licensed establishments; 'bar drinking' increases, and 'car drinking' decreases."

What might not be clear is that, if access to alcohol is restricted, then marijuana and other drugs might be the alternative that this age group would turn to, in great numbers. "The futility of attempting to control the use of alcohol among young people by law alone is most clearly demonstrated by the fact that, although overwhelming majority of the citizens oppose the use of marijuana, despite the fact that it is illegal everywhere and that there is not one single legitimate outlet for smoking marijuana anywhere in the United States, it is the most frequently used drug next to alcohol and tobacco, and the drug most frequently used on a daily basis by the nation's high school seniors. Therefore, it would seem that if laws cannot successfully control our children's access to and use of marijuana, there is no likelihood at all that laws can effectively control their access to and use of alcohol, which is available in 18,500 different licensed establishments, more than 2 million households, and virtually every picnic, party, graduation, church social, fundraiser and social event at which more than two adults are present in this state.

According to the 1982 Accident File of Police Reported Accidents, the total number of all licensed drivers, aged 16-65+ who were in alcohol-related accidents, was 20,494 (or 2% of all licensed drivers). This represented 6.7% of all drivers who were in accidents in general. Of that population, the total number of all licensed drivers aged 16-24, who were in alcohol-related accidents, was 8,197, or 8.7% of all licensed drivers who were in accidents of any kind. If one were to break that 16-24 age group down further, one would find that:

- 1) 16 year-olds were in 4% of all alcohol-related accidents, as a percentage of all accidents in that age group;
- 2) 17 year-olds were 6.2%;
- 3) 18 year-olds were 8%;
- 4) 19 year-olds were 9.8%;
- 5) 20 year-olds were 9.9%;
- 6) 21 year-olds were 9.5%;
- 7) 22 year-olds were 8.9%;
- 8) 23 year-olds were 8.9%;
- 9) 24 year-olds were 8.3%;

The 25-29 year-old group in this report made up a similarly large number - 8% of licensed drivers in alco-

underage drinkers to obtain. Also, it was found that: Where young people are denied legal access to alcohol, they obtain it illegally through cooperative third parties, parents, older or adult-looking friends, or they purchase it directly (with or without false ID) from careless, unwitting or cooperative sellers.

In addition, whatever the legal

drinking age may be, the effective

drinking age (the age at which most

young people begin drinking alco-

hol in social settings outside the

home) is 16.

When proponents of the legal age bill project that so many lives will be saved by raising the age, or that all alcohol-related deaths or accidents in this age group will suddenly disappear, we say look at the data again. In 1982, when 18 was the legal drinking age, 17 year-olds had 75% of the rate of alcohol-related accidents of the 18 year-olds. Alcohol-related accidents do not disappear because of any age limitations arbitrarily set by an outside force. But what does effect these problem drinker-drivers is tough

When looking into the specific idea of raising the legal minimum drinking age, research shows that this tactic does NOT NECESSARILY lower the number of alcohol-related crashes and fatalities - nationwide, the results are mixed. Proponents of this bill point out some studies which show that the number of alcohol-related crashes and fatalities fell in some states, but these propo-

(continued on page 9)



press photo by Mike Shavel

## Up The Brook

Due to unfriendly atmospheric conditions, there is no Up the Brook this week. Although this is a truly terrible omission, We at the Press have tried to offer you our readers some form of comic relief, as well as soliciting new, exciting viewpoints.

Test your viewpoint-writing skills:

Pick one or more topics and write spontaneously for a space of not more than 800 words. Send all completed thoughts to the Stony Brook Press and you might be in our viewpoint section in weeks to come. Choose from:

- 1) When it rains at Stony Brook and the campus turns into a swimming pool, I think of things to do to the architects....
2. Creative news uses for concrete at SB are....
- 3) It only took \$20 to dry clean the drool out of my best denim jacket after Cyndi Lauper, the Alarm, U2...
- 4) If I was going to do a comic strip this is what it would be like (please attach sample drawing)....
- 5) My interview with Elvis Costello was truly enlightening. Here is a transcript of our conversation before his SB show....

6) My first two dates with the members of the Alarm were terrific but after a while the superstar lifestyle just didn't mean anything to me....

7) If I were DJ at Hollywood Boulevard I would play these songs ....instead of the stuff they currently play.

8) I think that SASU is....

9) I think that Polity means....

10) My real feelings on the Dube controversy are....  
10a) My real feelings about Baby Jane Doe are.....  
10b) My real feelings about Dorm Cooking are.....  
10c) My real feelings about ....are.....

11) If I could change anything about life at Stony Brook, it would be....

We strongly urge you, the reader, to select one of these topics and write whatever comes to mind. Who knows? You might become a major force at the Press! You might win tickets to exciting concerts, movies, or gallery openings! You might get enough practice to pass the English Proficiency test and get away from campus newspapers forever!!!

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## Viewpoint

# SCOOP and the Utility Fee

By Debbie Krieg

When I tell people where I work, the first form of feedback that I get is, "What is SCOOP, anyway?" I usually end up going into my speech about how SCOOP, the student cooperative, is a not-for-profit corporation that runs the Rainy Night House, SCOOP Audio/Visual, Harpo's Ice Cream Parlour in Kelly A, Hard Rock Cafe in Toscanini and SCOOP Records/Health Shop.

The reaction to how much I am paid is a sad look of disbelief. I then try to explain that, contrary to popular belief, SCOOP has been in the red for six of the seven years of its existence. In fact, once a former Kelly A treasurer walked into the SCOOP office announcing that he'd decided his building had the right to one-half of Harpo's Ice Cream Parlour simply because it was located in their college. After reading the financial statement for Harpo's, he was asked if his dorm was willing to accept the \$6000 loss Harpo's had suffered with SCOOP. He quickly declined the offer.

It's difficult for the students to accept SCOOP's financial state after having waited on a 20 minute long line outside the Rainy Night House. Where is the money going? Why was the Faculty Student Association's James Pub forced to close down after suffering \$10,000 in losses?

What actually happened was that three years ago, money was needed for

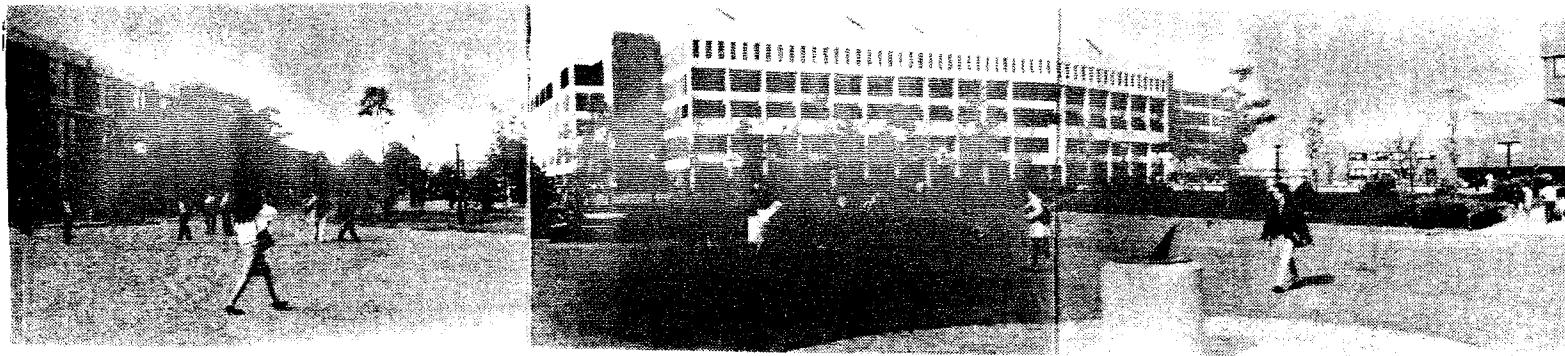
the SUNY system. It was decided that the amount would result from placing a fee on all SUNY FSA's in the form of a utility fee. Unfortunately, officials at Albany were devastatingly incorrect to believe that a mere price increase on FSA businesses would cover the fee without other effects. Instead, many businesses are threatened by the utility fee.

Rather than actually computing the amount of utilities consumed, this fee is computed by the square footage of each operation, affected; therefore leading to a cutback on square footage, which results in services and student employment, a sharp price increase, and an overall damage to student life.

This year, Stony Brook will pay out \$310,000 to the state in utility fees, fully aware that next year that figure is being projected as almost double this amount.

After reading this, you may still be wondering why I'm concerned and why I'm bothering with this now. If something isn't done about it now, right now, there won't be a Whitman Pub, Rainy Night House, or a Lounge...or even a Harpo's. They and other services will all be memories to talk about when you reminisce about places like Baby Joey's. As a student of this campus, I believe nobody deserves to lose so much, so quickly. Think about it the next time you're waiting on that line...could this be the last time?

## Photo Box



press photo by Scott Richter

# STOP 21

(continued from page 6)

nents also ignored the qualifications that went with some of these studies (such as the fact that much attendant publicity helped to scare the number of drunk drivers off the road temporarily in some states; the fact that in some states the number of alcohol related crashes went down for the year or so after the law went into effect and then went back up to its original rate (Calif.) and the fact that the large number of teenager alcohol-related crashes/fatalities in some states was found to be related solely to the large numbers of teenagers which was related to the huge teenage population explosion of the early 1970's.

The proponents also chose to ignore those studies which showed that either 1) there was NO CHANGE in the number of alcohol-related crashes/fatalities, or 2) there was an actual INCREASE in the number of alcohol-related crashes/fatalities in a few states; after the legal drinking age was increased. We understand why the bill's proponents did what they did. Thus, we want to show,

"the results from a number of states which have recently raised their drinking age." Analysis of alcohol-related highway incidents in the nine states for which sufficient experience and consistent data are available reveals that, in six of the states, raising the age had no statistically significant effect. In only one state, the state of Michigan, did researchers report a reduction in alcohol-related crashes attributable to the higher drinking age. But, in two

of those states, alcohol-related incidents dramatically increased with the increased drinking age. It therefore seems that raising the drinking age will have at best, no effect, and at worst, will actually increase alcohol-related accidents."

Another argument which is often used to justify the raising of the drinking age is the universal age theory. This idea is that supposedly there will someday be a region-wide drinking age, and thus no one state will attract dangerous, drinking teenagers and young people over its borders due to a lower, out-of-state drinking age. This rationale is always used: Pennsylvania has always had a 21 year old drinking age, and so New York, with its lower age, acts as a magnet and encourages those underage to drive over the border, drink, then drive back in an inebriated condition. By raising the age, this problem would allegedly be solved.

But there is a big flaw with this argument - one that the bill's proponents always overlook. What if some of the other states AND PROVINCES bordering New York State on all sides, do not agree to follow the region-wide drinking limit? There are always going to be some incentives for other states not to follow - such as increased alcohol revenue, more tavern and restaurant patronage, and so forth. However, what makes anyone believe that any of the Canadian provinces would change their long-held habit of 18 year-old drinking ages? There

is absolutely no incentive for them to do that.

By raising the legal drinking age, New York State would be refusing to allow these under 21 year old persons to walk to the corner bar or the corner grocery store for beer or wine. Now they would be condemned to dangerous or illegal situations in order to enjoy a privilege they have always had, but which had arbitrarily been taken from them. We believe this is wrong, and that these people, aged 19-21, should not be punished for something they did not do.

Our argument against penalization is further supported by various groups - including an insurance company. In a pamphlet put out by the Allstate Insurance Company, entitled the Drunk Driver May Kill You: What You Can Do To Help Get The Driver Off the Road, it states:

"Drinking alcoholic beverages is a socially acceptable part of American culture. Stricter drunk driving controls are not aimed at changing the driving habits of drunks, problem drinkers who either don't realize or don't care what they do to themselves and society."

"The heavy, problem drinker of all ages is responsible for the majority of alcohol-related crashes. Most of them are or will repeat DWI offenders, who can plea bargain to a lesser charge, or frustrate the legal process by postponing their trials. Many continue to drink and drive while on probation or while their licenses have been suspended or re-

voked.

"The other 85% of all licensed drivers are either abstainers or are responsible, light-to-moderate drinkers. Stricter legislation and programs to curb drunk driving are not aimed at this group."

We are also concerned that the following consequences would occur as a result of raising the drinking age to 21 years:

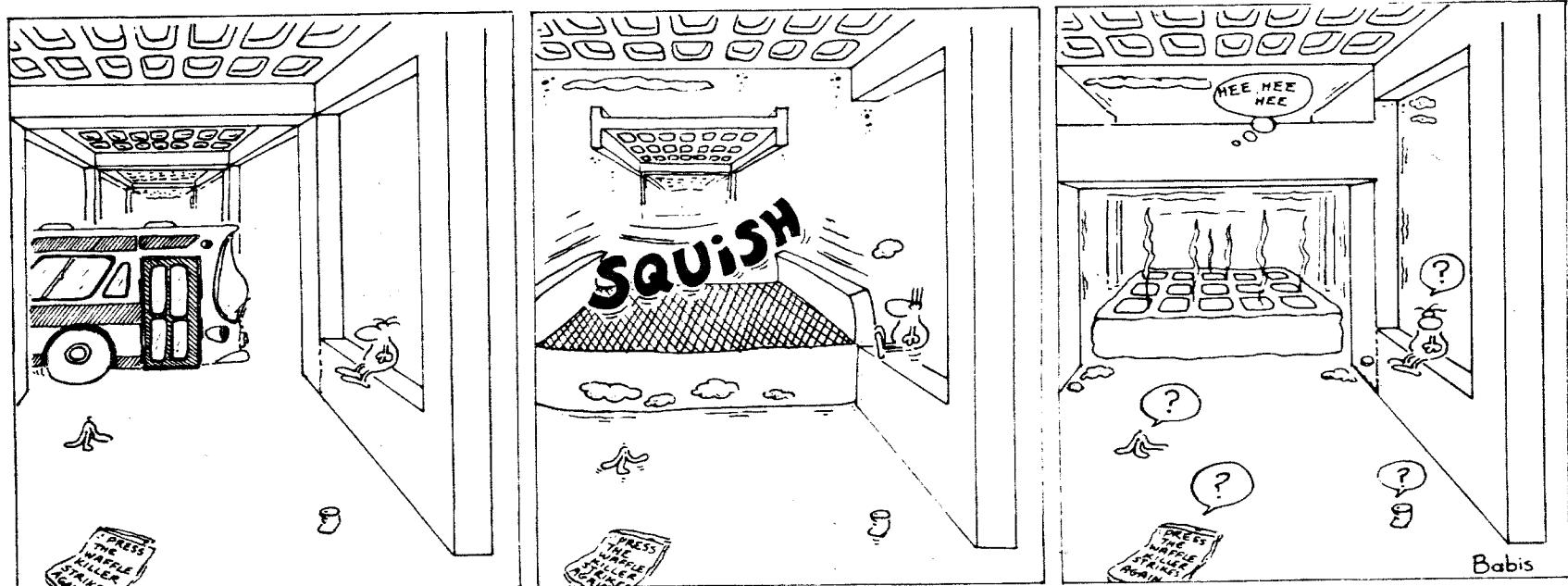
1) by denying people aged 19-21 years who presently enjoy the privilege of drinking alcoholic beverages, one is in effect encouraging these people to backlash, to switch to other social substitutes, such as marijuana or hard drugs.

2) it has been documented that wherever alcohol is available to adults, underage persons can and do obtain it for themselves through a variety of means. The effect of denying alcohol to this group, who have already enjoyed the privilege, would be to force some of them to seek illegal means to attain their previously-held privilege.

3) when persons are forced to seek a previously-held privilege through illegal means, they become subject to dangers that they never had to experience before: such as drinking outside of socially acceptable areas (i.e., bars), usually by means of an automobile; or by using drugs.

We at SASU, therefore, urge you to vote against Senate bill S1569, and instead, adopt more positive and effective DWI, vehicle safety and alcohol awareness programs. Thank you.

## Press Pix



# What the Duck?

by Brian T. Ehrlich

If you've ever walked past Roth pond or have been by it once in awhile, then you'll understand this story. If not, then read these words with an open mind and a humorous heart. Believe it or not, there is an imposter swimming around in the pond.

Whenever you walk past the pond you usually look at the ducks swimming around or walking along the banks. However, if you look closely you'll notice that there's one duck who doesn't exactly look like all the others. For starters, he's (or she's; I've never actually been that close to one to tell) dark grey, much smaller, and walks differently. Now, I don't want to scare everybody into thinking that there's an alien or some other being going around posing as one of nature's creations, but nonetheless, amidst all the ducks that frequent Roth pond there is a pseudo-duck. Not just an ordinary imposter, but one so clever that he can fool even the best aviary specialist.

This counterfeit duck doesn't make himself obvious to the public, that is, he doesn't go around wearing a false nose and glasses. However, he's so clever at mingling with the other ducks that it's sometimes hard to tell him apart. When they swim in a group, or walk around in formation he's right there in the middle of them, acting as if nothing's wrong. This pseudo-duck, whose real name is Sammy the Seagull, probably spent most of his life studying and practicing to be just like a duck.

Each day, about four in the morning, Sammy flies in from his home in Setauket and lands near the pond. He greets the other guys and they exchange hellos as he punches in for the day. Around five o'clock practice drills are held for everyone so they will know what they will be doing. If an occasional straggler should happen by, they quickly assemble into a

group. Sammy adjusts himself to a duck's life and tries to pass himself off as one of the guys. If he goes undetected (as he has for the past two years), then the emergency is called off and they lounge around until the actual working day begins at six thirty.

At times, it seems as if he's daring us to him. Even the other ducks give us clues as to the whereabouts of the intruder, but somehow he continually evades detection. When the ducks waddle around near the pond, one of them will point an accusing wing at someone else, but when you look in the direction you don't see anybody. Once again Sammy has eluded his inevitable capture.

For all we know, Sammy may have outside help; one of us may even be his contact and supplier. It's not easy spending most of your day impersonating someone else, even down to their personal tastes. Sure, schooling would teach him how to speak duck-ese, and a little make-up would have him looking like a duck in no time, but how far can one go to be convincing. Maybe Sammy has someone on campus bringing him his own lunch and reading material. Maybe someone drives him home after a hard day's work, who knows? One of these days Sammy's going to slip up and when he does there's going to be someone there to catch him and have him arrested. But what happens then?

Depriving Sammy of his livelihood could be damaging to him and possibly his family, if he has one. This could be the only line of work that he's suited for, and taking him away from that which he does best could give him both mental and physical scars that would be with him for the remainder of his life. His life and habits would be splattered all over the front pages of every newspaper, and the gossip columns would try to defame his character. There would be

rumors that he is the son of the late Walter Pidgeon or that he's the brother of Lynn Swann. Whatever the case may be, his life would never be the same.

Of course, there would be protests from other seagulls claiming persecution and discrimination against seagulls in trying to attain employment outside their own line of work. Then the ducks would counter-protest, citing examples of great ducks who would never have been seen in the presence of a seagull: for instance, Sir Francis Drake. A bloody riot would eventually break out between the warring sides and many feathers would be ruffled before the hostilities were ended and all was forgotten.

But is all this necessary for Sammy to go through? Even Sammy should be protected by the laws, the right to be whatever he chooses and to be able to perform his duties without any interference or prevention by others around him. To this I say, "What are you, crazy? We're talking about a damn seagull!" What right does Sammy have to go around pretending he's someone he's not. People never seeing a duck before will see him and think for the rest of their lives he's what a duck's supposed to look like.

Furthermore, if Sammy's allowed to get away with what he's doing, he might trigger a chain reaction among the entire animal kingdom. The next thing we know, cats may begin impersonating goldfish and mice pretending they're hippopotamus. It may sound farfetched, but anything's possible if Sammy's allowed his own way.

So, the next time you see a duck swimming in Roth pond or walking along the banks, and something doesn't seem right, feel free to throw a roast beef at him. Even if you're wrong and it's the real thing, don't worry. At least you won't have that many ducks to conceal the real imposter and the odds will be better. Hopefully.



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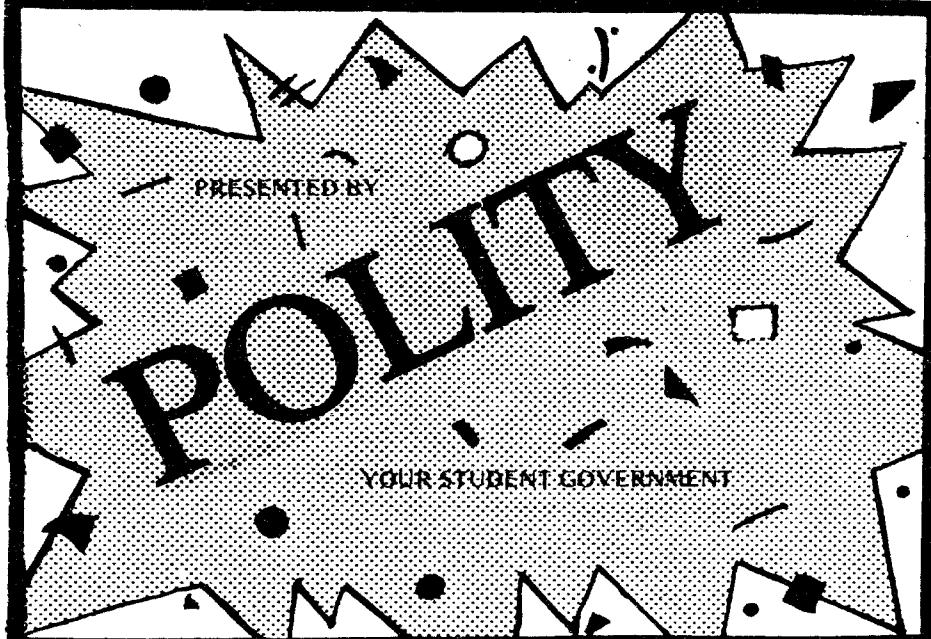
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- arrange trips to Albany, SUNY schools or elsewhere as necessary.
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**THE SPEAKERS WILL BE:**

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Director of Clinical Services, GMHC  
PSYCHOSOCIAL ISSUES

ROBERT L'CECCHI  
Assistant Director of clinical Services, GMHC  
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—Album

# Milk and Honey

## *Manna from Lennon*

by Mike Shavel

*Milk and Honey*, the newest collection of John Lennon material has been released after three years of distillation. I was personally looking forward to the release of this album; my enjoyment of Lennon's work revolves around the fact that he writes what he feels. He does not write sloppy commercial poetry for mass market consumption.

The release of *Double Fantasy* in 1980 began a musical dialogue between John and his wife Yoko Ono that concludes in *Milk and Honey*. The 12 songs are shared equally between John and Yoko for each one of John's songs, Yoko gives a reply. The three Lennon songs on side one are complaints — negative feelings about what's happening in society or in Lennon's own life; "Woke up this morning, blues around my head / No need to ask the reason why." Yoko's songs



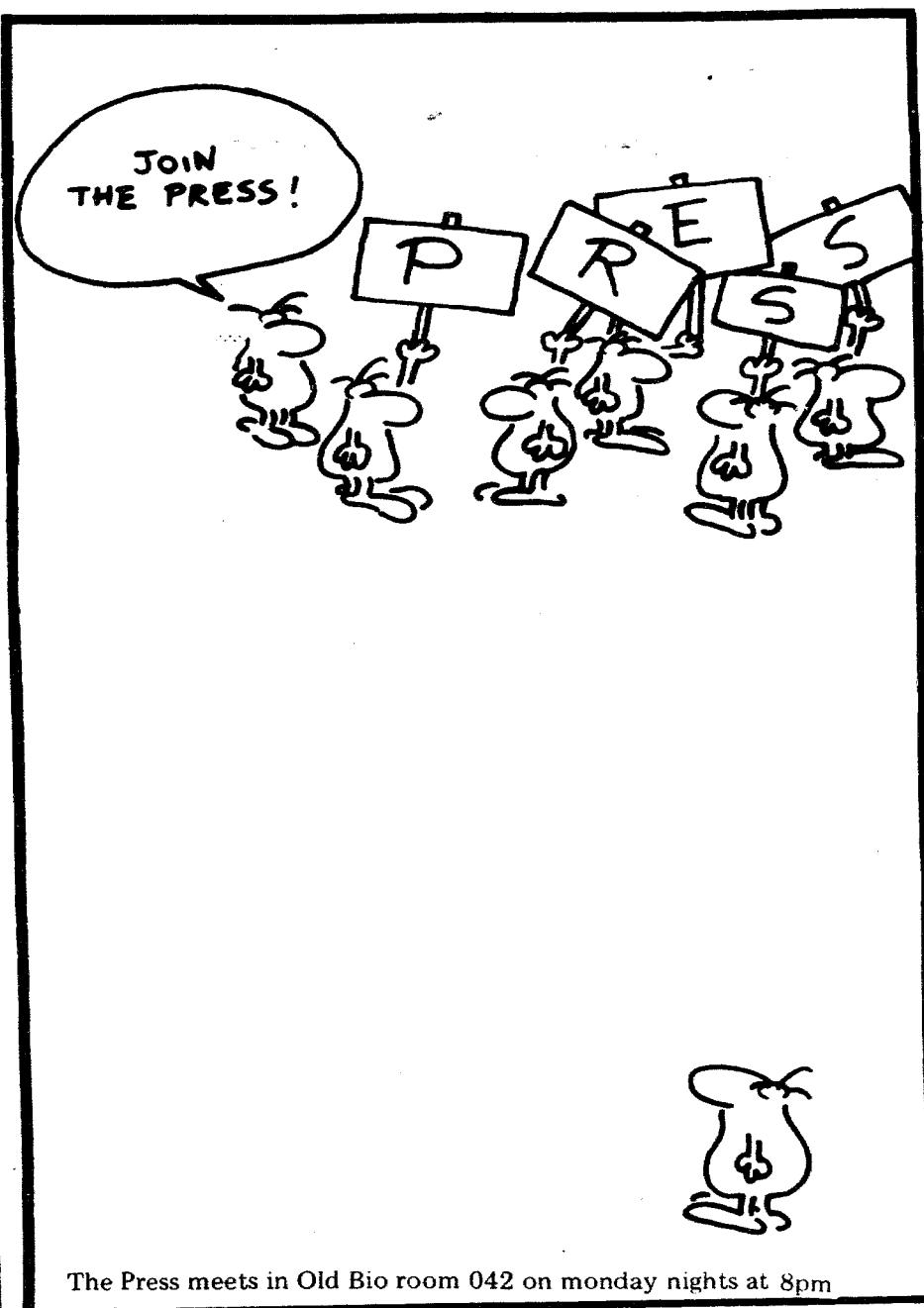
seem to balance out these negative attitudes in a consoling manner; "Don't be scared / Don't be shy."

Side two opens with John seemingly giving in to the wisdom of age, "Good to be older / Would not exchange a single day in a year." It almost seems that the problems encountered on side one have vanished. The remaining cuts give us the reason for the record's subtitle "A Heart Play." These songs are romantic verses passed between John and Yoko. Fans of Elizabeth Barrett Browning should flip directly to side two. The relationship between John and Yoko is expressed beautifully with the help of her poetry.

If you're a person who has the ability to feel things from songs, I recommend this album. It will not just paint you a musical portrait of Lennon's and Ono's life together, it will leave you with the hope that a true companionship can exist in the world.

# Pull the Plug on March 8

**The Press  
welcomes  
your letters  
and viewpoints.**



The Press meets in Old Bio room 042 on Monday nights at 8pm

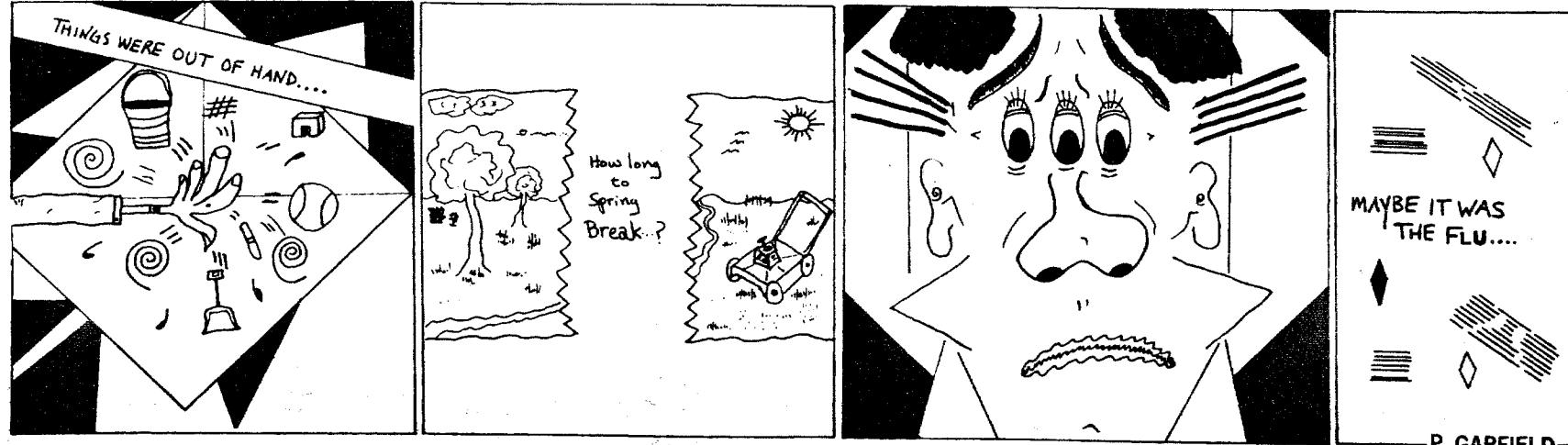
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# Club Calendar

by Paul C. Yeats

THE BEACON THEATRE	74th AND BROADWAY	874-1717	
"Mi xed Bag" featuring: David Crosby, Roger McGuinn, Rick Roberts, John Sebasta Sebastian	F 3/23		
THE BOTTOM LINE	15 WEST 4th STREET	228-7880	
the Waitresses	F 3/2		
Buddy Rich and his Big Band			
Flora Purim and Airto	S 3/3		
Dr Demento and "Weird Al" Yankovic	Th 3/15		
Robert Hunter	Th 3/22		
CBGB	315 BOWERY (AT BLEEKER)	982-4052	
Cool it Reba	F 3/2		
Agnostic Front	S 3/3		
MY FATHER'S PLACE	19 BRYANT AVE—ROSYLN	621-8700	
David Bromberg	F 3/2		
Transwave	F 3/9		
Dave Mason	S 3/10		
Freddy Frog's No Frill Band	S 3/17		
RADIO CITY MUSIC HALL	50th AND 6th AVENUE	757-3100	
John Denver	3/29, 30, 31	4/1	
the Pretenders	5/1, 2, 3		
PEPPERMINT LOUNGE	100 FIFTH AVENUE	989-9305	
Urban Blight	S 3/3		
THE RITZ	11th ST BETWEEN 3rd & 4th AVENUE	254-2800	
Re-Fle x	F 3/2		
Simon Townshend	S 3/3		
Michael Schanker Group	T 3/6		
Grandmaster Flash	Th 3/15		
Mink DeVille	S 3/17		
Mitch Ryder	S 3/24		
Eurythmics	T, W, Th 3/27, 28, 29		
THE ROSELAND BALLROOM	52nd and BROADWAY	254-2800	
UB40	F 3/16		
THE SAVOY	141 WEST 44th STREET	254-2800	
Bill Nelson's "Vistami x"	F 3/23		
Echo and the Bunnymen	Su 4/1		
STONY BROOK	STONY BROOK—LONG ISLAND	246-7085	
Joe Piscopo	F 3/2		
Re-Fle x	S 3/3		
Elvis Costello and T-Bone Burnett	S 4/14		
WESTBURY MUSIC FAIR	EXIT 40 L.I.EXPWY	333-0533	
Diana Ross	3/10, 11		

# Stony Brook Benthos



**The Stony Brook Press is accepting trainees for staff and editorial positions in news, arts, photo and production.**

# **Come to Old Bio, Room 020, Monday at 8 PM.**

# Adam Strips

## Crowd Goes Berserk

by Sarah Battaglia

February 14th was an evening for love and music at the Calderone Theater in Hempstead, where Adam Ant and the Romantics put on an exciting show for their several hundred valentines. Many came equipped with roses, satin hearts, and lace lingerie for the appropriately-dated concert of my MTV's top sweethearts.

The Romantics executed their upbeat tunes with lots of energy for the multitude of fans throughout the 45-minute set. Jimmy Marinos, the band's drummer and evidently a favorite of the audience, gave his all to the show with steady, solid playing in addition to the chore of singing lead vocalon tunes. "Talking In Your Sleep" and "What I Like About You," were the high points of their set. The latter saved till the end, brought the crowd to their feet, dancing and singing in unison like an Italian family at New Year's. It made a fine conclusion to a strong, fun and satisfying performance.

Adam Ant, after the customary delay in arrival created greater anxiety in the audience, opened the set with "Scorpions," a song familiar to "ant music" fiends. The hysteria following his entrance on an overhead scaffold on stage was massive, and the screaming exceeded a triple forte for the show's duration.

Adam (ne Stuart Goddard) has obviously retained his popularity since his announcement of the disbandment in April 1982 when he stated that he took the Ants as far as he could. In '78, Adam and producer Malcolm McLaren, developed the Ants in England in quest of a niche in the music world. In 1980, the Ants' beat traveled overseas. Soon Adam and the Ants were on their way to stardom with their first domestic hit album, Kings of the Wild Frontier. It was this album which brought us "Antmusic" and unleashed the throbbering "warrior rock" associated with Adam Ant and another McLaren creation, Bow Wow Wow. Though the Ants are no longer, Adams musical style and his fans' devotion remain the same.

Adam and his current band including original alut/Marco Pirroni on guitar, performed 14 songs this night. "Baby, Let Me Scream At Puss N' Boots" (my favorite-a catchy and cheerful tune) and of course "Strip," all come from his latest album of the same name. In many songs Adam whimsically pranced about, showed off his flexibility with high kicks and body and rotated his pelvis in ways that Charo wouldn't attempt. "Strip" was especially attractive; after remarking, "It's at times like this, the great heaven knows, that we wish we had not so many clothes," from the song's first stanza, Adam Ant made us pant and thus commenced his soft core burlesque. Lowering the sleeve here, baring a little shoulder there, and occasionally lif-

ting his baby blue shirt to expose his navel had the women go ga-ga. Surely it was an ego-inflating tactic to ask, "How many of you out there are girls," knowing full well that the place would swell in screams for the star male. His engaging stares and flirtatious glances elicited and cries from the mostly 16-and-under audience all crowding toward the stage for just one touch of Adam's leg or foot.

People flocked forward with a barrage of roses and carnations which were strewn about the stage along with love notes and assorted homemade gifts for Adam to acknowledge. As a fitting lead in to his next song, Adam picked up a box of message-bearing candy hearts took one out, said "This one says: Adam, please do "Stand and Deliver," and proceeded to sing of the "dandy highwayman" with lots of enthusiasm and dancing. The song's instrumental introduction was repeated at its conclusion, unlike the recorded version, which gave the song a full and finished sound, making it one of the best performances that night.

On "Playboy," another of his many sexually suggestive numbers, Adam displayed one of his self-choreographed dances along with two of the band members as he asked, "what do you wear in bed? Some headphones on my head . . ." and corresponded each motion to what he would simultaneously sing. On "Dog Eat Dog," Adam and friends exhibited another team dance on the instrumental break, bending down and jumping up in a perfect line following the song's rhythm. The moves weren't difficult, but more fun than seeing vocalists sing into a mike, shake their heads a couple of times, and clap their hands. Adam's theatrics gave the fans their money's worth, even if it meant seeing music's top narcissist grow more egotistical with every step and clap. He's a great showman and that's important since his visual appeal through videos and concerts has insured his commercial sales.

Though many of the spectators first discovered Adam upon the release of "Goody Two Shoes" last year, it was good to see the fans' appreciation of the older and better tunes like "Ants Invasion" and "Killer in the Home." These songs off his first release brought back memories of the unspoiled Adam and were performed with gripping tribal drumming, Ant-warbling, and slow, steady rhythm. His teasing and playfulness did not detract from his music and kept everyone (as far as the eye can see) happy with the show.

In the second encore Adam put Gypsy Rose Lee to shame with the removal of his lace-trimmed leather pants, which revealed his black shorts. Though he stripped the pants off stage, he gave everyone a



press photo by Sarah Battaglia

Ant Throbs, Members of Audience Eat It Up surprise when he returned and immersed himself in a glass tub of his performance. The Jersey crowd was unexpected; and wasn't as rowdy and were less anxious for an encore. Maybe they with the shrills of frenzied females left him insecure? Probably never (yes, I guess myself included). When Adam rose from the pool, he combed his hair and splashed the front row with the drops off his comb. I could only think of a With all the singing, dancing, priest with holy water at a baptismal. Not to say he's any priest, but to believe some would skip mass for his "ceremony."

One more word about the Ant audience: it's great in New York. After watching his show at the Capitol in New Jersey on the 17th, I think Adam was a bit more psyched for the Calderone due to our enthusiasm. With all the singing, dancing, playing and stripping, Adam Ant put on an entertaining show with presence. If I felt like I was at a bar on male strippers night, I remembered that antmusic is for sexpeople, and sexmusic is for antpeople. So get off your knees and hear the insect prayer.

Call 246-5139 for further information

**End of the Bridge**

**THURSDAY AND FRIDAY**

**DISCO PARTY!**

**MUSIC BY J & B**

**THE RETURN OF DEVESTATION DAN**  
"DANCE TIL YOU DROP"

# Cyndi Simmers

## *Girls Just Want To Be Dumb*

by Jean Marie Pugni

Last Saturday night Cyndi Lauper played to a sold out crowd of 1500 in the Stony Brook gym. As far as I could tell, most people had a good time but no one more so than Lauper — jumping onto various platforms, and lying on her back, kicking up her legs, she reminded me of a puckish sort of character determined to make her own fun. And that she did. Those who were expecting a bit of the unexpected from the lady who makes a conscious effort to be different, were not disappointed. Accompanying herself on the ukulele ("I'm up on my Mel Bay [guitar method book]") while singing "He's So Unusual" in her Betty Boop dialect, Lauper achieved her best cutesyness of the evening. The real surprise though, was watching this Shirley Temple character suddenly break into "It's like a jungle sometimes / It makes me wonder how I keep from going under." — the chorus of Grand Master Flash's "The Message".

Lauper's unique approach to the encore was another moment of interest. She ended with her current hit "Girls Just Want to Have Fun." The strange thing here is that this same song was performed earlier during her hour long set.



Now this could be a scheme to try to push a hot single even further, or more likely, Lauper was trying to compensate for her limited repertoire, which for the most part was bland and conformist sounding.

If Lauper had performed more songs that she was worthy of, her concert would have been fantastic instead of just okay. She has a great voice which deserves more of her attention. Some songs, however, did provide a chance for her to show off her talent. "Girls Just Want to Have Fun" (which she sang as impeccably in tune as she does on the record) allowed her voice to soar up to the high notes and glide smoothly down again. "I'll Stand Tall," a dramatically performed ballad and "He's So Unusual," a song that Darla might have sung to Alfalfa in *The Little Rascals*, both provide evidence of Lauper's ability to shift gears with ease.

Lauper's band, a very capable bunch, backed her up nicely except for the first couple of songs where they nearly drowned her out. Blind Dates, the opening act, was a mediocre band with mediocre songs that the audience grew tired of very quickly. Unfortunate enough to have a song called "Stay," the band heard the crowd yell "Go!" every time the title was sung.

press photo by Scott Richter

## Light Up The Sky

by Egan Gerrity

**Light up the Sky** has had a good track record since it first opened in 1948; last Thursday it opened at the Fine Arts Center in Theater II. Playwright Moss Hart's credits include **You Can't Take it with You**, **The Fabulous Invalid**, and **The Man Who Came to Dinner**. His personal experience on opening nights is probably the basis for **Light up the Sky**—tension over whether the show will be a flop or a hit. Rest assured that this production, directed by Tom Neumiller, is far from being a flop. (Neumiller has been with the theater department since 1969 and his most recent accomplishment was **Venetian Twins**.)

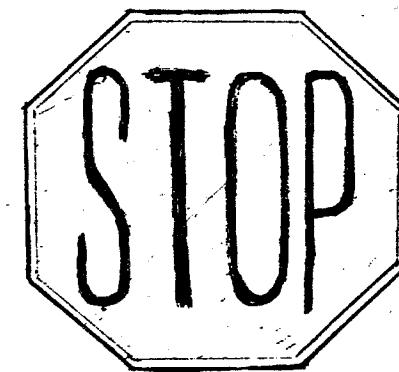
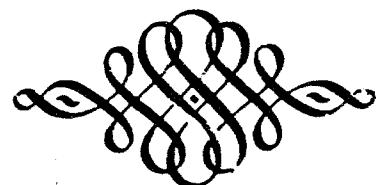
Hart's play opens with Miss Lowell typing Irene Livingston's book, in a hotel suite; upstage is a parrot in a cage. The parrot begins to squawk and Miss Lowell covers the cage. The action develops as the cast members enter the room to wish Irene success on this evening's opening performance. What follows is entertaining and at times amusing. Since **Light up the Sky** is being held in Theater II one can clearly see the actors' nonverbal expressions.

The theme suggests that people involved in the theater are dreamers, and the successful ones are very dedicated to their dreams. This could be extended to all people, but sometimes the characters' dedication border on

viciousness. The play hinges on this idea of success. If you're interested in succeeding in your life—and who isn't?—this play might be encouraging. Uncertainty, the taking of a chance, risking it all on a gamble all play a part in a bid for fame. The play absorbs you into the lives of the actors.

There is no central character around whom all the action revolves; instead, a number of actors grab the spotlight: Irene Livingston (Patricia Fiore) is a stereotypically insecure actress who portrays the main role in the play-within-a-play. Tyler Rayburn (Richard Schindler) is her timid husband. Sidney Black, the hard-nosed producer who has invested with his heart is played by Andrew Fetherolf. Sidney's wife Frances (Nancy Wilkenins) also has a lot of capital at risk. John Bavaro is Carlton Fitzgerald, the sensitive director who always feels like crying...the actors are all excellent and the character interaction makes for an entertaining evening.

You can catch **Light up the Sky** Thursday-Saturday March 1-3 and 8-10. It's highly recommended and the curtain goes up at 8 pm.



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