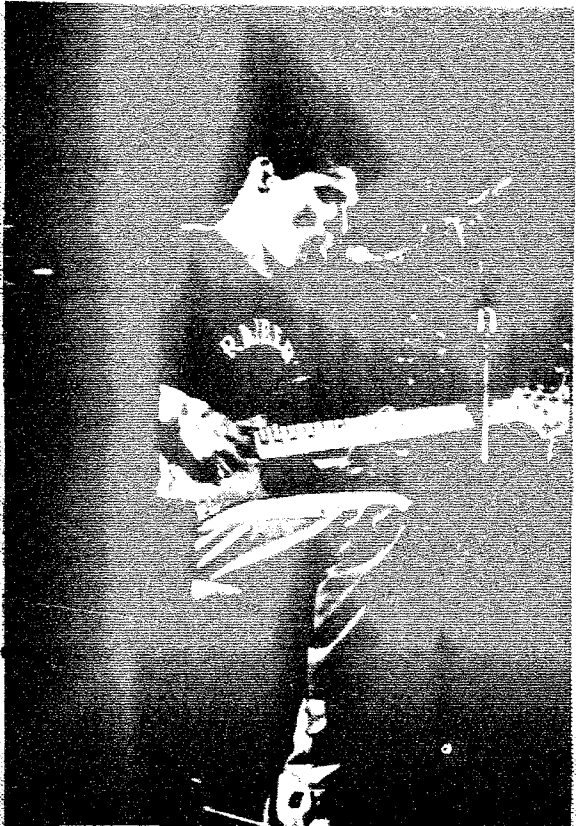


*The  
Stony  
Brook*

# PRESS

Vol. 4 No. 15 • University Community's Weekly Paper • Thursday, Feb. 10, 1983

## Cold



## Jorma

page 15

## RA-MA Selection Part II

page 3

## Bust The Press

page 4

## OPEC Demise

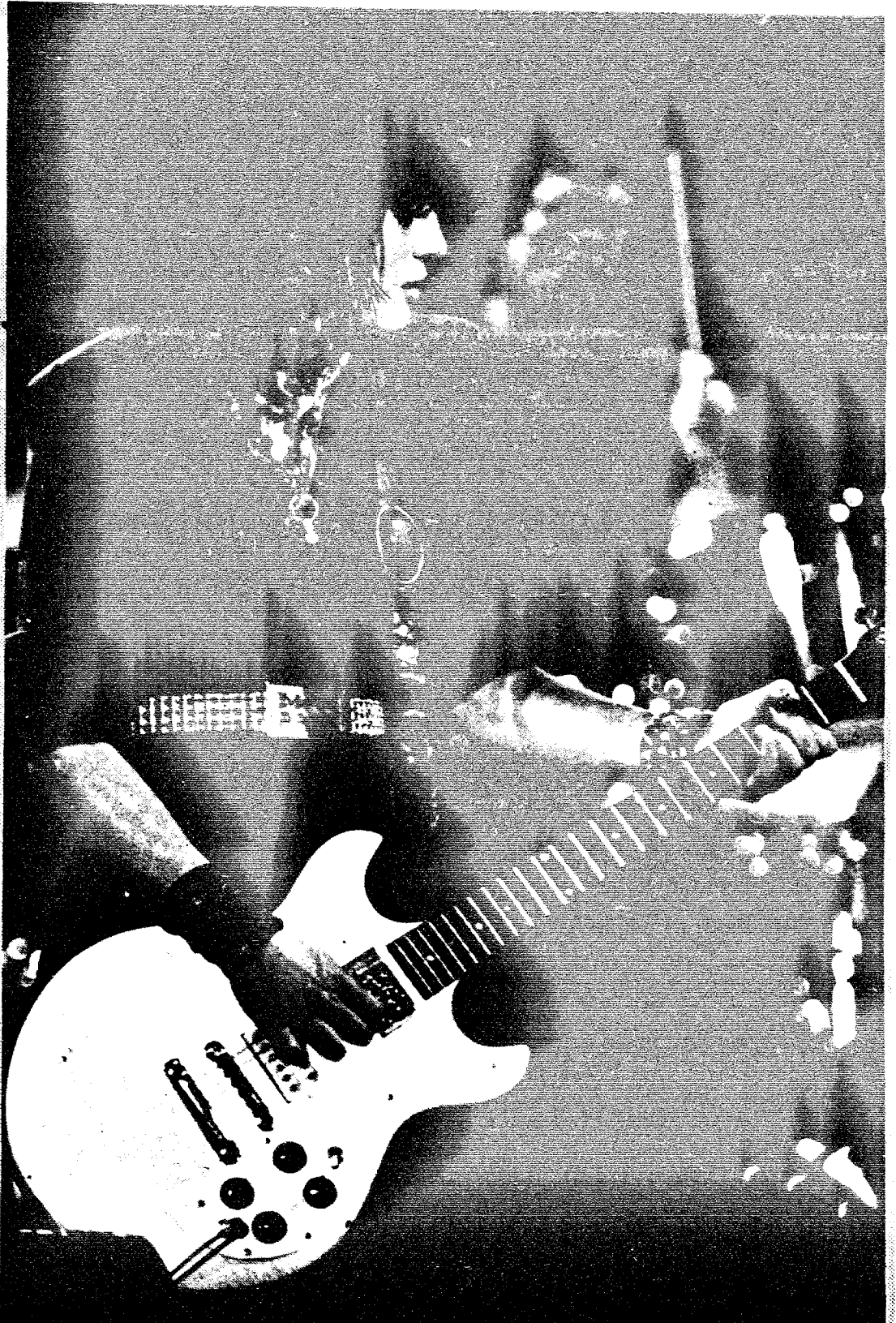
page 11

## Club Calendar

page 14

# Joan Jett

## *lands at Stony Brook*



page 16

# "It's getting better all the time"

Say have ya heard? Res Life has come up with a new plan to make RA/MA selection faster, better, and more impartial. It's so fast that no one even knew we were considering a plan until it was announced. According to Res Life, it's better because students have more of a say in who their RA or MA will be even if they had no say in planning stages of this new selection process. And it's more impartial because no one, except for Res Life, seems to know what's going on. The best way to keep people impartial is to keep them ignorant. How can anyone take sides on anything if they don't know about it?

The work from Res Life is that the new plan is the greatest thing to hit the campus since asphalt. This plan is going to make favoritism at old Stony Brook a thing of the past. Never again will we have to worry about RA/MA selection being a popularity contest, because the hall won't know who their RA or MA will be until the bright young role model arrives. There is a good possibility that your new RA won't be from your hall or your building but that really doesn't matter because the new process insures that all RA's and MA's are alike. Now that we have uniform standards and such.

With all this so-called upgrading going on, how can any possibly challenge the wisdom of this fantastic new plan? Of course Polity wasn't consulted but what does the student government have to do

with student life? The excess baggage of a few impartial task force members would have slowed the implementation of the new process to a snail's pace. Hell, if Res Life let Polity haggle over a few minor points such as student control, they wouldn't be able to institute the plan at least until February, instead of the much more efficient December. And what's all this talk about student control anyway? Students are always complaining about losing control of their lives. Hell, if the administration wanted to control student life, they'd put curfews on parties and close the campus bars. Hey, wait a second! Could it be that we are losing control? It couldn't be we have more committees than we ever had.

Our very new RA/MA will make sure that alcohol is not the focus of the party. Students can instead enjoy playing games such as pin the tail on the donkey or charades. The new RA or MA will not join any extra curricular activities without the written consent of the RHD and Quad director either. We wouldn't want a role model joining SAB concerts and associating with those sleazy Rock 'n' Roll types. Or becoming involved with a newspaper and staying out all hours of the night asking questions that would best be left unanswered. Such as: could this new quad-wide RA/MA selection be a just step in a plan to ultimately move RA/MA selection to the campus-wide level? And backing these statements up with facts

such as that at Dallas Bauman's old school it was done in such a fashion. No, we wouldn't want that.

Yes, things are getting better here at Stony Brook. Students are unwilling to question whether new administration plans infringe on their rights. They would rather let someone else decide what's best for them. It's easier that way; it takes less effort and much less courage. Polity is unwilling to make a stand and condemn possible injustices. Opting rather to sit and discuss the matter after the fact. Oh, there are still a few hotheads around but they quickly become disenchanted, or if they don't they're ignored and called fanatics. Soon the experiment in student control over student life that was Stony Brook will be reduced to a small microfilm library of old Statesman and Press articles. And students won't ever have to worry about having their Legislatures invaded by radical hotheads preaching the loss of student rights, because the hotheads will be gone. And so will the rights.

Thanks to the folks at WUSB for the use of their typesetting equipment in the production of this issue.

Front Page Jett/Jared Silbersher

Jorma/Cathy Dillon

## letters

TO THE EDITOR:

In the January 27, 1983 article on hiring practices at Stony Brook, you chose to highlight the recruitment and selection of Mr. Gary Barnes as Director of Public Safety, although the process was successfully completed a year and one-half ago. The approach you selected in presenting the story provided an incomplete picture of the recruitment process resulting in hiring a highly qualified professional.

First, it should be recorded that Mr. Barnes was one of two successful candidates of the search committee that reviewed 440 applications for the position of Director of Public Safety. Those 440 applications were received through an extensive nationwide process that started in early 1981 to solicit applicants. Also, the committee itself was structured with the intention to provide representation from every facet of campus life; this even included representation by a citizen from the Three Village community.

The article was incomplete and quoted only one sentence from the final report of the search committee that referred to Mr. Gary Barnes. I believe it is important for your readers to realize that besides that one sentence,

the following paragraph was included in the report regarding Mr. Barnes.

"Mr. Gary Barnes shares many of the same positive characteristics as we have given for the other candidate. He is intelligent, has experience in both campus and hospital security departments, and has a mature personal style. In fact, his past experiences are such that he fits the job description almost perfectly: state university campus, large hospital, administration, and officer training. In addition he is aware of the public relations aspects of a campus security force, and expressed an interest in promoting this within the Department."

The article was also incomplete in not reporting that Mr. Barnes was interviewed by nine other senior administrators on campus in addition to Dr. Francis. It should also be understood that another candidate recommended by the search committee was also interviewed by these same senior administrators.

It is important to remem-

ber that a thorough review of Mr. Barnes' professional experiences was conducted and the results of that review were known.

In conclusion, I hope this letter will provide your readers with a more complete and accurate picture of the recruitment for the Director of Public Safety resulting in the successful hiring of Gary Barnes.

Carl E. Hanes, Jr.  
Vice President for Administration

TO THE EDITOR:

Your article "Time is Money" by Gregory Scandaglia on the competitiveness of the Union Station Deli was accurate except for one detail. The Rainy Night House is not the only non-FSA eating establishment on campus. Harkness-East is a student run eating cooperative serving all-you-can eat meals Monday through Friday at 6:00pm for the very competitive price of \$2.00 per meal. Students purchase, prepare, and serve the food so that quality is ensured. All meals are vegetarian and always delicious. We operate out of the Stage XII Quad Office Building Cafeteria and have been doing so since 1976. Some of our members have even been Press staffers! Don't overlook us!

Mike Markowitz

## The Stony Brook Press

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# Rolling Along

## Selection Questions Still Unanswered

by Kathy Hont  
and Joseph Caponi

With the receiving this week of RA and MA job applications, and the forming of quadwide selection committees for those posts, the new RA/MA selection process moved into gear.

In the new system, student staff members are chosen by a committee culled from quad wide residents and Residence life staff, as opposed to a building wide system which had prevailed previously.

Student opinion on the process is divided, however. Many students are shocked with the apparent suddenness with which the plan was implemented, others with the lack of student input into the design of the new process. Most importantly, some students resent the changes, feeling that Residence Life is deliberately trying to take student control over the choice of their RA's and MA's away from students, and point to this as one in a series of similar moves to curtail student rights made by Residence Life, and the administration in general over the last few years.

Tomorrow, the Polity Council will meet with Dallas Bauman, the Director of Residence Life, in order to, according to Junior Rep. Jim Bianco, "try and diplomatically work out a solution" to the problems posed by the new system.

Barry      Ritholtz,      Polity

Secretary, said, "The consistent complaint is that there was no true student input" into the decision to change processes. While all agree that the old system had problems, Brian Kohn, Polity senator and member of a group of senators trying to frame an improved system said, "The only way to improve the process is to include a lot of student input, and much of that input should come through Polity."

Dallas Bauman explained that the committee that drafted and recommended the changes was made entirely of Residence Life and student staff members. It lacked input from the general campus because "it was a staff issue".

Another fear is that the new process will cut down on the number of applications for staff positions, giving the committees a smaller total pool of applicants to draw from. This charge is made for two major reasons; one, that two recommendations from current staff, preferably one's own RA and RHD are requested, and as Alan Elie, an RA from Kelly B pointed out, "If people aren't friendly with their RA's they may think that they have less chance and be discouraged from applying", and two, that the process is starting much earlier in the semester than it did in the past, before many people are settled down enough to pre-

pare good applications.

Almost all of the RA's contacted expressed the fear that a new quadwide system may result in their being moved out of their present hall to other buildings, and that while Residence Life has promised to try and give all successful staff candidates their first choice in which building they will work, that new staff will be forced to go to buildings they would prefer not to work in. Under the old system, an RA or MA would never be more than a wing away from the hall they most wanted to work on. Even RA's that support the new procedures, like Nanette Nordenholt from Irving and Colleen Kelly from Ammann, agreed that it would be more difficult for a staff member to get the hall or wing he or she desired.

In addition to the argument expressed by Ritholtz, among others, that since a building is effectively paying for its staff members they should have the choice over who they are, many students argued that there were positive advantages to building selection committees that quad selection committees could not offer. Steve Rubin, who resigned a position as an Irving MA last year, said "People in a building who know each other are better able to decide on their staff. There's no way strangers can tell after a half-hour interview how good an

RA someone will be." He added that, in his opinion, a majority of the current staff members were opposed to the new process. Cyndie Folmer from O'Neill said that, "We want to be able to pick someone that we know is good, and the people we know best are the people we live with," and that quadwide selection would take that knowledge away. Jason Green, another Irving RA agreed, saying "It's easier to pull a hall together if you know them."

On the other hand, some think that the new system is an improvement just for that reason, that a wider group of people will be more equal in the eyes of the selection committees, and that better people will be chosen. Jim Quinn, a resident of Benedict, said that the new process was "a fantastic change" because, among other reasons, it would give all applicants an interview, and be a fairer process overall. Joseph Callery, an MA from Gray, added that he thought the new process would make it much "easier to get qualified people" into staff positions. Dallas Bauman himself said that one of the major problems with the old system was that it often didn't choose the best candidates, and would provide a better comparison to the committees.

As this procedural change is a move to centralization, Polity Sophomore Rep. Belina

(cont'd on page 5)

# Rise from the Ashes

## Commissary Rebuilt in Two Year Plan

by A. Cunningham

Two years is the estimated time for the repair of the commissary, which was partially destroyed in December's fire, according to Vice President for Campus Operations, Dr. Robert Francis.

The State University Construction Fund, owner of the commissary, is in the early stages of negotiations with its insurance company for the cost of rebuilding. Insurance claims could be settled in a month, but many steps, such as hiring an architect, must occur prior to actual construction.

There is a 10 thousand dollar bid out now from Stony Brook to finish demolition of the destroyed part of the building and to remove the rubble around it. Stated Francis, "The bid process has been under way for a month; we could have an award within 30 days, so work could begin in 30 days."

Currently, half the building is in use after being O.K.'d by a structural engineer hired by Francis. According to Dave Thomas of Stores Operations, 5,500 of the 13,000 feet used for storage burned. Most supplies are now being kept in twelve trailers in the

service area behind the commissary. This means more work for Thomas and his crew who deliver the supplies to the dormitories and quads. Said Thomas, "It's more of a challenge now, they have to go out and get it from a trailer, bring it to the loading docks and deliver it every week... the fire was a one shot thing, but this goes on."

The low ceilinged commissary was originally used for food preparation, and was not intended for storage of University supplies. The new building, however, says Francis, will be constructed as a warehouse. This new design, with a high ceiling, steel frame, and thin outer walls should be able to uphold fire safety regulations.



Press graphic/Ken Copel

# A Day in Hollywood

by Ned Goldreyer

This article is an account of the strange and terrible incident that passed one grim night last December 16 involving that controversial radio guy cum typesetter Eric Corley, the Public Safety cum University Police Department, a play called *Clevinger's Trial*, and myself. I planned to open it with some chilling tale of irony to set the mood and the reader's hair on end but after an exhaustive search through the vestiges of my memory for an appropriately blood freezing ironic anecdote, I threw up my brain's hands in frustration and turned on the TV to watch a rerun of *Saturday Night Live*.

Halfway into the show I beheld the notoriously ironic Schiller's Reel featuring John Belushi portraying himself as the elderly last surviving Not Ready For Prime Time Player visiting the graves of his late friends. For those of you who were on *Planet Clair* for the time-skipping finals, Belushi died last year of acute narcotic hyperenthusiasm, becoming the first N.R.F.P.T. player to check out early. This, I knew, was irony level one. Irony level two was the coincidence of my finding so choice a piece of irony only moments after admitting defeat in my search for one. Irony level three, should it occur, will be conclusive proof for the existence of the Wizard of Oz and he immediately result in my emigration to Sri Lanka, using a ticket I have already secured expressly for the purpose.

We would have been  
"shot in the face"  
had any of the  
University Police  
been armed.

Last semester, as one of fourteen plays presented during the Directing I Class final/festival, *Clevinger's Trial* was performed by members of the Stony Brook Press under the direction of Rob Kurtz. The play, actually three scenes adapted from a chapter in Joseph Heller's novel *Catch 22*, ridicules the senselessness of military justice and the officers who employ it to their aggrandizement through randomly persecuting those misfortune enough to fall within their disfavor. The title character is an Army Air Force cadet who is made scapegoat by an insecure lieutenant who uses Clevinger as an excuse for his own incompetence. By accusing Clevinger of a fabricated crime, for which he is almost simultaneously tried, convicted, and sentenced, the lieutenant manages to divert his colonel's attention from the fact that he is incapable of executing his duties as a squadron leader. As punishment, Clevinger is sentenced to walk 156 penalty tours. A penalty tour, the script says, is "sixty minutes of pacing... with a heavy unloaded WWI rifle on your shoulder." I played the accused, Clevinger. Curtain time was 8:00 Thursday night.

At 7:30, four of the six cast members left Fine Arts Theater III for the Union to

get something to eat before going on. Eric Corley, Greg Scandaglia, Joseph Caponi, and I walked into the main lobby of the Union. Three of us were in khaki fatigues; Caponi wore a white shirt and black pants. Corley, a gangling six foot mustachioed scarecrow, held the play's most integral prop: the B.B. air gun that would serve as Clevinger's "penalty rifle" in both the opening and closing scenes. The four of us walked across the Union lobby, went downstairs to the Rainy Night House, played a few video games, and came back upstairs, where Corley and I were taken away in a squad car by Uni-



Public Safety officers during pro gun interview

Courtesy/Statesman, David Jesse

versity Police.

As far as the University Police were concerned, a state of siege must have existed in the Union. After we entered the building, someone evidently dialed 63333 and said the Union was being overrun by armed paramilitarists. In better light we more closely resembled apprentice landscapers. Nevertheless, we later learned the Suffolk county Police had been summoned, and brought with them a van and several carloads of flak-vested officers armed with assault weapons, all on our behalf.

Upon emerging from the stairwell, we were met by a bespectacled Union employee

Fear and Irony  
with the University Police

who asked what we were doing there. He was joined by a startled looking young woman whom I assumed to be the person who called the police. They did not appear satisfied with the answer that we were there to eat, and quickly we were hustled out the back exit where we encountered a man with a walkie-talkie. "All right you tell me real fast," he ordered,

"Is that a real gun?" No, we said, it's a toy. A B.B. gun. An unloaded air rifle. He related our response to the officers hiding on the other end of the radio dialogue. "A gun's a gun," crackled through the speaker, "bring 'em over." Scandaglia, whose suggestion to "run while we can" we foolishly ignored, was dispatched to the theater to inform Kurtz that two of his actors were being arrested. We walked to where a University Police patrol car had rolled up and were ushered into the back seat.

During the drive from the Union to the Administration building, the two University Policemen seemed to be trying to incite us. "When I went to this school," said the driver, "you had to have brains to get in." His partner asked with disgust, "How could you guys be so stupid?" Oh, gee, I don't know. Guess we just wanted to give you fellas a break from ignoring rape calls. I asked whether we were being taken to a police station or University Police headquarters. The driver responded indignantly, "What's the difference?"

The Suffolk County vehicles preceeded our arrival at the Admin parking lot by a few minutes. Our chauffeurs marched us down the cluttered basement corridor to the desk sergeant's office where Corley, who had the unfortunate luck to have been holding the gun, was the center of attention. In the show we should at that very moment have been performing, Eric Corley

How Could You  
Guys Be So Stupid?

played a court stenographer who is told by an enraged colonel that he too will be tried once Clevinger's trial is over. "What will I be charged with?" Eric was to say. And so he did. "Harassment," said the officer.

The charge of harassment apparently carries with it the penalty of undergoing the offence, possibly to let the accused more fully appreciate the nature of his crime, or simply because it was fun. In either case, both of us were subject to abuse that many flagellants would have been loathe to accept smiling. Maybe it was our helpless confusion which fostered the officers' unyielding barrage of insults, many of which constituted assault, as I have been informed by legal counsel.

The most popular threat was that we would have been "shot in the face" had any of the University Police been armed. They reasoned that if we had been seen carrying what they would assume on sight to be a real loaded gun, they would have no choice but to fire. Instead they notified the Suffolk County cops without first assessing the situation, only to be placed in an extremely embarrassing position once our true firepower was revealed. A Suffolk County policeman who was in the office filling out a report asked, shaking,

# A Night in the Basement

his head, "Can you imagine what would happen if these guys had guns?"

One sergeant in particular, who insisted his participation in World War II qualified him to state the B.B. gun was indistinguishable from an M-1, also made a harsh pronouncement against academics. When we suggested he contact Kurtz's directing professor as proof of our innocence, and of the need for the B.B. gun as a prop, he said he didn't "give a damn about professors, down here they don't mean crap to me." This utterance was not allowed to pass without a chorus of approval from the other officers in the room.

Parallels between my immediate circumstances and the irrational ordeal Clevinger experiences in the play were beginning to emerge. Just as Clevinger is assailed and abused for a crime that was not a crime, I was now being verbally assaulted for an offence that not only was no offence, but for which I was not even the accused. Still, Clevinger is both abused and sentenced, and at that point I seemed to have escaped the second fate.

For the crime of carrying an uncoiled, unloaded air rifle into the Union, Eric Corley was charged with harassment. This is not a criminal charge, but a University offence. Since Corley had been graduated from Stony Brook and is not an employee of the University, how such a charge could affect him was a mystery. They did confiscate the gun, but as this belongs to a friend of mine, it caused Corley only minimal psychic damage.

Unless he could in some way be connected with the University, there was nothing the University Police could do to make their charge of harassment worth more than the noise it made when they

said it. Toward this end, the fiction was created that Corley had presented a University ID when asked for proof of his identity by the officer in charge. I called the University Police the day after the action to ask when my friend's gun would be released. I was told I could "purchase" the rifle back after the investigation was completed. What do you mean, "purchased", I inquired of someone I thought to be an officer of the law. "It was just a word I used," he replied, apparently with the understanding that I knew he was enlisting some arcane definition of "purchased" that has either passed out of, or is yet to come into, general usage. I hung up.

A week elapsed. Again I called the

## It was just a word I used

University Police, and was on this occasion connected with Detective Bravy, a name which could not have been more apt had Joseph Heller himself created such a character. I would not feel obliged to undergo electroshock therapy for entertaining cognitive dissonance if told Bravy watches T.J. Hooker with the emotions some people felt for JFK. He had been assigned to the Corley file, and maintained that unless the "illegally held" SUNY ID was surrendered, the gun would not be returned. Apart from the fact that Eric has no University ID to turn over (he threw it out when he graduated), it is no crime to retain the card once the bearer has left Stony Brook. According to the ID office, they do not "care what you do with it. Most people throw them out, (we) guess."

Detective Bravy ordained that unless the Corley ID was produced, the gun belonging to a Queens College student who has never seen this campus would remain in the offices of the University Police. I was puzzled at this attempt to force me into doing the police's job for them by convincing Eric to "give up". I told Bravy the connection between the gun and the card escaped me. "I can see where you would," came the sardonic response. "Let's just say I can see it and leave it at that."

Corley received a letter requesting he appear before Gary Mis of Student Affairs over the winter intersession. I joined Eric to meet Mr. Mis to see if anything could be done about recovering the gun. The three of us spoke for almost an hour on various topics, and Mr. Mis asked if I would tell Rob Kurtz to call him. We then left Mis's office with a copy of the Student Conduct Code for each of us and his assurance that he would do his best to see that the gun was released. Kurtz was subsequently issued a summons for his part in the crime, i.e. directing **Clevinger's Trial**.

After my third hundred mile shuttle between Stony Brook and my home Bayside, Bravy finally acknowledged reality and handed back the gun. The University Police would get nothing, not even the worthless plastic rectangle they sought for nearly a month, in return for the expense and humiliation of calling out a SWAT team to handle four innocent actors armed with a toy. For my own part, I will admit guilt only of vastly underestimating the eagerness of the University Police to create confrontation and hostilities where none existed. Irony level three will have me covering their arming ceremonies.

## Letter

TO THE EDITOR:

Try telling "security patrols... a serious threat to privacy" and their "presence inhibits student mobility" to the girl who was raped for 3 hours last December in Dreiser College. The person who objects to a security presence in the dormitories is obviously afraid of getting caught doing something illegal. Otherwise, why fear security?

The viewpoints expressed in your paper and, in particular, those of the 2/3/83 editorial, are not those of the normal, knowledgeable SUSB student. I am opposed to the funding of your Stony Brook Press and will be until you represent views of the student body at large, not a select group of antiadministration fanatics.

By the way, how many Math/Physics, Engineers, and Computer Science majors are on your staff? I would like to know.

Robert Lewicki

## RA-MA

(cont'd from page 3)

Anderson worried that the process may be centralized even more, to a single campus-wide committee. Dallas Bauman explained that, although he came from schools where campus wide selection worked, he felt that the "diversity among quads" made additional centralization here a poor idea, and one he had no intention of pursuing. One staff member who requested not to be named, asked, "Doesn't he know that there is diversity among dorms, too? Or doesn't he care?"

Although, as Steve Rubin pointed out, the people speaking out on the changes are mainly those opposed to it, Jim Bianco states that "Polity has gotten enough student input from students and building legislatures to denounce the new process" and try to arrange a better system with Residence Life. Both Andy Weiss of Kelly D and Scott Fields of Irving stated that some form of compromise between the old and new systems should be worked out to cure defects in both. As it is now, though, the new process continues onward, but with an uncertain future.

## "Snow Baling"



Eric A. Wessman, chief of the Press Paparazzo Squad, caught an excited member of the Statestaff (let's face it — it's David Jasse) hard at work this weekend at site of newly erected Statesman shrine. He is heading the committee to find who on the Statestaff will be shafted next. Danger. This man is heavily armed — look behind you before bending down.

## JUMP OUT OF A PLANE

The Parachute Club will be meeting on *Thursday, Feb. 17* in the O'Neill Firestone Lounge at 7 p.m. We will be discussing a jump "South of the Border." No Experience Necessary, just some nerve, a sense of humor (*so you can laugh in the face of danger*) and a sense of adventure. For more information, call Ray at 6-5423. Join Cocker and the rest of the crew for a glimpse of life on the RAZOR'S EDGE.

## COCA Presents

### RAIDERS OF THE LOST ARK

Feb. 11 & 12

at  
9:30 • 12  
in

Lect. Hall 100

**Admission \$2.00**

**TO BENEFIT THE  
MUSCULAR DYSTROPHY ASSOCIATION**

## Jujitsu Self Defense Club

Meets every Wed. in the Exercise Room,  
Main Gym, from 5:00-7:00 p.m.

### Co-educational Instruction In Practical Self-Defense

Come dressed to practice - old and new members  
welcome. Starts promptly at 5:00!

## Gay and Lesbian Alliance

Will meet 2/10/83  
at 8:00 p.m. in Union 223

Topic of discussion: Anti-Gay Violence

*L'education c'est quoi?*  
If you have any questions concerning academic standing, poor grades, or how to avoid dismissal or on the University's academic regulations, Dr. Lawrence Deboer from the Office of Curriculum and Instruction will be addressing all those issues and answering all your questions this Thursday, Feb. 10, in the Stage XXI Cafeteria Fireside Lounge at 8:30 p.m. sharp.

This will be followed by a Potluck Dinner.

Be there and bring a friend.

Sponsored by the Haitian Students Organization  
A Bientot

## Cardozo College is having a Valentine Party

on Thursday, Feb. 10, 1983  
from 10 p.m.-2 a.m.

Live DJ, Food, Beer, Soda,  
Wine and Punch.

**EVERYTHING IS FREE**

**BE THERE!**

Proof of age is required.



## PATRIOTS ICE HOCKEY

Feb. 10th, 3:30 p.m. at the Nassau Coliseum  
FREE ADMISSION, BUS AVAILABLE.

### The 9-1 Patriots

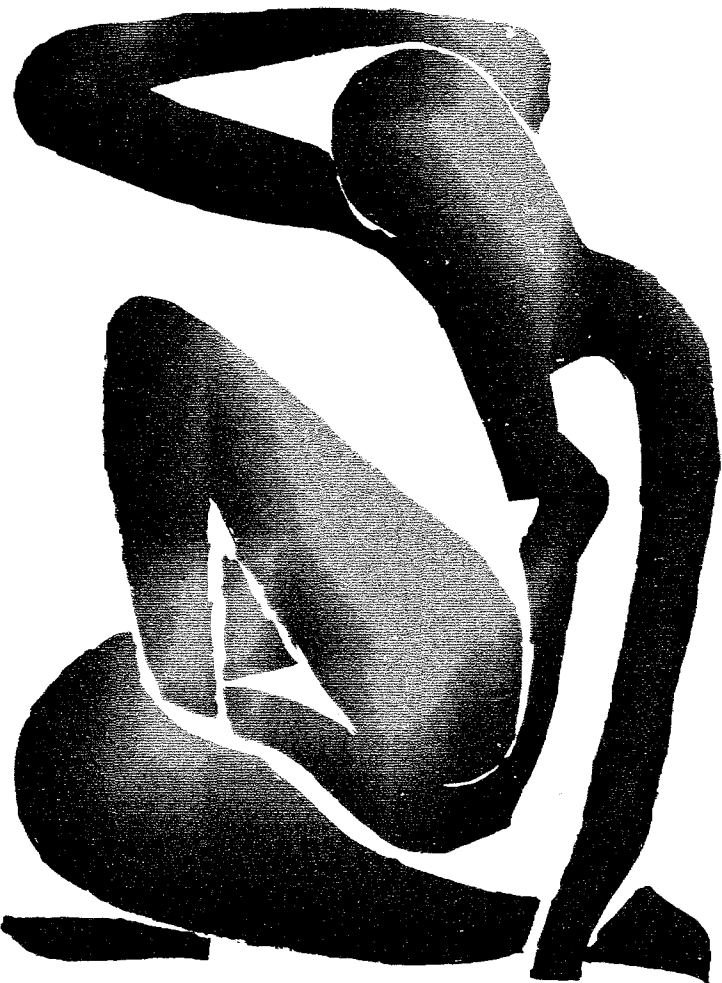
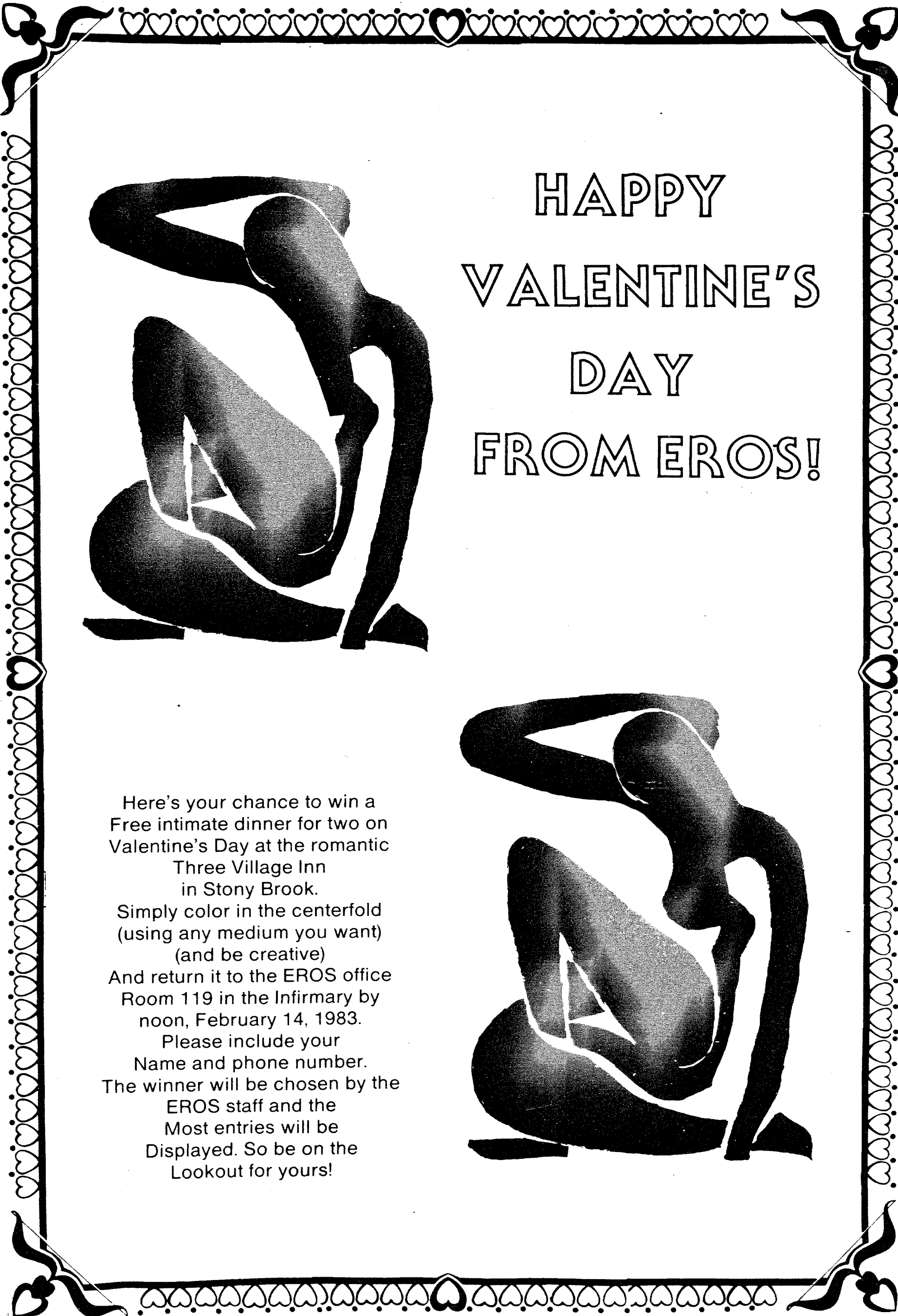
vs.

### Ocean County

Also see the Patriots take on New Jersey Institute  
February 24 at 3:30 p.m., Meadowlands.  
Tickets \$1 at Union, Bus will be available (\$3)

For reservations to see two fine hockey games:  
Information: Paul 6-6988  
(limited number of tickets)





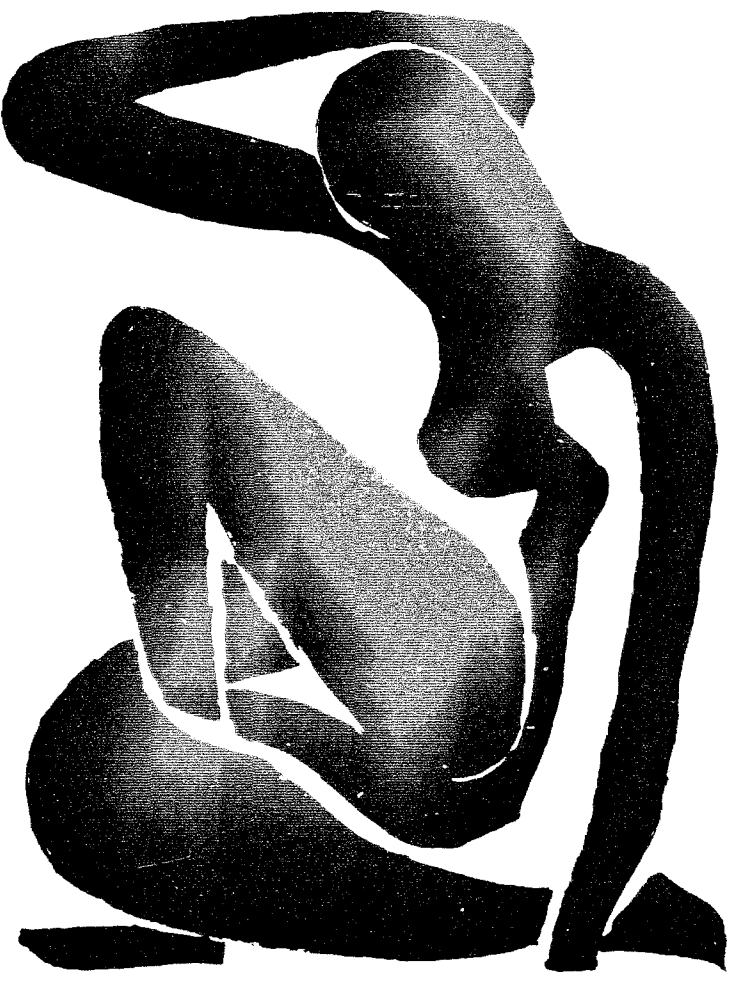
# HAPPY VALENTINE'S DAY FROM EROS!

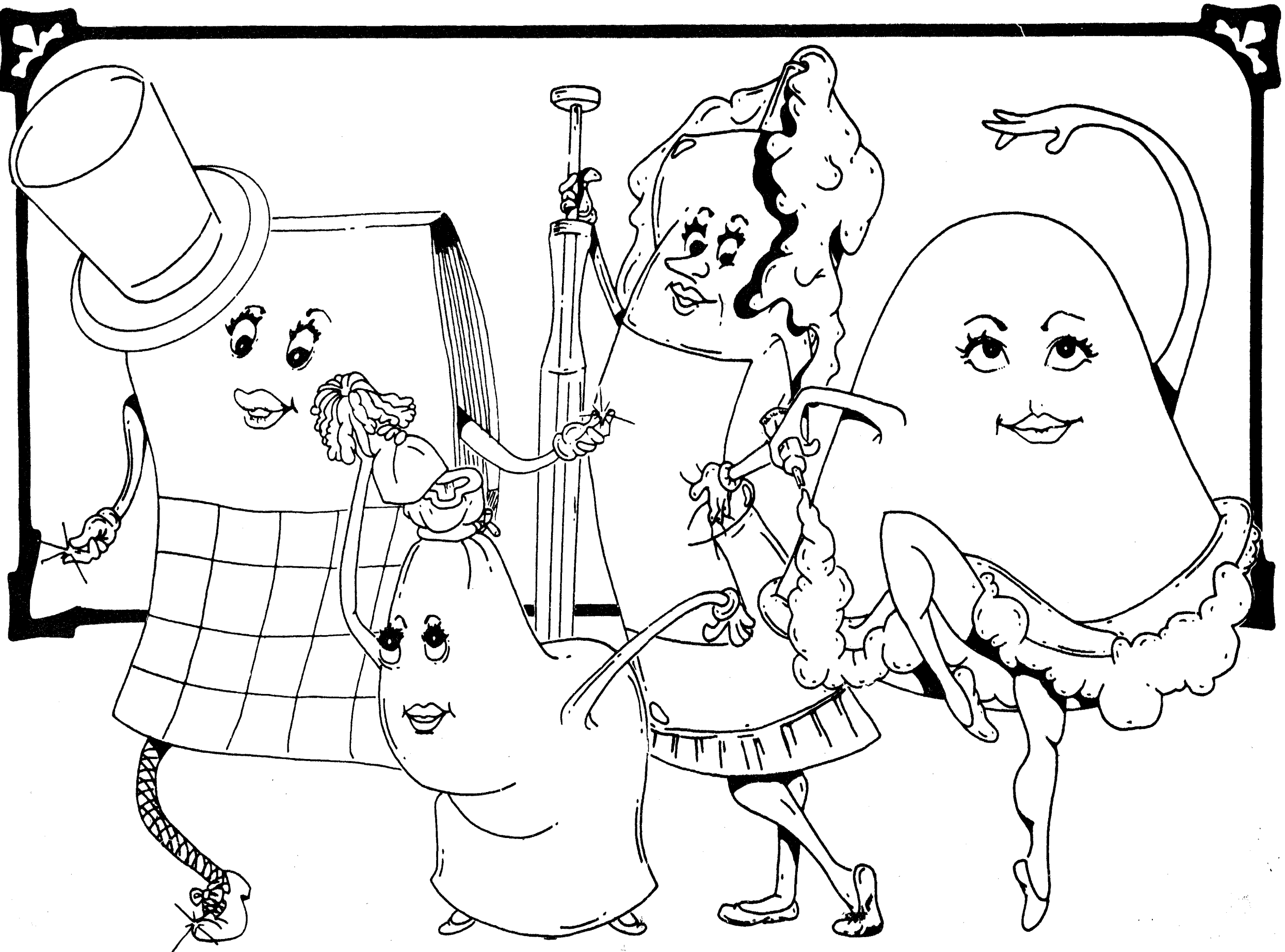
Here's your chance to win a  
Free intimate dinner for two on  
Valentine's Day at the romantic  
Three Village Inn  
in Stony Brook.

Simply color in the centerfold  
(using any medium you want)  
(and be creative)

And return it to the EROS office  
Room 119 in the Infirmary by  
noon, February 14, 1983.

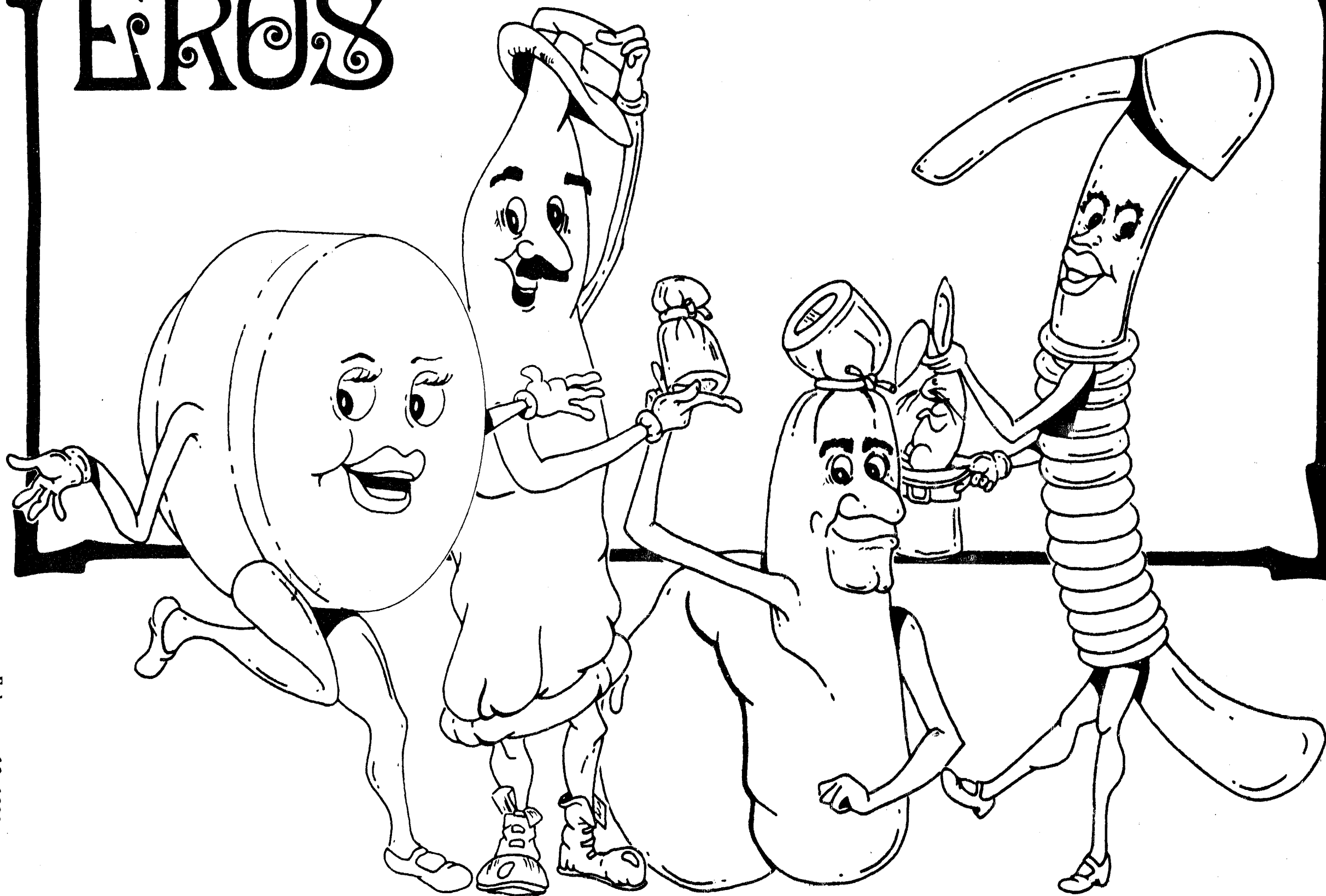
Please include your  
Name and phone number.  
The winner will be chosen by the  
EROS staff and the  
Most entries will be  
Displayed. So be on the  
Lookout for yours!







# EROS



**6-LOVE is EROS' phone number. It's easier to remember than 6-5683.**  
**EROS is Stony Brook's peer birth control and pregnancy counseling, education & referral service. We do dorm lectures, speak to different campus groups, give out literature, sponsor movies & speakers.**

**We speak to many students who stop by or call with questions or problems. EROS is not a "just for women only" organization; we counsel both men & women with male and female counselors. Best of all, we're free, on campus and very confidential.**

	Intrauterine Device (IUD)	Vasectomy Tubal Ligation	The Pill	Condom and Spermicide	Diaphragm	Cervical Cap
How it works	Prevents implantation of fertilized egg	Permanently blocks egg or sperm passages	Prevents ovulation. Some types prevent implantation	Acts as a physical and chemical barrier to sperm	Acts as both a chemical and physical barrier to sperm	Physical barrier to sperm
Side effects	Temporary discomfort upon insertion. Heavier periods. Uterine perforation, greater risk of P.I.D. and ectopic pregnancy	Psychological only if used, there may be a reaction to general anesthesia	Temporary side-effects. Long term effects unknown	Some dulling of sensation for man. Possible allergic reaction to spermicide in either partner	Active ingredient in the spermicidal cream or jelly may be irritating or allergenic to the woman or her partner.	This method is still experimental. Its side effects are unknown.
Availability	Inserted by physician after careful screening. Limited availability in Infirmery	Operation performed by physician in clinic or hospital	Must be prescribed by a physician after careful screening	Over the counter without a prescription.	Must be fitted to a woman's individual size by a physician	Available on experimental basis in some clinics.
Cost	Price varies with clinic	Vasectomy \$100 to \$300 Tubal ligation \$500 to \$900. Costs vary upon technique and clinic	In the Infirmery a 3 month package costs \$7.25	Condoms cost from 25¢ to \$1.50 each, cheaper in quantity. Spermicide foam costs \$3 to \$5 per bottle.	In the Infirmery for \$6.50, spermicidal cream or jelly for \$2.50. More expensive off campus.	Costs are currently difficult to obtain.
Effectiveness	98%	Over 99%	Over 99%	Close to 100%	Used properly over 95% effective	Comparable to other barrier methods.
Comments	Requires PAP smear, blood test and gonorrhea test. Periodic check-ups a must. Does not prevent conception but inhibits continuation of pregnancy	Has become very popular among couples who have decided not to have more children.	Bi-annual checkups required. Smokers and women with histories of cancer or circulatory problems not good candidates.	Inexpensive and freely available. Also is the only method in which both partners take responsibility	One of the most popular methods. Technique should be checked by nurse before relied on. With care will last up to two years.	EROS should be contacted for up-to-date information.

# Solidarity in Disarray

## The Changing Nature of OPEC

by T.S. Tapasak

Once packing a hard punch in global economic relations, the power of oil diplomacy is on the wane. The Organization of Petroleum Exporting Countries, a long time pacesetter in the international oil marketplace, is now in a perplexing state of disarray. Although recent implications suggest a rather fragile existence of the 13 member cartel, hastening OPEC's demise would only exacerbate oil market conditions later in the decade.

In the autumn of 1980, OPEC celebrated its 20th anniversary under the campaign motto: "Progress through Solidarity". In recent months, however, the organization could more appropriately be termed a "dis-organization" as it suffers from an unprecedented level of disunity in the wake of falling oil prices. OPEC's delinquent attempt in January to coordinate and acceptable price and production policy at the Geneva conference, has undermined the cartel's solidarity. At the center of OPEC's dilemma is a declining demand for petroleum that has caused a persistent world wide oversupply. From a peak of 32 million barrels daily (m.b.d.) in 1979, OPEC production now hovers at a level of approximately 18 m.b.d. This is the cartel's lowest output since 1969. To be sure, achieving production at the present capacity has been made possible mainly because dissident members have resorted to selling their crude below the official price of \$34 a barrel. Oil ministries in Iran, Libya, and Venezuela, for example, insist not only on undercutting the "benchmark" price, but also on pumping more oil than their OPEC assigned quotas permit. As these countries aspire to increase oil revenues, the staunch supporters of price and production stability (led by Saudi Arabia) become the market losers. Ambition aside, what pressures could have instigated the flagrant subversivism practiced by some of OPEC's members?

According to information from World Energy Industry, a data service, OPEC's share of the noncommunist world oil market has fallen from 65 percent in 1973 to 48 percent in 1983. Since 1978, the United States has cut oil imports from the Middle East by nearly one third. Leading oil importers responded to the 1979 price hike with dramatic conservation efforts and an increase in the use of alternative energy sources. Furthermore, a surge in non-OPEC oil production amidst

international economic recession has worsened OPEC's market status. Of course these market conditions are forces beyond the scope of OPEC restraints. Internal rivalry — perhaps the most eminent threat to the cartel — has resulted from political animosities among certain members.

Iran's financial reserves, once among the largest in OPEC, have deteriorated through its continued war efforts against Iraq. Although its oil output dropped to a level of one million barrels daily in April 1982, recent statistics indicate that Iran's production has bounced back to slightly over 3 million barrels a day. Iran's rationale for selling oil below the official OPEC price is consistent with its principal objective: to boost oil revenues to finance its efforts in the Gulf War. Even the U.S. took advantage of Iran's bargain prices. Last June, the Reagan Administration contracted through a Swiss trading company and purchased 1.8 million barrels of Iranian oil to place in the

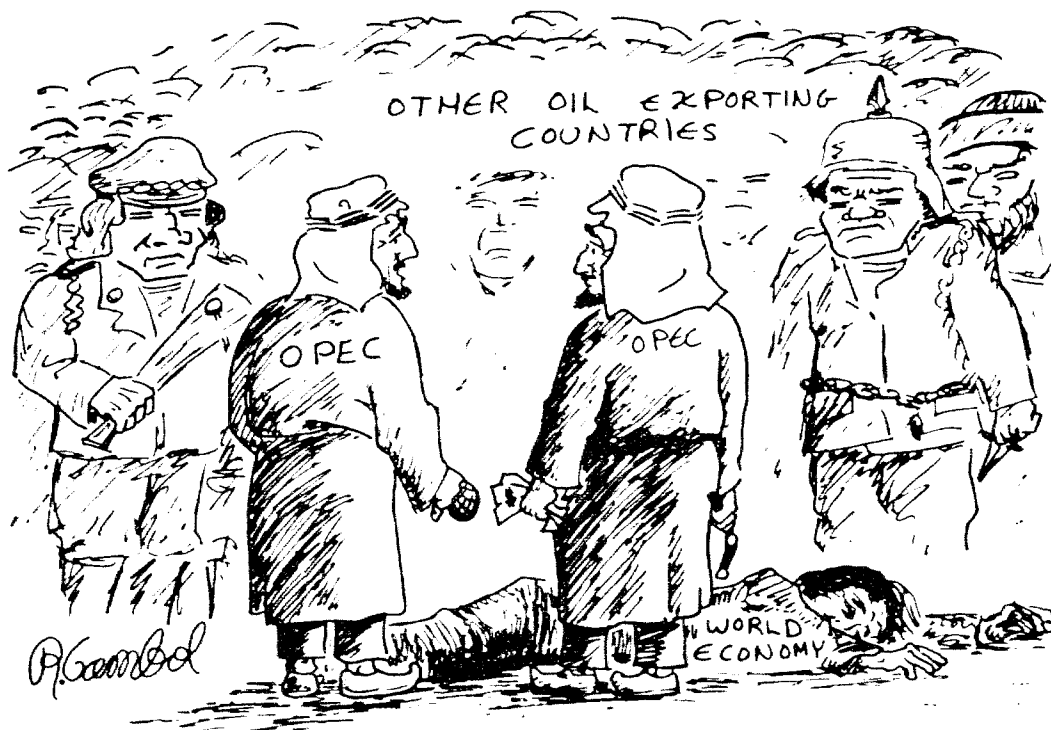
Meanwhile, OPEC's fleeting solidarity has roused much concern over the fate of the world financial community. Some analysts consider sliding prices a sure prescription for disaster. Walter Levy, a leading consultant for the petroleum industry insists that a sharp drop in the price of oil would be "tremendously disruptive". The conventional wisdom is that any economic benefits would be minimal while the hazards would be great. The illusory hazards include a destabilized world financial system, higher interest rates, larger budget deficits, reduced world trade, and an aggravated world recession. Actually, the economic benefits of a price decline would be great.

With reduced financial surpluses, OPEC members would indeed save less and borrow more. But lower prices would increase all oil-importing countries' savings and reduce their demand for loans. This would alleviate the balance of payments problems of heavily

fluctuating nature of supply and demand, however, the organization's troubles should keenly be regarded as short term. Oil prices are softening, but this is not the first time oil importers have been shocked by price explosion and then lulled by price erosion. The same pattern occurred between 1974 and 1979; the lull came to an abrupt end with the revolution and oil prices doubled. By the close of the decade there could be another revolution in the Middle East, intraregional conflict, a deliberate action by OPEC to reduce the supply of oil, cause a sharp price escalation, and inflict huge economic losses on oil importers.

Such speculations should be regarded as a permanent feature of the world oil market. In the game of oil politics, the best defense begins with the realization that oil importing countries should neither pretend to be isolated from OPEC nor underestimate its potential.

True, OPEC is in a jam. It lacks the coherent policy,



Press graphic/R. Gamboa

Strategic Petroleum Reserve. Nevertheless, Saudi Arabia and its Arab neighbors have condemned Iran for breaching the OPEC price statute.

For cartel members such as Nigeria, Algeria, and Indonesia, declining world oil prices present a serious threat to their extensive economic development programs. They have already become net borrowers of funds from major western banks for the first time since 1978. With their economic and political stability highly dependent upon oil revenues, these members may soon be forced to undercut OPEC's official price in order to maintain sufficient market

power. debt-ridden countries (i.e. Brazil and Mexico) and reduce chances of default. Even though a drop in OPEC revenues would reduce OPEC's ability to import goods and services, lower oil prices would augment the ability of all other nations to import them. The aggregate gains in import demand would outweigh the OPEC decrease. The cumulative effect would stimulate the world economy and eventually lead to a growing demand for petroleum.

As OPEC budget deficits grow, they will be the real losers in a market characterized by glut. Because of the

clever strategy, and strong solidarity which characterized its preeminence in the past. Today, member disunity and unfavorable market conditions threaten its existence. That OPEC's demise is imminent, however, is a spurious thought. Disrespect for OPEC in light of the present oversupply of oil, could set off a return to the type of energy profligacy that made OPEC's ascent possible in the first place. Before dismissing OPEC, let us recall the words of the philosopher Vergil, who wrote on the subject of man's ambition: "They can because they think they can."



## CONCERT JAZZ SERIES

### Gary Burton Quartet

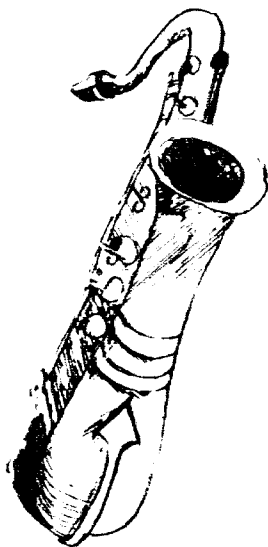
Feb. 25, Union Auditorium  
9, 11 p.m. (students \$6.00)

### Gil Scott-Heron

Feb. 26, Union Auditorium  
9, 11 p.m. (students \$6.00)

### Dizzy Gillespie

March 5, Fine Arts Center  
9 p.m. (students \$6.00, \$7.00, \$8.00)



A Valentine's Day Party at  
Tokyo Joe's with ...

### Bow Wow Wow

Feb. 14, 1 show, 11 p.m.  
Doors open at 9 p.m.

Tix available at Union Box Office NOW!

### Robert Fripp/Frippatronics

March 11, 2 shows at 9 & 11 p.m.  
Union Auditorium

Tix available at Union Box Office NOW!!!

\$6.00 students; \$8.00 public



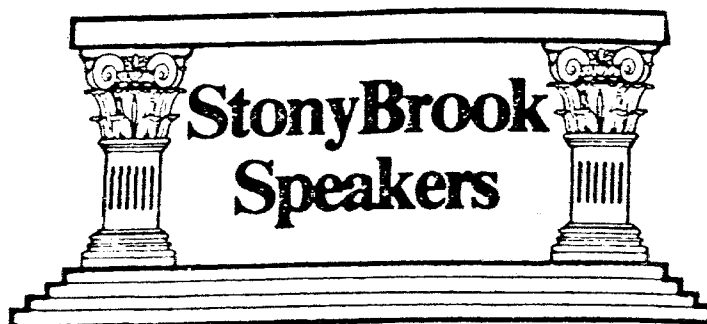
SAB CONCERT MOVIES presents:

"The Beatles" in LET IT BE, Mon. Feb. 14,  
Union Aud., showing at 7:00, 9:00/ 11:00  
SB ID .50¢ General \$1.00

### Caribbean Students Organization

Check out our meeting on **Tuesday, 8th Feb.** in  
Stage XII at 8:00 p.m. - Cafeteria, Fireside  
Lounge. Learn about this semester's activities  
including "CARIBBEAN WEEK-END", Debates,  
Prominent Speakers, and many other things of  
interest.

Also check out our "Pot-Luck" Dinner on **Friday, 11th Feb.**,  
(same location). We'll be having typical Caribbean foods. Music,  
Dominoes. Cards. Culture and added attractions. Action starts at  
7:00 p.m.



Dr. Ruth Westheimer

in

### "Sexually Speaking"

Feb. 23 8:00 p.m. Lec. Hall 100

Tickets on sale in Union Box Office  
\$2:00 Students \$3:00 Public

Alex Haley

(author of *Roots*)

Feb. 16 8:00 p.m. Fine Arts Center

Free Admission  
First Come, First Served!

### Women's Intramural Volleyball Tournament

Signup deadline is Monday, Feb. 14  
at 5:00 p.m., Rm. 111,  
Women's Intramural Office.

Competition on Tuesday and Thursday  
Evenings, Feb. 15 thru Feb. 24.

### AFRICA WEEKEND

**Thursday, February 10th**  
**4-10 p.m., rm. 236, Union**

**Films, Poetry,**  
**"SECHABA" Cultural Workers**

**Friday, February 11th**  
**7 p.m., Fanny Brice Theater**  
**Play: "For Better Not For Worse"**  
**Traditional Dress Show**



**Date: Feb. 10, 1983 (Thursday)**  
**Time: 10:00 p.m. to 3:00 a.m.**  
**Place: Union Ballroom**

Refreshments will be served.  
(I.D. required)



# Music Scene

by Tony White

It seems that video isn't just "new wave" anymore. More and more black recording artists are sending out "mixed messages" to the video audience.

Prince, whose music is so adventurous, has turned out a series of quite predictable videos. Be it "Why You Wanna Treat Me So Bad", "Controversy", "Sexuality", or "1999", they all basically show him performing with this touring band with some minor variations in stage set-up and special effects. Yes, Prince is a riveting performer. But the same approach for video after

video is a waste of time.

The Time's "The Walk" is in the same bag. Their video for "cool" is much more fun, as Morris Day and Company take over a classroom to teach a lesson in C.O.O.L.

As disappointing as Prince's videos, Marvin Gaye's "Sexual Healing" is even worse. Obviously, all the sensual possibilities of the song couldn't be explored in anything less than an X-rated video, but this piece isn't even warm. The idea of Gaye singing surrounded by dancing girls should have gone out with "Shindig". A section shot in a doctor's office has one funny

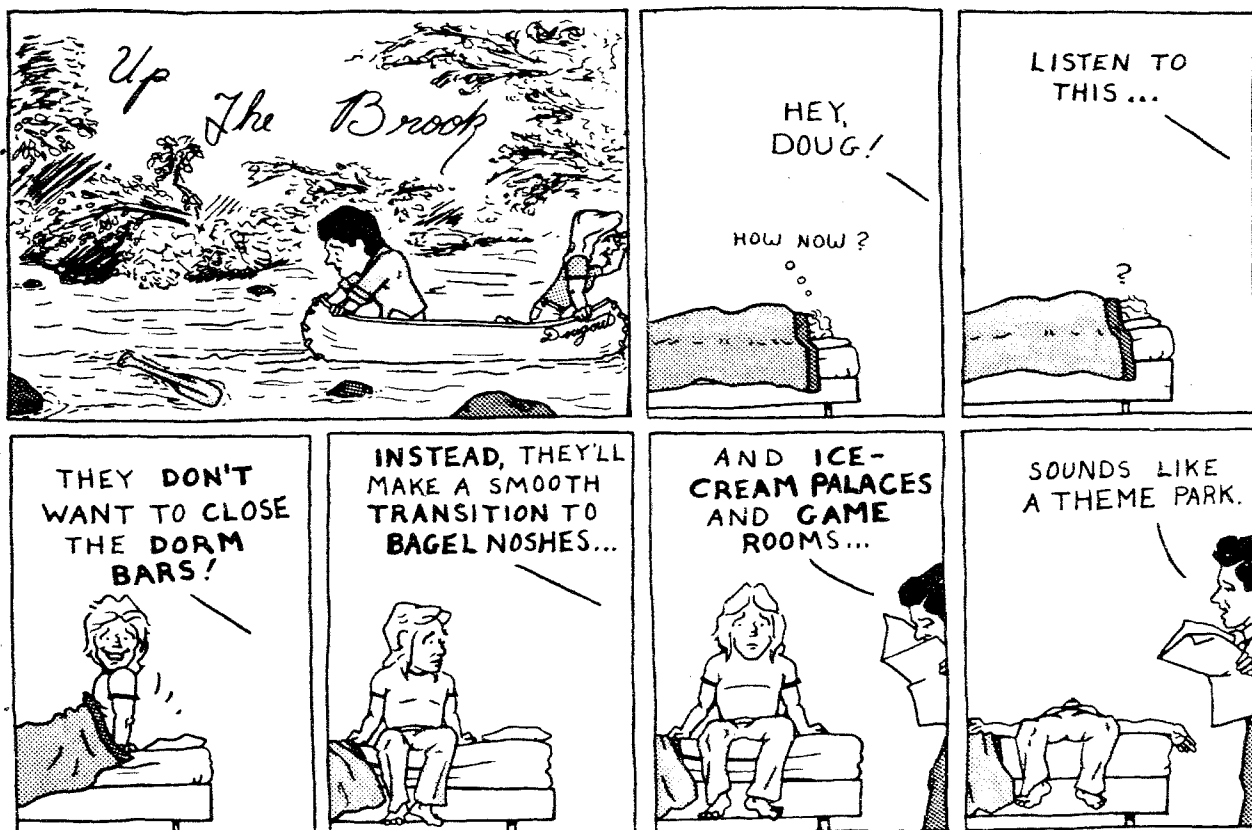
visual gag, otherwise, you're better off just playing the record.

According to sources close to Philadelphia International, the last 5 albums due to CBS under the label's current contract have been delivered, thus ending their 12-year relationship.

Kenny Gamble and Leon Huff's future plans are uncertain... Quincy Jones is producing a double album with Lena Horne and Frank Sinatra. One side will feature Sinatra singing songs associated with Horne. And one side will have Horne singing Sinatra. Side three will have

them dueting on jazz standards, the last — and potentially most interesting — side will have these show biz vets singing contemporary material.

Michael Jackson is on the cover of the current issue of Rolling Stone... Kurtis Blow makes his debut as a producer, with New York's number 1 D.J. John "Jellybean" Benitez, with Sweet Gee's "Games People Play" on Fever/West End Records. Terri Rossi, who as an A&R staffer at Venture Records signed "Murphy's Law", has started Are & Be Records in New York. Her first release, "The Kidd" by So Be It, was produced by Leslie Ming and Phil Valentine. And finally, at shows in Detroit and Philadelphia next month, Philippe Wynne, former lead singer of the Spinners, will open for the spinners. See you next week.



## Read The Press

## Inklings BY KEN COPEL



# Club Calendar

Clubs and Performers	Times	Prices	NEW JERSEY
<b>AVERY FISHER HALL</b> Broadway & 65th, Lincoln Center <b>BEACON THEATRE</b> 74th St & Broadway, 212-874-1719			<b>NEWARK SYMPHONY HALL</b> 1020 Broad St. Newark, NJ Count Basie & Friends 4/24 @ 3:00 15,12.50,10
<b>BROOKLYN ZOO</b> 1414 Sheepshead Bay Rd Holly and the Italians 2/11 GA Plasmatics 2/12 9.50,7.50			<b>RITZ THEATRE</b> Dionne Warwick 2/12 @ 7 & 10 Chuck Mangione 2/19 @ 8:00 George Carlin 3/5 @ 7:30, 10:30 Jerry Lee Lewis NRH 3/17 @ 7:30
<b>BOTTOM LINE</b> 15 W 4th St 212-228-7880 David Bromberg 2/11,12 @ 9&12 9.00 GA Fabulous Thunderbirds 2/14 @ 8:30&11:30 7.50 GA David Lindley/ El Rayo X 2/20,21 @ 8&11:30 8.00 GA Warren Zevon 2/22,23 @ 8&11:30 10.00 GA Lou Reed 2/25,26,28,3/1 @ 8 12.50 GA			<b>BRENDAN BYRNE</b> E Rutherford, NJ Aerosmith/Pat Travers 2/13 @ 7:30 12.50,10.50 Eric Clapton/Ry Cooder 2/22 @ 7:30 12.50,10.50
<b>BROOKLYN ACADEMY OF MUSIC</b> 212-636-4100 Laurie Anderson 2/10 Call box off.			<b>PHILADELPHIA</b>
<b>MADISON SQUARE GARDEN</b> Neil Young 2/24 @ 7:30 13.50,11.50 D.Hall/J. Oates 3/21 @ 8:00 13.50,11.50			<b>RIPLEY CABARET</b> 608-610 South St. Philadelphia David Lindley 2/14 @ 9:00 8.00 Rick Danko 2/22 @ 9:00 8.00 Culture Club 2/28 @ 9:30 9.00 Taj Mahal 4/6 @ 8:30,10:30 8.50
<b>MALIBU BEACH CLUB</b> Lido Beach L.I. Culture Club 2/21 @ 9:30 10.00 GA			<b>STABLER ARENA</b> Lehigh University Phil Collins 2/14 @ 8:00 12.50,10 Tom Petty 2/17 @ 8:00 11.50 Hall & Oates 3/23 @ 7:30 10.00
<b>NASSAU COLISEUM</b> Neil Young 2/23 @ 8:00 13.50,11.50 Tom Petty/Nick Lowe 3/31 @ 8:00 12.50,10.50			<b>SPECTRUM</b> Broad & Pattison Diana Ross 3/5 @ 8:00 17.50 - 10.00
<b>PALLADIUM</b> 14 St. bet. 3rd & 4th 212-249-8870 Culture Club 2/26 @ 9:00 10.50			<b>UPSTATE NEW YORK &amp; CONNECTICUT</b>
<b>PARAMOUNT THEATRE</b> 560 Bay St. Staten Island Bow Wow Wow 2/12 @ 9:00 8.00,10.00 GA Anti-Nowhere League 2/18 Bongos 2/19			<b>GLENS FALLS</b> Glens Falls, NY Aerosmith 2/21 @ 7:30 10.50 Hall & Oates 3/18
<b>RED PARROT</b> 617 W 57th St. 212-247-1530 Jerry Lee Lewis 2/10 @ 12:00 GA Nona Hendryx & Propaganda 2/16 @ 12:00 GA Maureen McGovern 2/18 @ 12:00 20.00 GA			<b>UNIV. OF BRIDGEPORT</b> Bridgeport, CT Bow Wow Wow 2/20 @ 8:00 8.00 GA
<b>THE RITZ</b> 11th St. bet. 3rd & 4th 212-254-2800 Novo Combo 2/12 @ 11:30 6.00 GA Anti-Nowhere League 2/17 @ 11:30 6.00 GA Mink DeVille 2/18 @ 11:30 GA Robert Gordon 2/19 @ 11:30 GA			<b>HARTFORD CC</b> Prince 2/11 @ 8:00 12.50,10.50 Willie Nelson 3/4 @ 8:00 15,12.50 Rush 4/1 @ 7:30 11.50,10.50
<b>RADIO CITY</b> America 2/24 @ 8:00 15.50,13.50			<b>MASS., R.I., MAINE</b>
<b>STONY BROOK</b> Gary Burton Quartet 2/25 @ 9,11 8.00,6.00 GA Gil Scott-Heron 2/26 @ 9,11 8.00,6.00 GA Dizzy Gillespie 3/5 @ 9:00 6 - 9			<b>CENTRUM IN WORCESTER</b> Marshall Tucker Band 2/10 @ 8:00 10.50,9.50 Neil Young 2/13 @ 7:30 12.50,10.50 Eric Clapton 3/1 @ 8:00 11.50,10.50 Diana Ross 3/17 @ 7:30 15.00,12.50 Hall & Oates 3/19 @ 8:00 11.50,9.50 Tom Petty 3/24 @ 7:30 11.50,10.50 Billy Squier 3/26 @ 7:30 11.50,10.50
<b>WESTHURY MUSIC FAIR</b> 516-333-0533 Marshall Tucker Band 3/4,5 @ 6,8,10 15.75 GA Earl Klugh 3/24 @ 8:30 12.75 GA George Carlin 3/25 @ 8:30 3/26 @ 6:30,10:30 14.75 GA Rodney Dangerfield 6/9 - 6/12 15.75			<b>CHATEAU DEVILLE</b> Rte. 9, Framingham, MA Chuck Mangione 2/20 @ 3:30 & 8:30 10.00 Rodney Dangerfield 3/25,26 @ 7 & 10 16.50
<b>LONE STAR CAFE</b> 5th Ave. & 13th 212-242-1664			<b>EM LOEWS</b> 261 Main St., Worcester, MA Adam Ant 2/14 @ 8:00 8.75 Culture Club 2/23 @ 7:30 6.75 X 2/24 @ 8:00 8.50 Warren Zevon 2/27 @ 7:30 10.50,9.50
<b>LEFT BANK</b> 20 E 1st St. Mt Vernon 914-699-6618 Plasmatics 2/18 GA			<b>METRO</b> Boston Culture Club 2/24 @ 8:00 8.50
<b>MY FATHER'S PLACE</b> 516-621-8700 Plasmatics 2/11 @ 10:00 9:50,10:50 GA Pure Prairie League 2/12 @ 8:30,12 10.50,11.50 GA Johnny Winter 10.50,11.50 GA Steve Forbert GA Gary US Bonds GA Chuck Mangione 2/18 @ 8:00 14,12,10			<b>ORPHEUM</b> Hamilton Place, Boston Phil Collins 2/18 @ 7 & 10:30 11.75,10.75 Weather Report 3/20 @ 7:30 11.75
			<b>PARADISE</b> 969 Comm Ave. Boston Warren Zevon 2/10 @ 8 & 11:30 10.50 David Lindley 2/15 @ 8:30,11:30 6.50 X 2/23 @ 8:30,11:30 8.50

# Electric Shock

## 'Electronics destroy Jorma's acoustic classics

by Gregory Seandaglia

When I first heard that Jorma Kaukonen was returning to Stony Brook, I jumped at the chance to review the show. No one weaves technical wizardry with as much cool, manic passion as Hot Fucking Jorma. While a member of Jefferson Airplane, Jorma provided the driving rhythm ("White Rabbit"), and wicked leads ("Somebody to Love") that made the Airplane one of the most popular bands of the sixties. After leaving Jefferson Airplane, Jorma along with an incredible bassist, Jack Cassidy, and with drummer Bob Steeler formed Hot Tuna. Although their name is unappetizing, Jorma's guitar work with this band is probably his tastiest. On songs like "I Wish You Would" and "Talkin' Bout You", Jorma proved himself to be one of the hottest kick-ass blues rock guitarists in the business. While there are some axe men of the seventies who could match his electric leads, nobody could play acoustic blues like Jorma. Tunes like "Hesitation Blues" and "Whinin' Boy Blues" became so popular that Jorma began playing entire solo sets of

acoustic blues before Hot Tuna shows. In the eyes of most Jorma fans no Hot Tuna or more recently Vital Parts show was complete without acoustic blues. This is why last Friday night's show was so surprising to many and so disappointing to most. Without a back up band, I anticipated strictly acoustic blues throughout the show. However, when Jorma hit the stage sporting a new, conservative hairstyle and an Impeach Reagan T-shirt, I knew immediately that this show would be different. Without saying a word to the eager crowd, Jorma opened the show with an old favorite, "Death Don't Have No Mercy". However, instead of hearing those deep mellow acoustic chords which I have been doing bongos to for years, my eardrums were assaulted with the tiny screams of a Strat. Much to my disappointment, I noticed that amongst the four or five guitars set up on stage, not a single one was an acoustic. After the opener, Jorma played some new unreleased material which was only slightly more compatible with his solo electric approach. Even when he played his bread and butter tunes like "The Water Song" and



Press photo/Cathy Ingram

### Jorma in Friday's concert

"Watch the North Winds Rise", I felt as though he was just practicing on someone else's guitar. Electric guitars need back up. His Strat cried for a bass line and his Ovation begged for a drum beat. Without an acoustic, Jorma's melodies were hollow and his few mistakes blatant. In addition to these shortcomings, his electric arrangements wreaked havoc on the vocals. While Jorma retained that Clint Eastwood grumble which has become his trademark, his usual methodic pace was transformed into a scamper.

His stage presence was the only feature of the show which provided a link back to Jorma's former glories. While the audience may be put off by Jorma's seeming indifference, it is nothing more than benign neglect. Instead of pandering to the crowd, Jorma focuses all his concentration on his instrument. While the showman struts with his guitar slung across his shoulders and his eyes teasing willing victims, the musician sits with his guitar cradled in his lap and his eyes glued to the fingerboard. Jorma is still the quintessential musician.

## Bob Bops to the Bongos



Bongos from their video "Mambo Son"

by Bob Goldsmith

You gotta love the Bongos. Although they had a fairly mediocre night last Saturday at Network, they still radiated more infectious vitality and exuberance than most bands deliver on their best nights.

Over the last three years the four lads from lovely Hoboken have produced three singles and one album of unimpeachable pop quality plus innumerable light, lively, and delicious shows in which pure, unpasteurized fun was the main course. That's

nothing to scoff at — these days it's hard to have fun without looking over one's shoulder for slings and arrows marked "mindless", "jaded", or "nihilistic".

Despite the relatively minor rewards they've reaped for their excellent efforts, the Bongos appear to be relatively immune from prevailing trends. Of course, this has to be refreshing. Any group not full of synth-pop, milky funk, or hardcore haircuts is first down and goal to go as far as I'm con-

cerned.

The basic Bongo style is a classic 60's pop-rock canvass updated by a few minor 80's brushstrokes. Lead guitarist Rich Barone and drummer Frank Giannini trade off vocals and harmonies which build on melodic interplays between Barone, bassman Rob Norris and rhythm guitarist Steve Almaas. Occasional percussion forays and angular guitar frills give a few bumps to the otherwise smooth process.

After the group opened successfully with "Glow in the Dark" and "Bullrushes", things looked right for a set as consistently bright as the debut album *Drums Along the Hudson*. But the ever present mid-set doldrums drifted in and the band turned out four or five songs that lacked punch and confidence. The time-honored practice of saving the hits for the end saved the show when the group came alive with "In the Congo" and the faithful "Mambo Sun". The Bongos get an A plus for their choice of covers — they've made T Rex's "Mambo..." into their own standard and look set to do it again with Donovan's "Sunshine Superman",

a strong version which closed the show.

I'm not worried about the Bongos' future, although the Saturday performance was the least satisfying of the half dozen Bongo shows I've seen. Part of the problem may have been the crowd — or the lack thereof. I used to be certain that the Bongos were the metropolitan area's most likely candidates for big success but now I'm not so sure. Maybe they're destined to spend their weekends entertaining moderate sized gatherings of the devoted in smoky dance clubs. The devoted deserve to have one good band stay small enough to play clubs, but conversely, the Bongos deserve a better audience.

As hard as it is for a band to give its all to a half-empty dance floor, it must be twice as hard for a club to make it with a half-empty Saturday night. I hope Saturday's poor turnout doesn't bode ill for Network, an intimate venue with Long Island's most progressive booking policy, a rare DJ who does proper dance mixes of new wave records, and a modest cover to boot. We need it.



# Live

by Gail Matthews

No one asked "What's the occasion?" or "Why are they coming here?" In fact, the only thing Joan Jett fans cared about was that the Blackhearts were playing Stony Brook and they would be there to see the show. So, where were these steadfast fans who had risen with the sun on the first day of school to wait patiently in line for tickets, only to be told that the tickets were lost in the mail and would be on sale the following morning? What happened to those people whose loyalty drove them to the Union, without coffee, on two consecutive mornings so that they could purchase a minimum of only two tickets for the concert that marked Long Island's long awaited return of Joan Jett and the Blackhearts? Well, it was quite obvious that some strange phenomena must have placed those devoted fans with the cynical group that showed up at the Gym last Saturday.

The evening began in typical, run of the mill fashion. Everyone was salivating for the Blackhearts while the warm-up band, Hard Facts, was getting nailed to the wall. Hard Facts was an interesting group; I've noted them with only this description because I found it interesting that they remained on stage as long as they did.

They were finally driven away by what appeared to be over 3000 impatient, confirmed fans, harmoniously chanting, "We want Joan". Yet, when they got what they had asked for, the leather and bandana infested crowd suddenly decided that they were a sophisticated assemblage, and Jett was going to have to earn their "all".

Of course, those among the "prove it or lose it" crowd did not include the overabundance of "Joan Clones". When I first walked into the gym, I thought I saw Jett about six times — the hundreds of other clones just didn't have that authentic look. Furthermore, one must wonder what Jett thinks of all these clones. "She thinks it's great, it's a really big compliment to her. Joan can't believe that she has such a big effect on people," reported one member of the Blackhearts' public relations organization.

The band hit the stage like they'd been blasted out of a cannon. Among the first couple of songs, they did a powerful version of "I Love Playing With

Fire", a tune from Jett's younger days with one of the first all female bands, the Runaways. This band, which had more talent than it ever received credit for, was basically Jett's; she wasn't the lead singer or the lead guitarist, yet she was instrumental in forming the band, and when she left, it disbanded.

Now that she had grabbed the hearts of her old fans, she decided to bring the rest of the crowd into a similar state of alacrity with the song that brought Jett her current monstrous popularity, "I Love Rock & Roll". Unfortunately, but naturally, the audience had hoped to gradually build up to it, not hear it right away. It came and went in a flash and left the crowd somewhat deflated.

When the Blackhearts moved onto something new, the crowd just couldn't flow from the most anticipated moment to a mere unknown new number.

But "new" is what drove the Blackhearts to put on this monetarily unprofitable show. They wanted to try out their fresh material on their old, dedicated fans before they record their next album, which they are hoping to release in late March.

It seems that the Blackhearts had the distinct impression that this concert was a real compliment to their L.I. fans. However, the crowd didn't realize that they had been so honored and they responded with incredible tact and imagination by just sitting there for

most of the new material. A few of the new tunes like "Fake Friends" and "Black Leather" sparked a little enthusiasm nevertheless — confused expressions revealed a momentarily detached audience.

Jett is an extremely diverse performer, and her stage presence is quite unique for a female musician. She does everything from running, jumping, screaming, and sweating throughout songs like "Victim of Circumstance", to singing with a sweet, innocent voice on tunes like "You Don't Know What You've Got".

The words to her songs are, for the most part, simple and direct, yet Jett puts real heart into her singing. She creates a special intimacy with her crowd, and this is what finally compelled the audience to realize that Jett was going wild and they were going to join her.

Jett did an outstanding version of "Bad Reputation", but there was a lot of distraction from the concert



Press photo/Jared Subersher

Joan Jett in Saturday's gym show

security who were oozing "I Love Rock & Roll". As a through the crowd trying to get finishing touch on their people to sit down. But after ascendancy to Merin's throne. Jett did her renowned rendition of "Crimson and Clover", the audience was obviously going to November and gave the communist the gift of rock and

## Joan Jett

phase one five foot nothing wimp who was determined to get the crowd to sit, so he stood proudly in his little yellow T-shirt and marched up to a six-foot gorilla who was dressed in leather and chains from head to toe. The over-excited fan, who was decreasing the height of his chair by stamping his foot to the beat of "Do You Wanna Touch Me" was kind enough to ignore the kid in the T-shirt and spare him his life. And they say there's no God.

Audience participation hit its zenith when Jett got the crowd to join her in a tremendously rousing version of "Shout." The audience was now in full swing and the Blackhearts were nearing the end of their performance.

This is the year of Joan Jett. People Magazine called Jett one of the most intriguing people of '82. Jett is financially receiving credit for her accomplishments, but it's been a long road from the Runaways to

roll. Furthermore, Jett's "Bad Reputation" was recently rereleased. It flopped as the predecessor to the "I Love Rock 'n' Roll" collections, but it was neither better nor worse than the other. However, as with most landmarks of Jett's past, her honesty and determination always placed her a little ahead of current trends. "I don't give a damn about my reputation/ You're living in the past it's a new generation/ And a girl can do what she wants to do/ and that's what I'm gonna do!"

People weren't ready to accept this attitude from a woman when "Bad Reputation" was released in '80. So, the U.S. saw the rise of less challenging female performers like Pat Benetar, and the Go-Gos. Nonetheless, Jett, along with the Runaways, helped to break the ice for these women, so that they could write and play their own songs and succeed in the male dominated world of rock and roll.