

Press/Dana A. Brussel

## Landing on a Dime

One of the nine members of the U.S. Navy "Chuting stars" parachuting team coming out of his fall at Detmer Field in Setauket last weekend. The event, which was part of a historic festival in the Three Villages, was attended by thousands of community residents and tourists. The three-day program also included a blacksmithing demonstration, an antique auction, and a display of life for soldiers during the Revolutionary War on Long Island.

## Allegations Concerning Civil Rights Review Uncovered as Doubtful

This article was researched by Eric Brand and written with his assistance, by Chris Fairhall.

Allegations that the University faced the possibility of losing \$30 million in federal funds because of investigations by an Office of Civil Rights review had no basis, a Press investigation has found.

University President John Marburger said that two considerations—affirmative action policies and Polity procedures—carried equal weight in his decision to freeze until September 9 the \$34 million Polity budget.

This is counter to the previous supposition that administrators feared that an implicit threat in the OCR review of Stony Brook to withhold federal funds would become a reality.

While Frank Jackson, Black Student Council president and executive director and spokesman of PASBO, a minority students lobbying group, claimed at one time to have prompted the OCR review, officials of the federal agency have explained that the Stony Brook review was an ordinary, perfunctory investigation.

"Washington tells us which institutions to review," explained Pauline Allbritten, an OCR officer. If the directive had been prompted by one or more complaints, she added, "They would have sent them along." None have been received.

"Nobody complained," said Malcolm Agostini, former affirmative action officer at the University. "The agency from time to time makes visits to the University."

"Usually these visits are related to some complaint somewhere," said John Marburger. However, he added, "It looks like these folks just come around from time to time."

OCR officials have said that the "compliance review" was initiated to assure that the University and student

organizations are complying with affirmative action guidelines. Sam Wade, an OCR specialist who was part of the team that visited the campus last spring, explained that no serious problems as far as "discrimination" were uncovered in the areas investigated.

Claiming that he did not know "what the nature of the OCR investigation was," Marburger decided not to take any risks, and freeze the Polity budget. He added, however, that "there were big things at stake."

Big stakes is Marburger's reference to \$30 million that the University receives from the federal government. However, while the OCR can request that funds be withheld from an institution, Wade declared, "In the time I've been here I've never seen an institution not cooperative."

Carl Hanes, vice president for Finance and Business, said he felt that "no response (to the OCR) would be perceived as a lack of concern on the part of the institution," and might endanger funding.

However, when Wade was asked by The Press whether the OCR was notified of the Polity budget freeze, he replied, "No. We weren't."

Marburger said on September 12 that he "never felt" that OCR sanctions might come into play if no action was taken concerning the Polity budget. Marburger had earlier proposed to Polity to provide conditional certification of the Polity budget only if the student government agreed to abide by the OCR recommendations.

So, while there seem to be no illegal activities taking place, and as the student government has agreed to comply with requests from the OCR, all parties seem

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## On the Inside



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**The support group for inmates at Riverhead discusses strategy —**

**but what are they supporting?**

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Press/Vincent McNeccc

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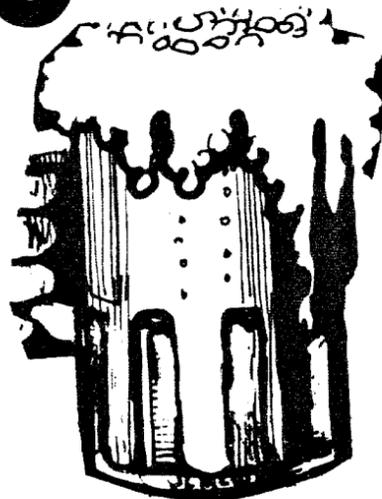
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# Rally Without a Cause?

*The Riverhead Jail hunger strike, supported by local groups, may not exist*

by Scott Higham and Jesse Londin

Local activist groups are calling it "the largest and longest hunger strike in the history of the U.S., bar none." Jail officials have been denying that any such strike is going on. And visitors to the prison seem to concur.

According to the Long Island Equal Justice Association, eight inmates at the Suffolk County Maximum Security Facility at Riverhead began a hunger strike August 21 over alleged medical neglect at the jail. Now the group claims 400 inmates are participating.

But Undersheriff William McGuire of Riverhead said, "There is no hunger strike." He added, "One person did stop eating (last Wednesday)—he's having personal problems with his wife. We placed him under psychiatric observation.

Visitors leaving the jail last week seemed to confirm that there is no large-scale strike. Three young women, who had been visiting their boyfriends, said they'd heard nothing about it. Remarked one, "I think they're getting fatter."

A boy who was visiting his father said, "There's only two people striking that my father knows. But he feels the demands are reasonable."

The issues of protest, as reported by the organized support of the prisoners, which is based at the Riverhead Community Center, and has been seeking help in Riverhead and on campus, now include delayed court hearings and overcrowding.

Riverhead Sheriff John Finnerty admitted that the institution is "severely overcrowded," and acknowledged that there have been legitimate complaints made about delayed court hearings. But Riverhead administrators and jail officials are calling the charges of poor medical care "completely fabricated."

However, McGuire did acknowledge protest among a small number of inmates complaining about medical care. "Over Labor Day weekend, about five or six inmates stopped eating. They would eat a meal, and then stop, and then eat again," McGuire contends that this never blossomed into a full-scale hunger strike.

Finnerty also verified another incident. "Last Monday (September 2) 70 inmates refused to eat breakfast, but later that day they met with an inmate liaison committee,



"We have to keep the pressure on until this thing is cancelled."

and afterwards ate lunch."

Members of LIEJA, and other community groups such as the Coalition of Concerned Medical Professionals, contend that denials of a hunger strike are part of a "conspiracy of silence" on the part of the jail's warden and Riverhead officials, designed to evade press coverage or investigation of inmate abuse.

"I don't know what they're talking about," said McGuire. "The accusations are false. The press would be all over this place if any of it were true." He added, "Inmates receive visitors 7 days a week. We're not covering up anything here."

But each night, a caravan of cars bearing 15 to 50 strike supporters leaves the Riverhead Community Center, and, blasting horns through the town, displaying a banner which reads, "Organize," arrives at the jail to rally in the front parking lot. For about an hour, bull-horned chants of "strike, strike, strike!" and "Prisoners demand medical

rights!" echo around the walls of the jail.

"We have to keep the pressure on until this thing is concluded," said David Shapiro of LIEJA.

David Mitchell, another LIEJA member, said, "We remember Attica and we do not want that to happen to our people. They'd love us to riot—then they could bring in the guns and gas masks and wait on us. But this is 1980. We're not that dumb. We want to spread the word, that's why the hunger strike. And community support shows the strikers they are not alone."

Finnerty commented that the "picketing stirs up the inmates. Some of them like the attention. It breaks the monotony of prison life. But it is an annoyance because the claims are not valid."

William Martinez, a 13-year-old Bellport resident who has been involved with inmate support activity since the beginning, stressed, "We're fighting for them. They know we're here."

## Physicist Blasts Nuclear Industry

by Scott Higham

Nuclear weapons mishaps, commercial reactor accidents and obsession with profits were among the "irresponsible practices" of the nuclear industry and the Department of Defense that physicist Michio Kaku cited in a lecture here Tuesday night.

Kaku, a Reactor Physics Professor at New York's City University, documented his examples with newspaper articles, official reports and his own experience.



Michio Kaku

Kaku explained that the United States Air Force, according to several newspaper articles, accidentally dropped four hydrogen bombs on Spain in 1966.

Although no detonations occurred because of safety devices within the bombs, Kaku stated, "This is the kind of callousness that we have with respect to the operation of nuclear power plants...and in the military program."

In San Onofre, California, he said, a 420 ton nuclear reactor vessel was installed backwards at the plant site, as reported in the Washington Post on October 24, 1977. The "blunder" wasn't discovered until seven months after the vessel's construction and Project Manager Orlando Ortega, reportedly said, "the head piece will also be placed on backwards. We'll just load the fuel from the other end."

"What's also backwards" Kaku asserted, "is the priorities of the Nuclear Industry; putting profits before the needs of the American people."

An updated 1965 Brookhaven National Laboratory study, WASH-740 estimated that in the event of a nuclear melt-down in the Tri-State area, 27,000 people would die, 73,000 injuries would be incurred, 300,000 cases of cancer would develop and \$17 billion in property damages would be suffered.

Despite continued scheduling

difficulties, reportedly poor managerial practices and documented defects, LILCO (Long Island Lighting Company) still plans to open the \$2.2 billion Shoreham Nuclear Power Plant in 1983.

Through scrutinizing nearly 18,000 Shoreham Plant documents found in the Southold Town Dump, and testifying as a professional witness at Matt Cachere's 1979 Shoreham trespass trial, Michio Kaku has become extremely familiar with the local nuclear facility.

Kaku believes that Shoreham will not be safe because of the General Electric Mark II Reactor it intends to use. "Many of the components of the Mark II system have never been tested," he explained. Although Shoreham will be the first Mark II Reactor ever to go into commercial operation, Kaku explained the problems GE had with the original Mark I series system.

In June of 1970 at the Dresden Nuclear Power Plant in Morris, Illinois, Kaku said a water level indicator in the control room malfunctioned, causing extremely high levels of radioactive water in the Mark I reactor building. After reviewing the accident, Kaku continued. Three General Electric Engineers, Minor, Hubbard and Bridenaugh, stated, "We came very close to losing that reactor."

The Dresden accident was recreated in the movie *The China Syndrome*.

In 1975, the NRC (Nuclear Regulator Commission) stated, "General Electric has severe problems with its Mark III Series Reactor; possibly its Mark I and II (Reactors)."

That same year another Mark I accident at the Browns Ferry Plant in Alabama involved a seven hour fire causing emergency cooling cables to melt. As a result, water levels inside the reactor's core dropped

nearly eight feet. The reactor came dangerously close to going critical and the three engineers quit General Electric, denouncing the Mark Series Reactors at a San Jose press conference in 1976.

Asked whether the scheduled Shoreham blockade will succeed, Kaku replied, "Rallies are not drawing protestors as effectively as they used to. The whole country is asking, 'what next?', and they are looking at Shoreham and the outcome of the September 29th blockade."

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University President John Marburger addresses his constituency, as Vice President for University Affairs Jim Black looks on.

## Trouble Spots Debated At Campus Meeting

One of several University officials fielding questions on hot campus topics at Sunday night's "town meeting" was University President John Marburger, who asserted his belief that the individual problems are symptoms of Stony Brook's "systemic" flaws.

Issues raised at the sparsely attended meeting, which was called by Polity President Rich Zuckerman to bring together members of the University community, included the ambulance corps, dorm cooking and the meal plan, the residence hall furniture shortage, and campus bars.

The president described most of the University's problems as "infections popping out from time to time" from a deeper malaise, and railed against symptomatic treatments of the problems.

Explaining that food and beverage service is one of Stony Brook's underlying troubles, Marburger announced he is forming two task forces to make recommendations concerning the meal plan, dorm cooking, campus bars, and other related areas.

He has already decided to phase out campus bars, and when asked why by one of the students present, replied that it was "a moral decision." He further explained that the bars damage Stony Brook's

reputation among prospective students, taxpayers and SUNY officials.

Also discussed were the ambulance corps—Marburger explained that SUNY will not allocate funds for campus ambulance service, and therefore he is trying to raise money from various University constituencies so that undergraduates will not have to bear the cost, as they traditionally have done; dorm cooking—John Williams, who heads the cooking program, said the fee has gone up this year and will continue to rise because of inflation and new maintenance and equipment expenses, including weekend garbage removal and new stoves; the furniture shortage—Marburger announced that for the first time Albany has allocated money for some new furniture, which should be arriving at the end of October; and room fees—the president said that the state will soon demand that rent be high enough so the dorms will be financially self-supporting. The state currently subsidizes about two thirds of room costs.

Marburger and Zuckerman both expressed hope that more meetings for the University community would be held, at more convenient times and with better publicity.

—Melissa Spielman

## Walk Service Started

In response to the increased rate of rape and assault on campus last year, The Student Dormitory Patrol will offer a walk service at Stony Brook beginning this week.

Robert Grabowski, coordinator of the Dormitory Patrol, explained that two teams of students equipped with walkie talkies will escort anyone to anywhere on campus five nights a week.

The Dorm Patrol service will be available Monday thru Friday, 8 PM - 12 midnight, and those interested in an escort should call Public Safety at 246-3333.

Last year Polity Hotline ran the walk service but University Business Manager Paul Madonna recommended that it be channeled through Public Safety.

—Scott Higham

need was eligible for food stamps. When asked for comment, a spokeswoman from Stony Brook's Financial Aids office said they had not been informed of the changes.

Romeo explained that the Department of Social Services is not responsible for informing financial aid offices. "New legislation is public information," he said. "Students have to find out the rules for themselves."

—Lindsey Biel

## Press Holds Election

Eric Brand last week replaced Chris Fairhall, to become the second Editor of The Stony Brook Press, as the one-year-old student newspaper held its first annual election September 8.

Fairhall, the first Executive Editor of The Press, Brand, the first Associate Editor, and Melissa Spielman, the first Managing Editor, started the newspaper, which many people termed an alternative to Statesman, last October.

Spielman, in the upcoming year, will stay on as Managing Editor, while Fairhall will head up the business end of the paper. Also re-elected were Jeff Zoldan as Arts Editor and Dana Brussel as Photo Editor. Mark Schussel was voted in as Community Editor.

Elected Assistant Photo Editors were Vinnie McNeece and Eric Wessman. Heading up the news department as Assistant Editors are Vivienne Heston, Scott Higham and Jesse Londin.

## Food Stamp Legislation Changed

Recently enacted federal legislation has seriously altered student eligibility for food stamps, according to Joe Romeo at the Albany Social Service Department.

Romeo explained that as of September 1, 1980, students must be either employed 20 hours a week, be enrolled in the College Work Study Program, or be head of a household in order to receive food stamps.

Prior to the new legislature, any student demonstrating financial

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# Facts of Civil Rights Review Revealed

Continued from page 1

satisfied, sans one, Frank Jackson.

"It's illegal," Jackson was reported saying of Marburger's decision to certify the Polity budget. "We've come to the conclusion, however, that it's time we got some legal help and we moved into areas where people are concerned with compliance of the law."

Jackson said on September 1 that he had "issued a report to the Department of Education two to three months earlier that resulted in the OCR starting a review



John Marburger

of Stony Brook. Although the review commenced on May 14, 1979, Jackson indicated that the OCR started its review because of his actions.

Furthermore, Jackson said that he "bumped into" the OCR situation in July, 1980, claiming that was the first time he heard of it. Later asked whether he had met with OCR officials as early as May, 1979, Jackson replied: "Oh! Right! Now I remember."

Wade, a member of the OCR team that visited campus in May, 1979, said that a letter of intent was sent to the University a couple of months before the OCR started its review. Attempts at finding this letter in different University offices have failed. Wade said that the OCR team spent the week of May 14, 1979 at Stony Brook interviewing administrators and students, focusing the review on student employment and student organizations.

Wade explained that one of OCR's purposes in coming to campus was to afford students the right to file complaints against the University. T.A. Pond, acting president at the time, said, "There was reference to the receipt of particular complaints" and that the OCR "received requests for specific areas," one of which was Polity.

While the central problem did not deal with discrimination, Wade explained, "There's a lack of information available to ascertain if they are complying" with OCR guidelines. While these conclusions were reached last May, a number of events have transpired resulting in the review not reaching Stony Brook until recently.

Chief among the factors delaying the review was that the OCR was having internal problems, according to Wade, and that the University was getting a new president, Affirmative Action officer, and director of Financial Aids.

As John Marburger did not take over the president's spot until last summer, and as Alan Entine, the acting Affirmative Action officer, did not start his post until the summer, the OCR afforded the University a grace period. "When the administration changed," said Wade, "basically we had to start over."

The procedures established by the OCR to complete a review also lengthened the process. The OCR drafted a letter outlining the things Stony Brook promised to do. The catch was that the letter was written by the OCR, addressed to the OCR, and only requiring the president's signature. When Marburger first saw the letter, which had been received by Acting President Richard Schmidt, he had questions about it, and sent it to his superiors in Albany.

The letter's emphasis was to "promise" to increase the amount of and improve the quality of record-keeping in the student government areas. Wade explained that drafting the letter and asking an institution to sign it is standard procedure.

Charles Tejada, the New York regional director of the OCR, along with Acting President Schmidt, Vice President for Student Affairs Elizabeth Wadsworth, and Malcolm Agostini, met on March 21, 1980 to discuss the status of the OCR review. Based upon this meeting, Wadsworth sent memos to Polity, the Graduate Student Organization and the Continuing Education Department student government in which she said Tejada was "particularly concerned with five points relevant to student organizations." They are as follows:

- "1. Bylaws and charters of all student organizations should contain statements of nondiscrimination.
- "2. The umbrella student organization should maintain records on their membership, broken down by race, sex, and handicap as applicable.
- "3. Gender-neutral pronouns should be used in constitutions and by-laws of all student organizations as they are rewritten or amended.
- "4. Recruitment practices for all organizations should be kept on file.
- "5. The representative student organizations should hold their general meetings in locations accessible to all students."

While the Stony Brook acting Affirmative Action officer claimed that the report consisted only of suggestions, Polity saw only the memo and interpreted it as taking a much harder line. On June 23, the Polity Council passed a resolution condemning the memo and its recommendations, declaring, "...We are abhorred by

such undocumented allegations of discriminatory practices."

Other parts of the resolution remarked that the Council "does not select who wins elections or who joins Polity-sponsored organizations, and that asking race, sex questions on club applications is itself discriminatory."

To further complicate problems for Polity, the student government on September 2 received from Marburger not a certification for its budget, but a memo describing the conditions under which Marburger would certify the budget on an interim basis. Seven days later, an agreement was reached.

Declaring that he will not rubber stamp the certification of Polity's budget, Marburger said the process in the future will take up to two or three weeks longer to complete than it has under past presidents. "I take the job of certification very seriously," he said.

Greater administration involvement in Polity budgeting has also been called for by the OCR, and an ad hoc committee set up by the president's office to investigate Polity, and Frank Jackson, who wrote memos this



Frank Jackson

summer demanding that the administration intervene into what he felt was Polity bungling.

With regard to the administration having greater involvement in Polity finances, it seems this will be the trend. As Marburger said, "If you look at the Chancellor's guidelines, you'll see that there's virtually no involvement of the University in Polity's affairs, except for certification."

## Health Shop to Open

The sale of contraceptives and other health aids will resume today with the opening of a new campus Health Shop. Affectionately called "Records and Rubbers" by its owners, the store will be operated by SCOOP Records.

SCOOP, a non-profit student organization, bought out the stock from the Faculty Student Association, which ran the shop previously. FSA, a profit-making organization closed the store because it did not prosper.

The Health Shop was originally situated in the infirmary and financed by the University. In the fall of 1977, the Infirmary discontinued its sale of low-priced birth control to the campus community.

FSA subsequently opened its own health shop in the Union basement. The enterprise, however, did not prove profitable and FSA soon closed it in the

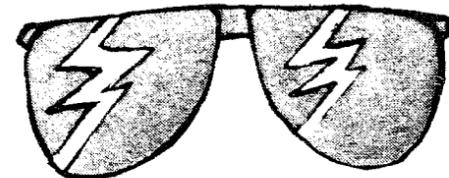
spring of 1979, replacing it with an ice cream parlor.

The consequences of the loss of a store where students could conveniently buy discount contraceptives were great. According to EROS, a counseling service for sex-related questions, the number of reported pregnancies on campus doubled since the previous year, when the Health Shop was open. In February 1980, 32 pregnancies were reported and throughout the spring, 6-8 pregnancies were reported weekly.

An average of 5-10 phone calls daily inquiring about where to buy contraceptives further dramatized the need for a new health shop.

The new Health Shop plans to open this morning at 10 and is situated in the basement of the Stony Brook Union.

-Debra Marcus

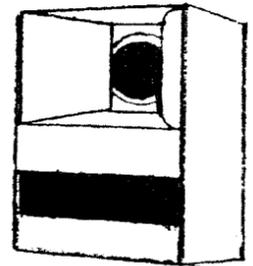


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## Regression, Not Rules, Opposed

President Marburger's decision against dormitory bars raises a not unfamiliar question in education — how are students to react if, on one hand, they are told they are being turned into creative, independent adults, but on the other hand are denied control over decisions important to them?

Those who oppose eliminating hard liquor from and phasing out the bars view the action as an infringement of student freedom. Defenders of the policy point out that creativity and independence are not absolute — that every institution and society needs rules to provide coherence — and that students must observe university regulations just as they obey social convention and federal law.

But many examples bear out that students do not object to rules in general. Most roommates and suitemates have agreements to make their lives as harmonious as possible, such as setting up rules regarding

smoking, cleaning and noise. On a larger scale, students will impose rules on themselves, such as quiet hours in the residence halls; and every student organization has rules devised by students.

It is not rules which students object to, but the way they are imposed. When the administration makes policies restricting existing freedoms, such as the freedom to buy alcohol in the dorms, or makes a more concerted effort to enforce old policies, such as requiring Facilities Use forms for events, students perceive a general and disconcerting cracking down. Furthermore, the rationalization used by administration to justify its actions has many fallacies. This in turn does not contribute to a smoothly functioning campus as it only aggravates students' feelings of insufficient control over their lives.

There is plenty of evidence that administrators change their minds

about what students should be allowed to do which supports the perception of both thoughtlessness and tightening controls. Various administrators have said that refrigerator size should have been limited in the first place; that dorm cooking should never have been started; that student businesses should have been closely monitored all along. These statements are the product of a young bureaucracy, which has basically been experimenting with policy. And now the administration is deciding it has been too lenient in some cases.

While administrators have a perceived reason for cracking down, they lack an excuse. Many students have grown quite fond of dorm bars and refrigerators large enough to hold a week's food, and don't consider the administration's plea of insufficient foresight a good enough reason to give these things up. In their opinion, the rules forbidding these things make

their lives harder, whereas the purpose of popular rules is to facilitate the functioning of an institution or society.

When students speak of their freedom, then, they are not referring to freedom from rules of any kind — that would mean chaos — but freedom from rules which they feel are regressive and destructive. But given the changes in philosophy which inevitably arise in a young institution, administrators will continue to at least be tempted to make these rules.

Administrators have two alternatives which will be truly acceptable to students — they can take responsibility for their mistakes, and adapt to situations without asking students to give up anything; or they can make new rules which are not a setback in the evolution of the current situation.

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# Legendary Santana Rides High

by Jeff Zoldan

Few musicians can comfortably wear the title superstar. Sure, there are many performers who will sell out a night or two at a big arena. However, the marketing of a musical act is no indication of the artist's ability, taste, or talent.

Devadip Carlos Santana is a musician whose ability to sell out auditoriums varies from city to city. Despite the fact that he doesn't appeal to every teenager (or adult) in the world, Carlos Santana is one of the most accomplished guitarists in the world today. Last month, Santana came to the Jersey Shore in his first Boardwalk appearance and despite a terribly loud sound system, he exhibited an impressively dynamic display of blues, rock, jazz and Latin rhythms that kept the capacity crowd in the Convention Hall on their feet all night.

What makes Carlos Santana a superstar is the feeling he has for the music he plays. Every note that comes out of his guitar leaves from his heart. On "Europa," the beautiful and moving instrumental that thankfully is a staple of every Santana concert, one needs only to see the expression on Carlos' face to understand what his music means to him. The music, supported by an amazing rhythm section (Graham Lear on drums, Alan Pasqua on

keyboards, Raul Rebou on bongos, congas and percussion, Armando Pevaza on percussion and David Margen on bass) has a kinetic energy which is unleashed through the tips of Carlos' fingers as they slide up and down the frets of his guitar.

At the Convention Hall, Santana was nothing less than his usual splendid self. Because Santana's last LP, *Marathon*, is close to a year old, there was no need to showcase any new material. Thus, the relatively young audience was treated to an evening of hard-core Santana classics. The blend of pounding percussion and searing guitar leads supported by a lilting organ, Santana's trademark, slowly broke apart as each band member took his obligatory solo. It was during these solos that one was able to see the talents of these deft musicians that Carlos surrounds himself with. Each solo was energetic and spirited, never pushed. Most notable was David Margen's bass solo. During its course, Graham Lear kept a steadfast beat and one was able to hear the love affair between the bass and drums at its finest.

The only change in Santana's lineup since their last tour of the Northeast late last year is Alexander Ligertwood, who now plays rhythm guitar along with providing the



lead vocals. Musically, Ligertwood appears to be the band's only weak link. His predecessor, Chris Solberg, used to trade off occasional guitar licks with Carlos, while Ligertwood barely makes an indentation playing chords. Any weakness he has musically, however, is made up more than adequately in his singing. Unfortunately, though, the acoustics at the Convention Hall rendered many of his lyrics inaudible, especially on "You Just Don't Care," a hard rocking tune that captures (or should capture) the sweetness of the lead vocals.

During "Europa," Carlos' improvised leads rocked out more than any other time this writer has heard him perform the song, lending a slight air of insouciance to what has always been a most moving number. Nevertheless, the opening strains of the song, which was dedicated to a member of the crew that just got married, still caused nerves to tingle and the heart to tremble. The old adage, "Music soothes the savage breast," never had more meaning than after hearing Carlos Santana play.

# A Dead Head's Journey to Maine

by Scott Higham

Lewiston, Maine — Frisbees flying, streaks dealing, friends embracing and streets littered with people all lent to the town residents' decision to stay home. They had heard who was coming to their

rural town on Saturday, September 6th and shuddered at the thought.

Yes, the Grateful Dead were on their way, along with 35,000 loyal nomads.

Arriving in Lewiston on Friday night, we discovered that not only were tickets still on sale but Roy Buchanan and former Band drummer Levon Helm were opening up for the Dead. With these prospects in mind, we parked the trusty old Volvo and mingled about, getting ourselves ready, in one way or another, for the truly special day that was to follow.

Dawn awoke to find a dozen or so bonfires smoldering endlessly while pie-eyed people lolled around the parking lot after a rough evening of partying. Many had had little or no sleep, including us.

Dead Heads began to arrive at least two days before the outdoor concert, billed as the Maine Music Festival, and by Saturday morning, thousands of people were hootin', boogying and sleeping on the once peaceful streets and grassy fields. Lewiston had tripled in size and its merchants felt it necessary to close every store and supermarket in town.

A newly discovered friend and I had stayed up the entire evening, and by 5:30 AM Saturday we were at the one and only entrance to the fairgrounds. After tickets went on sale and people were let onto the grounds at 10 that morning, we finagled a spot five feet from the stage. The things one will do for the Grateful Dead.

Those of you who have never seen the Dead may be wondering what the appeal is all about. To name a few attractions: diversity, spontaneity, equipment excellence, unique crowds and, most of all, the energy exchange between the band and their audience. Perhaps lead guitarist Jerry Garcia summed it up best when he explained in *Rolling Stone* magazine: "They may like us in the same spirit that people like drugs. I think we're like a drug in that sense. People turn each other on to us."

My friends and I have been "turned on" for quite some time now but we had something to look forward to before those good ol' boys from San Francisco took the stage.

Dressed in checkered pants, sports shirt

and cabbie cap, Roy Buchanan made his way across the stage through an array of mike wires, drum sets and guitar stands. He looked as though he had just arrived from Miami Beach, but he belted out those blues like a poor boy from Chicago's south side.

What was different about this show was that although the Grateful Dead usually perform without any opening acts, simply because their fans exhibit an uncompromising impatience with them, Roy Buchanan held such a command over his music that all any rock n' roll enthusiast could do was appreciate and respect him.

Next on stage was Levon Helm, drummer of the legendary Band. Although Helm's drumming could be compared to that of a high school student keeping time for an "A-band," his vocals added character and color to every song his band, The Cate Brothers, performed. Helm avoided old Band tunes for the most part, but towards the end of his set he sensed a Grateful Dead mania mounting. Restlessness among Dead audiences is as predictable as the weather in Southern California.

Helm responded by grabbing his harmonica and boogying to an extremely hot version of "Hand Jive." Largely reminiscent of the Rolling Stones', "Not Fade Away," the crowd went wild with the beat. Throwing kisses to the audience, Levon Helm left the stage God blessing everyone. "Oh no!, another musical great is saved," I said to myself.

When my friend and I had first arrived five feet from the stage, our sleeping bags and strewn clothing afforded us about six square feet of space. A half an hour before the Dead were to play, we found ourselves with feet on our clothes, shoes on our toes and asses in our faces.

The only thing I don't enjoy about Grateful Dead shows is the pushing and shoving scenes that go on in front of the stage particularly on the east coast. We retreated and waited for the main attraction to begin.

By combining a real bluesy feeling for the evening, along with a hot night for each

of the Dead's six musicians, the Grateful treated their audience to renditions of "Friend of the Devil," "Sugaree," and "China Cat-I Know You Rider" in the first of their famous two set concerts.

The second set opened up forty five minutes later and the Dead played one of the best medleys I have had the pleasure to hear. "Uncle John's Band"-"Playin' in the Band"-"Not Fade Away"-"The Wheel"-"Uncle John's Band"-"Playin' in the Band"-"Sugar Magnolia." This repertoire lasted for about an hour and a half and it was thoroughly amazing.

Coming back for one encore, the Grateful Dead played "One More Saturday Night" into a beautiful version of "Broke Down Palace." The lyrics of the latter song capped off a perfect show. "Farewell, farewell brothers and sisters, I love you more than words can tell. Listen to the river sing sweet songs To rock my soul."

Since the departure of Keith and Donna Godchaux, pianist and vocalist respectively, and the addition of keyboards player Brent Mydland, the Dead have accomplished a noted diversity and direction in their live performances. Mydland's presence in the band is more than welcomed for the simple reason that Keith Godchaux was getting stagnant and basically "too high." Tours in the late 70s found Godchaux practically asleep at his grand piano, missing riffs and improvising poorly.

Mydland's strong back-up vocals and ability to play the organ in all situations, from the simple "Johnny B. Goode" to the spiciest of space jams, are a great asset to the band's once faltering image. He has enhanced the Dead's ability to perform old songs particularly well; creating a better repertoire of songs and, consequently, more surprises in their concerts.

The Grateful Dead have always had a unique way of drifting in and out of tunes and leading one into another unexpectedly. Maybe that's why they have the largest cult following of any touring rock'n roll band in history. You never know what they'll do next.



Jerry Garcia wailing out at Stony Brook last February.

Press: Dana A. Brussel

## New Vinyl

# Stones and Dead Rescued From Heaven

Two LPs from two institutions of rock and roll merit review despite the length of time since their release. The Rolling Stones and the Grateful Dead, both of whom have taken their time in recording LPs of late, each released albums before the summer record season. Whether the groups' fans give *Emotional Rescue* and *Go To Heaven* the acclaim that their past albums have received remains to be seen. However, both albums have attained commercial success—a first at least, for the Dead.

It was quite hard finding the proper emotions for *Emotional Rescue*. The album is purely Rolling Stones, without any of the experimentation or branching out found on *Some Girls*. But it is precisely this lack of originality that makes *Emotional Rescue* a dismal failure. The only sign the Stones show of getting their feet wet is on the title track. Jagger's use of falsetto is as unimpressive as Bill Wyman's bass line and Keith Richards' flat chords. Bobbie Keys' mellifluous sax playing, though, does come through very well and is a wonderful accompaniment to Jagger's vocals.

But the Rolling Stones are the Rolling Stones and cuts like "She's So Cold," "The Boys All Go" and "Summer Romance" all ring with that old Stones charm which made them heroes many years ago. On "Indian Girl," Jagger's sweet croak is endearing enough to make you think he actually cares about the situation in Angola. While "Indian Girl" is reminiscent of *Sticky Fingers*, "Dance, Part 1" picks up right where *Some Girls* left off. The disco beat is not as infectious as "Miss You," but Charlie Watts' stoic drumming and Bill Wyman's bass do come off as fresh as anything the group has done in quite some time. Besides, the little reference to Greenwich

Village at the song's start ("standing on the corner of 6th Avenue and West 8th Street...") is a nice plug for the most interesting neighborhood in the Big Apple.

Nevertheless, despite the album's enjoyable countenance, one would expect a lot more, especially after two years, from what many perceive as the world's greatest rock and roll band.

The Grateful Dead, with one of the world's largest cult followings, have given the music world another album whose title toys slightly with the group's moniker. *Go To Heaven* is the Dead's first album since *Shakedown Street*, an album received with mixed reviews. Unlike the Stones' *Emotional Rescue*, *Go To Heaven* is a departure from the Grateful Dead style of the past, and it is these new avenues that are explored by the band that mark the new era for the Dead of the 80s.

*Go To Heaven* can be viewed from two different perspectives: in comparison to the past albums by the Dead or as a musical assemblage by any other group. Of course, it is impossible to listen to music from an established band and not remember its past and roots. However, it is also impossible in most cases for a band to produce the same sounds for about fifteen years without some form of stagnation.

If one chooses to rate this album as a Dead Head, *Go To Heaven* will certainly not be worth your dollars, dope or time. The only song that receives a common consensus (from the Dead Heads this writer has spoken to) as a "true" grateful Dead tune is "Althea." It is a sweet and quixotic tune sung by lead guitarist Jerry Garcia. The song's roots can definitely be traced back to the good old 60s, when acid was something found on sugar cubes and

the back of postage stamps.

The forging of new frontiers on *Go To Heaven* can be attributed largely to the now not-so-new keyboardist Brent Mydland. Aside from exhibiting a bright tenor, Mydland has taken the group to mellower heights. His compositions are carefully choreographed with Steely Dan - Doobie Brothers inflections. "Easy To Love You" is a pleasing and gentle song spiced up by the soft harmonies of Garcia, Bob Weir and Phil Lesh.

While Mydland brings pop to the Dead, Bob Weir tries to add an influence all his own. What it is exactly this writer does not know. Weir's songs on this album all lack a musical direction, and the listener is even further confused by his topsy-turvy vocals, which, on songs like "Feel Like A Stranger" and "Lost Sailor," bear little melodic resemblance to the song's tune.

*Go To Heaven* is the Dead's most slickly polished album to date. "Alabama Getaway" and "Don't Ease Me In" were specifically designed for FM airplay. And, judging from the amount of time these songs can be heard on the air waves, their aim has been met. But, as on other Grateful Dead albums, the essence of the group has not been captured in the studio. It is this inability that has made the Dead an unattractive proposition to many.

So, if you're a hard core Deadhead and the non-commercial aspect of the Dead has always been your pride and glory, may *Go To Heaven* rest in peace. However, if you like music and your tastes surpass your allegiance to any one band, then you might find this album a pleasant distraction from your normal listening routines.

Jeff Zoldan

## Flying Doesn't Help

Anthony Moore

Quango Records-HMG 98

In a year when great records have been few and far between, Anthony Moore's first solo album, *Flying Doesn't Help*, stands apart as a musical diamond in the rough. Musically, lyrically and vocally, Moore, a former member of the group Slap Happy, echoes some of the best solo material of former Velvet Underground member John Cale (especially his work with treatments specialist Brian Eno).

There are no weak tracks on *Flying Doesn't Help*. The album opens with the catchy "Judy Get Down," which qualifies as the album's most likely single. A two song medley follows, including the churning question and answer piece called "Ready Ready" and "Useless Moments." The mood for "Lucia," a stirring ballad about a departed lover, is set by the slow, death-like, pounding drum introduction. And trapped between "Lucia" and the side's strong closer, "Caught Being in Love," are short electronic interludes a la Eno.

Side two makes more extensive use of these electronics, especially on the songs "War," which was originally recorded by Slap Happy, "Just Us," and the closing instrumental, "Twilight." The side's first two selections, "Time Less Strange" and "Girl it's YR Time," are straighter ahead musically, but are no less engaging.

Moore's distinctive vocal style adds power to his thought-provoking lyrics of the darker aspects of human emotions and existence encased in some of the best written and most interestingly arranged songs of the year.

Moore recorded the album over a two-year period by hanging around recording studios, hoping that a band would cancel out so he would be able to get the studio time at a more affordable rate. In addition, he plays all the instruments on the album himself, proving that while flying may not help, persistence does.

Note: Because this album has not been released in the U.S., and is on a small label as well, it may be hard to find. Check stores which have a well stocked import section. No release date has been set for this country.

- Gary Pecorino

## Tenement Steps

The Motors

Virgin Records

The only track on The Motors' *Tenement Steps* that does justice to the word "music" is the opening song and single, "Love and Loneliness."

The lyrics are sharp, describing unfortunate post-liberation relationships. But that is the only plus on a rather tedious, garbled album which suffers from a lack of any substantial musical direction.

"Metropolis," a tune which might be one of the worst I've ever heard, has a chorus that tries to reenact a vaudeville routine. This song tells of Broadway, but in such a despicable manner that you might never want to see a musical again.

The title track will bring back memories of when your car had only an AM radio and all you heard was Donna Summer—the melody is lifted straight from "MacArthur's Park." And to make it even worse (as if the lyrics weren't bad enough) the chorus, once again, is high camp burlesque.

While side one is oppressively boring (I found myself staring at the turntable to see how much was left to each track), side two is barely tolerable. Even the strong cuts, "Modern Man" and "Nightmare Zero," have a redundancy and triteness that encourage you to avoid playing them again.

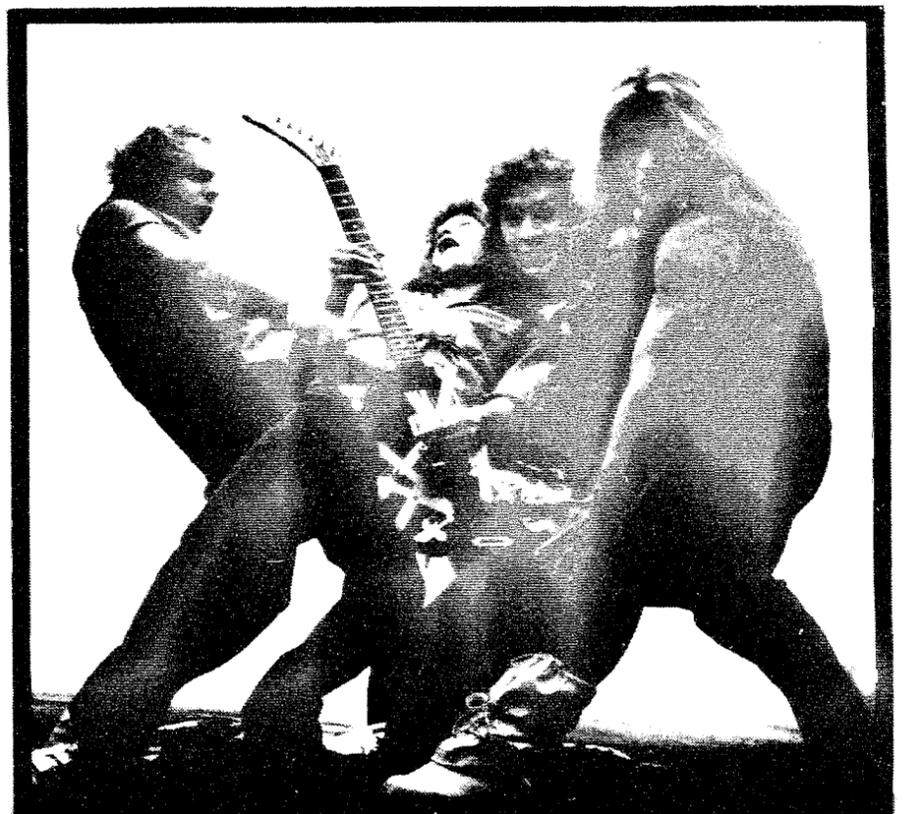
The floating synthesizers of Andy McMaster sound like the perfect backdrop for Batman chasing the Joker. The combination of show tunes, television soundtracks, senseless power chords, and guitar leads that go nowhere make for one shitty album. It's no small wonder that Braham Tchaikovsky left the Motors. He probably saw all these songs brewing in the wings, waiting for an opportunity to be released on black vinyl. Bravo, Braham, for not having anything to do with it.

-Jeff Zoldan

Stony Brook Concerts:

September 28 - Bob Marley  
and the Wailers

October 3 - Willie Nile



## Women and Children First Van Halen Warner Bros. Records

Just from the packaging of their LP *Women and Children First*, it is evident that the members of Van Halen live up to their title of "hedonists of rock and roll." The album's sleeve is not your standard white paper folded over to fit a vinyl disc; it's a 2'x3' poster (folded together to hold the disc) of David Lee Roth, Van Halen's not too prudish lead singer, kneeling (shirtless, of course, and wearing skin tight, black leather pants) with his hands chained high overhead. All these sexual innuendos are enough to make anyone not female and between the ages of 14 and 16 very sick.

Even after peeling away all the layers of narcissism that pervade Van Halen's latest endeavor, one finds all the accoutrements of a heavy metal, rock and roll fantasy: thundering bass, crashing percussion and searing guitar leads, all

rolled into one slickly produced package.

Despite the lack of lyrical content in Van Halen's songs (they basically deal with the important things in life, like sex, drinking, et al), the brow-beating rhythms are easy to listen to, mainly due to the amazing talents of Edward Van Halen on lead guitar. His leads chop through the loud noises on "Romeo's Delight" and "Everybody Wants Some," and his finger-picking abilities are easily heard in "Take Your Whiskey Home" and at the start of "Loss of Control."

As a unit, Van Halen performs better than par. The weaknesses of Roth's gruff voice are made up for by the superb musicianship of the band. So, if you can stomach all the rock idol gloss that comes with Van Halen and *Women and Children First*, their tunes can become quite appealing.

-Jeff Zoldan

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# POLITY ADS POLITY

## Polity Hotline

Hotline is currently training its new members. Positions are still available. Come to the Polity suite in the Stony Brook Union for your application. Hotline is your student grievance service. Call it for assistance.

6-4000

## Asian Students Association

Elections will be held Thursday, September 18 at 9 PM in Old Engineering 145.

Positions open for:  
President                      Treasurer  
Sports Activities Coordinator  
(petition of 30 signatures needed)-

Be There!

## S.A.B.

Blotto at The End of The Bridge Thursday, September 18, for two big shows at 8 PM and 11 PM. Tickets \$2.50 in advance and \$3 at the door. Also, Bob Marley and the Wailers on Sept. 28 and Willie Nile on October 3. (The Wailers and Willie Nile will not be playing at The End of The Bridge.)

## Polity Urges Everyone To Get Involved

Now accepting applications for the following:

SAB Chair  
Concert Chair  
Speakers Chair  
Coca  
Election Board  
Hotline Coordinator  
PSC  
Budget Committee  
Intercollegiate Athletics Committee  
Traffic Appeals Board  
Public Safety Advisory Board  
Sexual Harrassment Committee  
Residence Life Advisory Board  
Health Advisory Board

### Standing Committees:

#### SUSB Senate

Administrative Review  
Campus Environment  
R.A.P.  
Academic Services  
Student Life  
Personnel Policy  
Admissions  
Education and Teaching Policy  
Academic Judiciary

### Arts and Sciences Senate Committees:

Executive Committee  
Academic Standing  
Curriculum Committee

# POLITY ADS POLITY

## C.A.S.B.

Moon Fest in Stony Brook Union Lounge on Thursday, September 18, from 11 AM to 2 PM.

A Cultural Experience. There will be a pastry sale, T-Shirt sale, and films on Chinese culture and tradition. Come and check it out.

## NYPIRG

is conducting voter registration at the tables in the Stony Brook Union main lobby. We need volunteers to assist us. Contact NYPIRG in the Union basement or stop by the table.

**Register To Vote**

## ACTIVITY FEE WAIVERS

Deadline Requests are September 19 at 4 PM.

## The Newman Club

and the Roman Catholic Community at Stony Brook welcomes back all students.

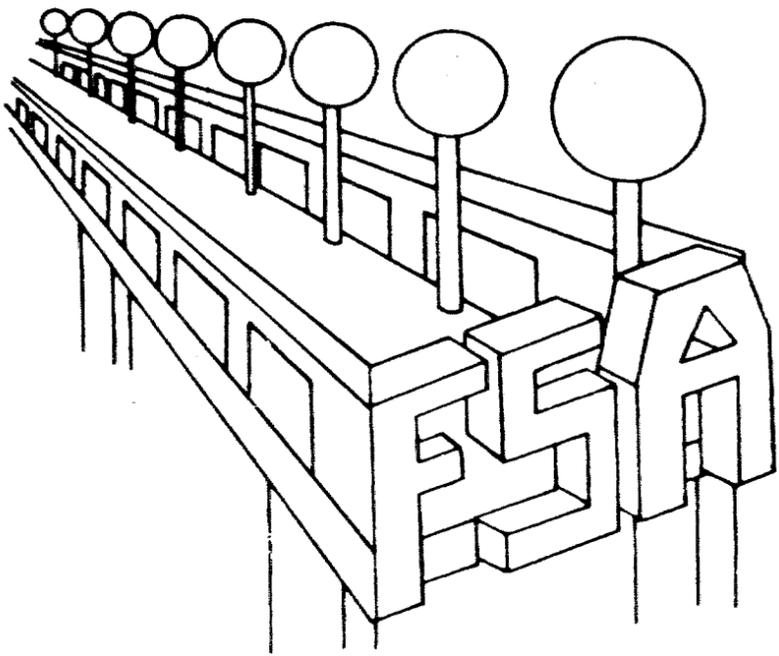
There will be an organizational meeting on Monday, September 22, at 7:30 PM in Stony Brook Union rm. 236.

Mass is celebrated in the Tabler Quad Dining Hall at 11 AM and 7 PM on Sundays.

Weekday mass is celebrated Monday thru Thursday at 12:15 PM in Humanities 156. We would also like to welcome Father Vinny Rush to our community. Call 24(6)-6844 for further info.

Petitioning for Fall Elections will be from September 17 to 29 at 5 PM. Posts open for Treasurer, Sophomore Rep, Freshman Rep, Resident College Senators, Commuter Senators, HSCSA Senators.

Elections will be held October 7. For more info call Polity, 6-3673.



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Pitcher \$2.50

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Thurs 9:30 - 2AM  
Fri & Sat 9:30 - 3AM

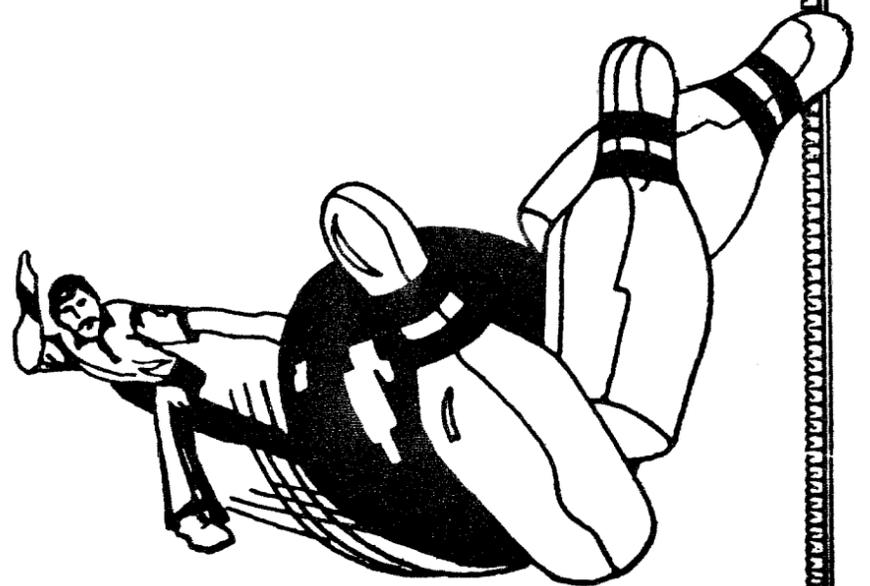
### WHITMAN PUB

Mon - Wed 10 - 1AM  
Thurs 10 - 2AM  
Fri & Sat 10 - 3AM

Come and Enjoy  
Good Drink,  
Good Company

## BOWLING

Leagues are starting!  
Come and join us in  
the Union Basement  
6-3648



## CHECK - CASHING

OPEN MONDAY - FRIDAY  
9AM - 3PM OVER \$25, 3-5PM UP TO \$25