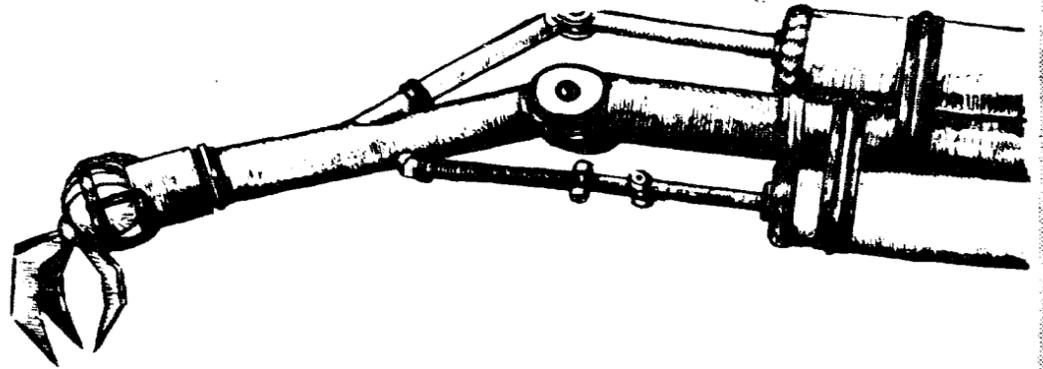


The
**Stony
Brook**

PRESS

Vol. IV No 21 ● University Community's Weekly Paper ● Thursday, Apr 11, 1983



Robots: Friend or Foe?

New theory proposed to deal with the future of robotics

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New RA/MA Process

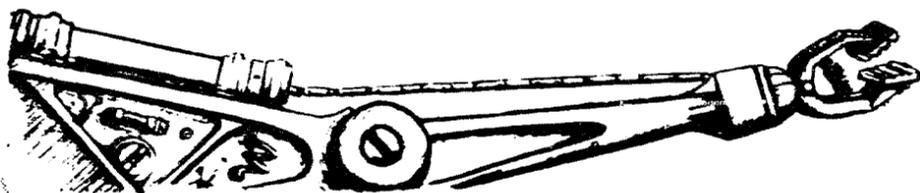
Polity and Admin negotiate to revise system

page 3

Gunned Down

Student fires at University Police

page 3



Peace Talks

The stigma of being a racist organization has clung to Polity government just as the drug reputation has clung to the University. A new chapter in this seemingly endless book has opened with the victory of Theresa Gobin over acting Treasurer Belina Anderson. Gobin, who has tremendous support from the minority community surmounted incredible odds by beating Anderson as a write-in, by the margin of 408 to 183. Victory, many hoped, would help bridge the gap between the minority community and the government. If Miss Gobin's first day is an indication of what the future will be, the gap between minorities and the government will widen instead of narrow.

On Friday afternoon, just hours after the election results were posted, screams could be heard from the Polity suite as Gobin's campaign manager Sharron King staged a one woman protest over the fact that Belina Anderson had NOT YET vacated the treasurer's desk. This seemingly simple complaint quickly took on racist overtones as King's verbal assault became more and more offensive. "I've heard them call us a nigger judiciary," she proclaimed. "They won't let other people be a part of what goes on here in this club they set up for themselves. It's a club and if you're not part of it, they won't let you in," she continued. "This is all they have. Their whole lives revolve around this office — they don't have any boyfriends or girlfriends; all they have is Polity. If that was all I had I wouldn't let it go either, I'd hold on for dear life to too."

This outburst did not make those in the Polity office more responsive to the needs of the incoming treasurer, but more irresponsive. They, for the most part, tried to ignore what was happening. This is not a positive step in communication and only created animosity amongst all those involved.

Theresa Gobin herself was also accused of

having, as one council member put it, an "attitude problem". It seems that upon entering the treasurer's office for the first time she decided that the chair was too low. So she ordered assistant Treasurer Brian Kohn to raise it. Assistant Treasurers usually are not required to do such tasks and Kohn was infuriated over the request.

These actions have created an atmosphere of distrust in the Polity government. This type of atmosphere, in turn, can only lead to more fighting in Polity, which inevitably brings the government to a grinding halt. This type of fighting does the government, the student body, and the campus as a whole no good. To prove this, one need only look to this past summer and the beginning of last semester.

During the summer, student activities were brought to a halt as factions of Polity warred over the implementation of equal opportunity affirmative action guidelines. Then, in September and October more fighting ensued over whether Adina Finkelstein was legally president due to her dismissal at the end of spring '82. The judiciary, which was mostly black at the time, and the council, which was totally white, differed on the president's status and accusations of racism reared their ugly heads making the whole incident so ambiguous that no one knew what the true legal position was. Through all the fighting, no clearcut interpretation was ever rendered and if such an incident should arise again, no precedents were set except one of fighting.

If Polity is to be the true student government it must represent the total student body. It can no longer afford the luxury of basing any of its actions or decisions on race. Those who are elected into office should attempt to represent all students. All their actions should be geared towards making student life at Stony Brook the best it can possibly be for everyone.

The Polity government should commit all their resources to this end. Each member has to try and forget the past and work for the future. Even though the transition of the treasury has not to this date gone as smooth as possible, it is still early. However, if things continue on the path that has been chosen so far, this summer and next year will only end in more fighting and less productivity than this year. Factions of the student government have already amply proven their ability to fight amongst each other, let's see if they can prove their ability to work with one another. It is very doubtful that Polity can endure another year of fighting, like this past one. Members of the student government hold their fate in their own hands. We can only hope they act wisely.

Cover graphic by

R. Gambol

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The Stony Brook Press is published every Thursday during the academic year by the Stony Brook Press Inc., a student run and student funded not-for-profit corporation. Advertising policy does not necessarily reflect editorial policy.

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Why the hell didn't The Press come out?

"Where the hell is the Press?" asked our readers last week. The Press fell victim to three late twentieth century phenomena: Reaganomics, corporate bureaucracy, and new high tech machines. An organization can withstand competing with one of these obstacles but none can deal with all three at the same time.

At 4:00am last Thursday morning our 8,000 dollar Composer ceased to spew out the great journalism programmed into its 8000 character memory. The Composer is a glorified typewriter which prints the stories out in newsprint with straight columns. This ensures that the Press looks like a newspaper and not a term paper. The culprit behind this breakdown was a little metal band that pulls the carriage across the page as the machine types. It broke, the machine stopped, and the production of the Press ceased.

A phone call was put to what the phone book lists as "IBM Emergency Service". The man on the other end of the line gave us two options. The first was to have him call someone immediately, wake them up, and have them drive from their home, wherever that might be, to the offices of the Press. This would cost \$100 an hour from the time of his call until the machine was repaired. The second was to have him call the regular IBM service at 9:00am and they would put us on the service list. He assured us that the machine would be fixed as soon as possible. We opted for number two figuring it would be cheaper. At 9:00am we called IBM service to ensure that the call was made. It was and we learned that as soon as possible meant within the next 24 to 72 hours. We informed her that we were a newspaper and that it was important that the Composer was fixed as soon as possible. "The next 24 to 72 hours were as soon as possible," she replied. Bureaucracies give everything the same amount of importance, thus making everything better — for them, that is.

Editors scrambled to find another place to have the remaining copy typeset. Reaganomics took care of that option though. Due to the wonders of the president's economic plan all the nearby typesetting establishments, not unlike all other businesses, were forced to cut back on their personnel. The few people who are still working are hopelessly overbooked and it was impossible to have any of our copy done in the short time necessary to have the issue come out.

The typesetting machine is now fixed and we're back in business. IBM came and fixed the machine. They charged their regular rate of 96 dollars an hour rather than the emergency rate of \$100 an hour, which was a considerable savings for us. We apologize for the inconvenience and hope it will not happen again.

Selection Process continues

Polity - Admin negotiations yield fairer process

The new RA/MA Selection Process, inaugurated this semester, has completed its first term of office. The system had initially met with mixed reviews, some of which were strong objections on the part of Polity and many members of the student body. It was felt that the new procedure attempted to lessen the student's power to regulate their own lives in the residence halls by removing a large amount of their control over who their RA's and MA's would be.

The new system, which includes a new contract, moves the application and selection process from each individual building to a quad-wide procedure. It was designed last semester by a committee of professional Residence Life staff and implemented as it stood without any student input or contact. In the words of Barry Ritholtz, Polity Secretary, "It came totally out of the blue... no one, at least no one here at Polity, had heard anything."

The Polity Council met to review the new guidelines and contract. They found many specific problems, most of which, indicated many Polity members, would have been avoided if students had been involved in the formulation of the new process.

A letter to Dallas Bauman, Director of Residence Life, was drafted by Junior Class Representative Jim Bianco. Dated February 28, 1983, it stated

Polity's specific objections to and problems with the new system. The primary points were:

- 1) Too much staff (both professional and student) participation in the actual selection process
 - a) student minority on the final selection committee, which chooses the staff from a previously weeded-out pool
 - b) absence of students on the final placement committee, which places the staff in particular buildings
- 2) Some wording, or lack thereof, in the new contracts
 - a) paragraph three, which states that students "may not hold employment or a co-curricular commitment... without the written consent of his/her Residence Hall Director and Quad Director" does not specify that the consent may not be withheld without good reason, and that this reason must be stated in writing
 - b) paragraph eight, which isn't. It should specify that nothing in the contract can deny the student any rights guaranteed him/her under the laws and the constitution of both this country and this state.

Meetings ensued between the Polity Council and Department of Residence Life during which these issues were debated. While agreements were reached and changes in



Dallas Bauman, Director of Residence Life

the system were implemented this semester, the administrative faction at these discussions attempted to resist the student demanded changes, as well as pacify their protest, in a number of ways. When the objection to the absence of students on the final placement committee was raised, the Residence Life professional staff defended themselves by stating that this committee considers information which is confidential should not be seen by students. What information? The records of present

student staff. Why is it confidential? Because the Department of Residence Life says it is. However, they ignored the fact that if a student is dismissed from this university and petitions the Committee on Academic Standing for readmittance, his academic record, which is protected by law and not merely the decision of a university department, is seen and considered by all members of that committee, including students.

Polity also pointed to the fact
(cont'd on page 5)

Monday Blues

Shooting incident ends in student's dismissal

by John Derevlany

I chuckled to myself as I read the big orange and black "No Hunting" sign on Ken Kaplan's door in Langmuir. It's ironic, considering that Ken doesn't go here anymore and only three Mondays ago he was taking pot shots at University Police cars. He bagged one, a four door sedan, before they finally took him away to the sixth precinct of the Suffolk County Police Department and charged him with third degree assault. Then he was hit with an Emergency Executive Suspension and eventually expelled. What a way to start the week.

But what do witnesses of the event and fellow students have to say about Ken Kaplan? Not much. Or at least nothing that they want to publicly own up to. It is for this reason that I am forced to combine what meager responses and reluctant descriptions of the occurrence there were into a consensus

of opinionated reaction to the shooting.

A majority of the people who witnessed, or are in some way or other connected with the event, came to the conclusion that there were many flaws in Ken Kaplan's assault on the University Police car — flaws that lead to his final capture and dismissal from the university.

To begin with, Ken's decision to shoot at a police car in broad daylight, at 1:35 in the afternoon, severely hindered his attempts to keep from being easily spotted and sought out by investigators. Second, according to witnesses, after blowing out the rear passenger window of the vehicle, Ken apparently had a hearty laugh and went out into the hall, making little effort to hide his identity and involvement in the scheme from fellow hallmates and an RA that would eventually have to fulfill his

positional duties and squeal on Ken. Third, he was allegedly not even stoned or drunk, offering no logical explanation for his action. This was, as one student explained, "probably his biggest mistake".

The actual reason as to why Ken decided to shoot out of his third floor window at a University Police car is still unknown. One witness explained that Ken was "a moron", while another claimed that the assailant "didn't like Public Safety". A hallmate of Ken's told me that the weapon involved was some type of Crossman pellet gun that could fire a charge at 700 feet per second if pumped ten times. This lead my roommate to speculate on how ineffective the gun actually is in doing damage to anything more than windows, streetlights, and the little bunnies that hop around in the woods near the Infirmary. This would negate the idea that Ken was actually trying to shoot a Univer-

sity Police officer as much as he was aiming to make a little mess in the H Quad area.

So, what it all comes down to is that a student was thrown out in his freshman year and University Police have gathered extra fuel for their firearm campaign. At the time this article was written, the happy secretary at the Public Safety office in the Administration building told me that everyone was at a meeting. There wasn't a University Policeman anywhere nearby to comment on the event. Ken Kaplan also seems to have vanished without a trace after he was expelled. The only thing that's left is the wounded police car, and by now that has probably been fixed. No one has yet been able to provide a plausible explanation as to why the whole brouhaha took place. Maybe he was a moron, maybe he didn't like "Public Safety". Or maybe he just didn't like Mondays.

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Junior Representative
Senior Representative**

**Secretary
Vice President
President**

**Judiciary (10)
Student Assembly (2)
NYPIRG State Board Reps. (2)**

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Student Union from
April 13 to 19; all petitions are due
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New Process Implemented

(cont'd from page 3)

that it is the residents of a building who have to live and work with their staff and thus they should have a major say in the decision about who will work, and where. Stated in the Polity letter was the fact that a student majority "... is a student right now exercised by other institutions on this campus. An example is the Faculty Student Association, a multi-million dollar corporation which is controlled by a 51% student majority."

These same points were applied to the argument for a student majority on the final selection committee. The Department of Residence Life had no solid comeback to this demand, which seems to indicate that there isn't one.

However, the professional staff still contended that requiring a student majority on these committees could become hindering, because it would require a greater time commitment on the part of more students. They suggested a compromise of a 50-50 student-staff ratio on both committees, which would ideally be made up of the same people. Some critics may wonder why requiring just one more student on each committee would be hindering, especially since, ideally, this would total only six students campus-wide (one in each quad). But, according to Bianco, Polity settled for the compromise because the veto power, which quad and residence

hall directors held under the old system, would be dispelled and students would have at least an equal say in all decisions. Thus the change would actually result in more student control than under the old system.

Polity members were also misinformed on the issue of student members on the committee which designed the new process. They were initially told that, although the student body as a whole was never informed that a revision was underway, and no committee members were selected through Polity, there were students present — students who were RA's and MA's, chosen by Residence Life professionals and meeting with their bosses. Even this, however, was later refuted by Larry Siegal, G Quad Director and head of that committee, who stated that, "it was made up of myself and one RHD from every quad." He also explained that the committee used the reports of two earlier-formed task forces to draw up the new system. These task forces, Siegal said, were made up of a majority of students, though he claimed not to know whether they were staff members or not. He seemed to think that this made up for the fact that there were no students on his committee.

As for the specifications missing from the contract, Residence Life told Polity that they were quite reasonable and would be willingly

added. The problem was that the department's budget, which funds every aspect of life in the dorms, did not have enough money to reprint the contracts. If Polity would pay for that expense, then everything would be dandy. At this point these negotiations are still underway.

The changes in the system which were approved by Polity and Residence Life and implemented in this initial go-round seemed to improve the overall student reaction to it. Three students, who wish to remain unnamed, were questioned. One was on a selection committee, one went through the process and got a job, and one made it to the final stage of selection and was there dropped. Although their reactions were basically positive, one complaint was raised continuously, surprisingly strongest by the person who got the job. It was that the interview process, especially the final half-day session, was depersonalizing. "It seemed as though we were just being shipped from interview to interview and examined to see if we fit the mold." When asked what the mold specifically was, the student said, "Oh, they just wanted someone who would discipline, who would organize. It seemed that compassion came last."

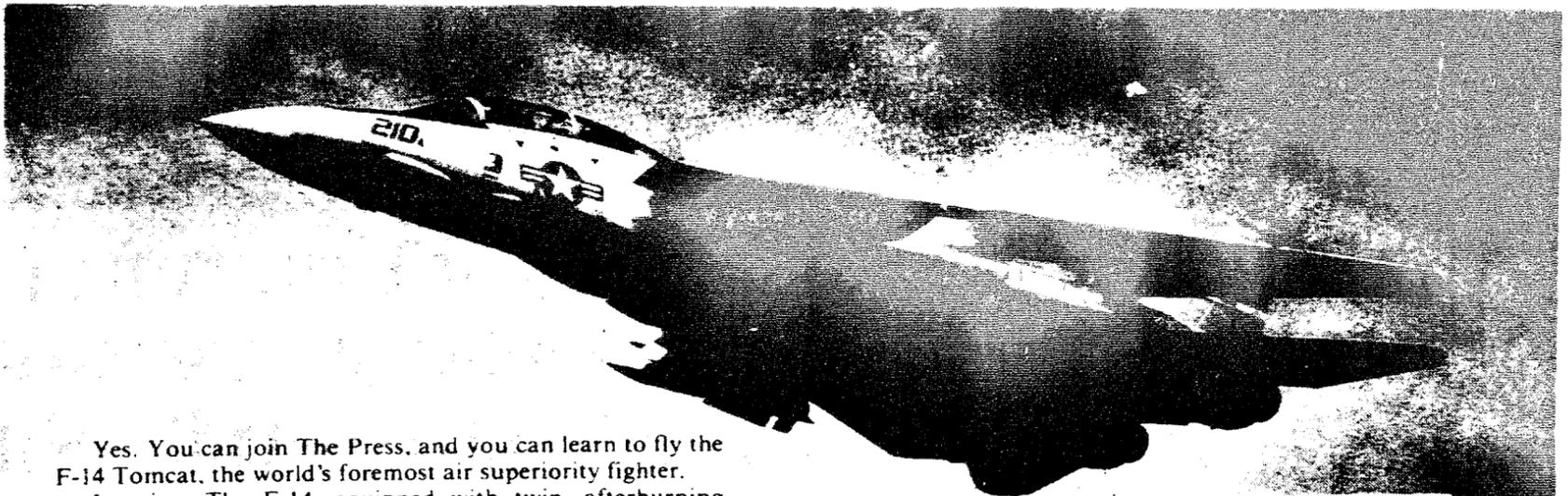
One main reason for this feeling is the fact that under the new system interviewers are trained by Residence Life. While this in-

creases the fairness of the system by standardizing the criteria for the position, two drawbacks remain. First is this addition of a depersonalized aura to the system. Second is the fact that students' individual interests become influenced by administrative concerns.

Students also disliked having to apply to an entire quad because they want to be sure to live in their own building. Michelle Coburn, Kelly Quad Director, noted that this was an objection apparent in her quad. "Many people didn't even apply because they were afraid of being put into another building." Another Quad Director, Roth's Pat Love, took a positive view on the process. He said, "I was very happy with the system — it worked well."

Love also commented that he came to Stony Brook from SUNY Albany just this year and that comparatively speaking, this school has a much greater amount of student participation in the system than does Albany. There, the entire interview and selection process is carried out by professional staff. While this is true, many still believe that the new system here at Stony Brook was initially designed by professional staff to take the decisions concerning final selection and placement of RA's and MA's away from students, and that this was avoided only by Polity's negotiations with administration.

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Is America on the brink of

by Samir Makhoul

American industry is in a state of decline, a fact that should come as no surprise to most. In production of consumer goods, for example, the U.S. has been outdistanced by Japan and Western Europe. How this has happened is an application of the basic doctrine of advancement and obsolescence: when the factory is full of obsolete machines, one must re-invest in new machines. Today, the U.S. losses in production are due to the obsolescence of our factories. That obsolescence, in turn, slows down the economy and has the effect of increasing unemployment, among other things. A cure for that problem is in employing the newest, most technologically advanced and efficient form of production technology: robotics. Robotics, as they are presently envisioned for production, might well produce in turn as great a problem in unemployment as they are curing in the problem of obsolescence.

There are many deep rooted problems in this country's industries, not the least of which are fears of what robotics will do to the industry and the working man. These problems, and some solutions, are the subject of this review.

In a December poll according to Time magazine, 62% of the people in this country, felt that the country is in deep and serious trouble, and only one third of them rated the state of the nation as good. Productivity growth slowed from an average yearly increase of 3.2% between 1948 - 1965 to an average of 2.4% between 1965 - 1973. Then, the rate of growth dropped to 1.1% between 1973 - 1978, and in 1979 American productivity began actually to decline. Meanwhile, productivity growth in Japan and several western European nations stayed relatively high. By 1980, more than 70% of all the goods produced in the United States were actively competing with foreign-made goods, the U.S. by then was importing 26% of its cars, 17% of its steel, 60% of its televisions, radios, tape recorders, and phonographs, 43% of its calculators, 27% of its metal-forming machine tools, 35% of its textile machinery, and 53% of its computerized machine tools. Only twenty years ago, imports had accounted for less than 10% of the American market for each of these products.

Last year's sales of U.S. manufactured automobiles were only 5.8 million cars, the fewest in 21 years. In 1979-80 Chrysler went way under, and it took an act of Congress (the first of its kind in history) to save it. G.M. was deep in the red, and if it wasn't for Ford's aerospace and European Car division, the company's

loss of over \$60 million in 1979 would have put Ford in the red and closer to bankruptcy. Now all three giants are trying very hard for a comeback. They are offering customers cut-rate financing of 11.9% and rebates up to \$1000 in an effort to spur sales. Also all U.S. auto makers, in order to stay alive, made deals to sell some of the sellable Japanese and European cars, or to build joint ventures with them. All this will give the U.S. auto makers the one talent they have always lacked: the ability to respond quickly to changes in consumer demand.

You may ask why. Well, have you driven a Ford lately, or a GM, or a Chrysler, or an AMC? Have you compared them to a foreign car? What if I ask your choice of an automobile? I am sure you would say, "Well I would like to have a Mercedes, a BMW, or maybe a Porsche or a Ferrari. But considering my needs, my capability, and the state of the economy, I will probably be better off with a Toyota, a Honda, or a Datsun." Wise choice! Another may realize that the resale value will make him or her better off with a Mercedes or a BMW. I also ask, if you were out shopping for a color TV, a stereo, and a camera, what would your choice be? Did you say a Sony, a Sanyo, and a Canon? The point is that the choice of you, me, and many others, after analyzing the costs and the benefits, did not include much of U.S. made products.

The underlying problems of the American economy will not come to an end with the next upturn in the business cycle. The international labor office estimates that every year between the years 1980 and 2000, 36 million people will enter the world labor force, and 85 percent of them will be from developing nations. The newly integrated world market will put many of them to work at America's old

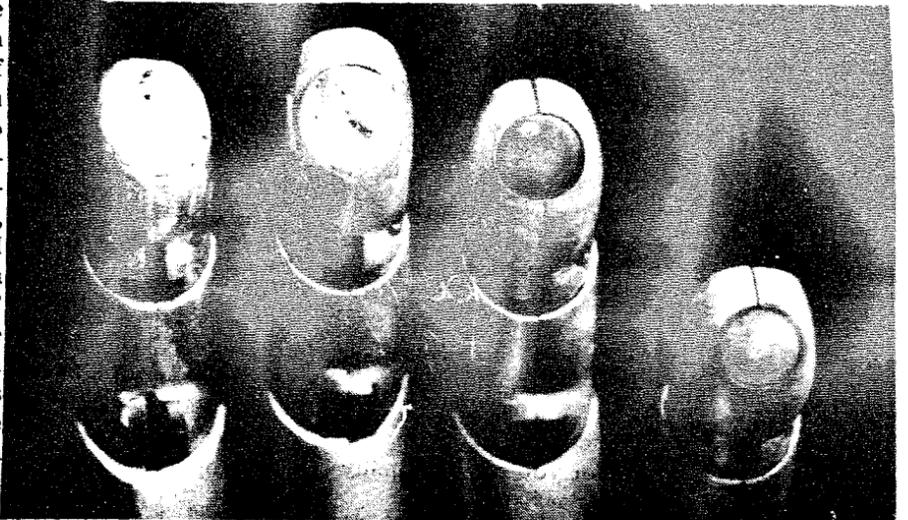
specialty of high-volume standardized production.

Some economists debated that the problem of poor U.S. productivity is a result of another problem in the general international economy. Many argue that it is the works of OPEC (Oil Producing and Exporting Countries). If this was the case, then why is it that only American industries are affected and American products are not being purchased? The oil shock affected all nations, many of which, including Germany and Japan, were much more dependent on imported energy resources than was America. Even more to the point, America's economic decline pre-dated the oil

tions.

I believe that unless American industry undertakes some basic changes in its organization of production, unemployment will remain high. Millions of jobs in the nation's basic industries will never return, and the American standard of living will continue to decline.

To carry the change in the right direction, and win over all other industries, we have to become a knowledge intensive society. We should move our industry into the one that requires a very skilled labor, and technology innovations, to retain an advantage. Establishing standardized-production facilities is now possible anywhere.



embargo in 1973. Inadequate capital formation has not been the problem either. Overall, capital expenditures on pollution control and safety combined can never be blamed for the slowdown. Nor can the blame be put on the inevitable drop in output from America's mines, on the slowdown in the movement of American labor out of agriculture, on the entrance of women and young people into the labor force, or on unfair trade practices by foreign manufacturers. The actual causes and roots of the problem are so deeply embedded in the business enterprises, labor unions, and government institu-

The major Japanese and West German advantages were more advanced technology, and superior management. Managing technology in its three phases, product-related technology, production process-related technology, and institution-related technology, is what these two countries are trying to achieve, in order to drive their society into the post-industrial era.

This is not to suggest that either West Germany or Japan provides the U.S. with an appropriate model. But they are the sons that matured fast, and now they are ready to give a big lesson to the "good Old's guys".

THE SHIFTING JOB MARKET			
Jobs in the smokestack industries will continue to decline, but there will be new opportunities in service and high-tech sectors.			
SOME JOBS ARE GOING . . .		OTHERS ARE GROWING . . .	
Occupation	Percent decline in employment	Occupation	Percent growth in employment
Shoemaking-machine operators	-19.2	Date-processing-machine mechanics	+157.1
Farm laborers	19.0	Paralegal personnel	143.0
Railroad-car repairers	17.9	Computer-systems analysts	112.4
Farm managers	17.7	Computer operators	91.7
Graduate assistants	16.7	Office-machine servicers	86.7
Housekeepers, private household	14.9	Tax preparers	77.9
Child-care workers, private household	14.8	Computer programmers	77.2
Maids and servants, private household	14.7	Aero-astronautic engineers	74.8
Farm supervisors	14.3	Employment interviewers	72.0
Farmers, owners and tenants	13.7	Fast-food restaurant workers	69.4
Timber-cutting and logging workers	13.6	Child-care attendants	66.5
Secondary-school teachers	13.1	Veterinarians	66.1

BUT THE FUTURE IS HERE.	
Occupation	Estimated employment by 1990
Industrial-robot production	800,000
Geriatric social work	700,000
Energy technicians	650,000
Industrial-laser processing	600,000
Housing rehabilitation	500,000
Handling new synthetic materials	400,000
On-line emergency medical	400,000
Hazardous-waste management	300,000
Genetic engineering	250,000
Bionic medical electronics	200,000
Laser, holographic and optical-fiber maintenance	200,000

Sources: Bureau of Labor Statistics, Forecasting International, Ltd., Occupational Forecasting, Inc.

economic

disaster?

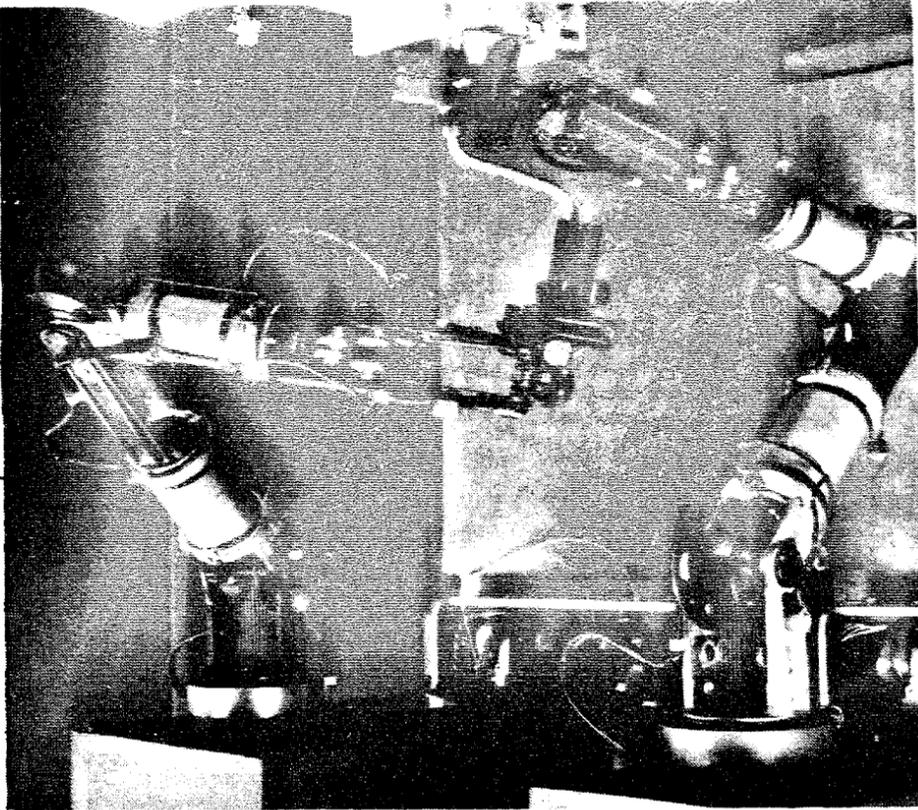
These trends pose a troubling question. If it is true that the economic future of countries lies in technically advanced, skill-intensive industries, why have American firms failed to respond by adopting the new products and processes? To answer that I believe that, the business, the labor, and the government have resisted such basic restructuring and reorganization. A transition of this magnitude would threaten vested economic interests, and it challenges established values. The transition has been easier for Japan and for some continental European countries, both because they never fully embraced high-volume standardized production process, and they have always linked their economic development with social changes and the Flexible system.

The Flexible system is fast in responding to the changes in the economy and consumer demands. It can adapt quickly only if information is widely shared, so it is based on better relations between management and labor, and there is no hierarchy to problem-solving. Solutions may come from anyone, anywhere. The Flexible system depends on instability, and different production practices. Too much stability will allow for you to lose the market for standardized producers in low wage countries.

We need a system as versatile as the Flexible system. Less concerned with making correct decisions than with making correctable ones; less obsessed with avoiding errors than with detecting and correcting errors; one that's more devoted to responding to changing conditions and encouraging new enterprises, than to stabilizing the environment for old enterprises. Ironically the pressures and policies that are being put now on imports to protect declining industries, are not only failing to promote new investments, they are in fact dragging down the rest of the American economy. Killing competition, and the consumer's right to free choice. It made the economies of Japan and several developing nations more flexible and dynamic than they otherwise would be. Limiting imports will also cause a limit on our exports, something our economy cannot afford. Sales of grain and coal is what has helped ease America's trade imbalance. The American industry is using this protection to maintain profits by paper — entrepreneurial exploits, rather than to build new plants, improve equipment, undertake new research and protect development, or upgrade the work force.

Paper entrepreneurialism has replaced product-entrepreneurialism, as the most dynamic and innovative occupation in the American

economy. The American com-



panies became big bureaucracies. Every individual in the company is concerned that he makes the right decisions, that he makes the money for the company, he doesn't take chances, and protects the company from losing. He wants to protect his reputation and promotion. A decision on a new project can take a number of years, running through many meetings, sitting on the desks of every Secretary and Vice President of every department, from design to engineering, purchasing, manufacturing, distribution, marketing, sales, the chairman of the board, and the same way back down. For example, in 1970, just two years after Motorola had introduced solid-state circuitry, Japanese television manufacturers had fully commercialized the new technology. By 1971, 90% of Japanese-made color TV's were solid-state and dominating the world market.

Unready to compete on technology or price, American producers resorted to paper entrepreneurialism, merely rearranging assets to maintain profits, they saw no reason to go to this trouble and expense, since industry profits could be maintained through careful coordination among producers. In 1979, RCA Corp. complained publicly that it lacked the \$200 million that would be needed to develop a video-cassette recorder, but RCA had no problem spending \$1.2 billion to buy a rolling finance company that same year. This is an example of paper entrepreneurialism, although in this case RCA lost through buying a bad investment, and getting in late on the VCR market, leaving the Japanese to have full control over it.

Five years ago Chrysler had 157,000 employees; today there

are 74,700 employees. Even with some signs of hope, factories are still putting more and more of their labor force on the unemployment lines. The official figure of 10.8% joblessness translates into 12 million people. This is the government figure, and is considered an understatement compared with the real unemployment figure, estimated at 16.2% and includes the workers who are discouraged and stopped looking for jobs, the ones working part-time and looking for a full-time, the ones no longer eligible for compensation.

A big part of the problems of the U.S. industry also falls on Labor and the giant unions representing them. Those unions have gotten too big, too powerful, and too demanding. These demands were high costs that corporations passed down to the consumers who couldn't hack it. So they either stopped buying or went to cheaper. Because American blue-collar workers often lack the skills and training necessary for Flexible system production, they have clung to the job classification, work rules, and cost-of-living increases that brought them some security under standardized production. Also that strong protection the Unions provided, allowed the workers to get away with things which we can call little, but had an indirect negative effect on the economy.

The compromise was often reflected on the products. The corporations wanted cheaper, and the labor wanted easier. This killed the spirit of commitment to quality on American production lines. The consumers, smart enough to realize this, either stopped buying, or switched to better value products (products manufactured with commitment somewhere else). To a

person who may doubt this, I urge him to pick up the daily paper and compare the number of recalls on American cars, with the recalls on imports.

Moreso, studies have shown that workers are higher costs on the corporation than what they are paid for salaries (not to discredit their value to the company). A) Companies pay high insurance and compensations for accidents in the workshop; B) Workers are granted 2 to 4 weeks of paid vacation, and a number of sick days; C) More losses if worker took more days off. Many keep a staff of extra helpers to replace missing ones and avoid production delays; D) Companies take chances on time and money to train workers that may quit soon after; E) Studies have also shown that it costs companies well over \$1000 a year per smoking worker due to time wasted on smoking, extra ventilation, cleaning, fire insurance, and sicknesses; F) One hour of lunch and coffee breaks a day; G) Still an average of another 113 minutes a day wasted on self-given breaks. H) Many believe that workers in American factories are not only overpaid to work an 8 hour day, but they are putting much less than 8 hours worth of work, and in many cases, no hours worth of good work. In fact, the U.S. industry's current average of 120 man-hours to build a car is twice the Japanese level.

Made in America is no good anymore, and the price is high. Browsing through the shops, laid-off workers in here, find what they used to produce in the U.S. of A. stamped with: Made in Taiwan, Hong Kong, Japan, Germany, France, etc. Take your pick anywhere you like, I guarantee you a score, if it was anyplace far from New York, Chicago, Los Angeles, Miami, or Detroit. In many basic industries, the American worker has simply priced himself out of world markets. The question manufacturers now put, is whether they are going to reduce their workers by 50 percent, by putting on robots, or by 100 percent, by going out of business.

In trying to predict the future, one wonders. Are we approaching recovery or leading to a back-to-back recessions? Some say that the world wide recession has ended. But this long-delayed recovery is likely to be a modest one, and make only a minor dent in the jobless rate. Douglas Fraser, the president of the United Auto Workers, warned repeatedly that "the Union is and will be in worse shape even if the auto industry by some favorable freak of fate, should again turn out 12 million cars a year." He says, "It would not need as many workers as it did earlier, because of

Club Calendar

NEW YORK

AVERY FISHER HALL Broadway & 65th 212-874-2424
George Benson 4/17 @ 8:00 25-15

BOTTOM LINE 15 W4th 212-228-7880
Rockats 4/14 @ 8:30, 11:30 7.50
Michal Urbaniak 4/15 @ 9, 12 8.00
Kate & Anna McGarrigle 4/19, 20 @ 8, 11:30 10.00
Buddy Rich 4/21, 22 @ 8:30, 12 8.00
Ralph Towner 4/23 @ 9, 12 7.50
Meg Christian 4/24 @ 8:30, 11:30 7.50
Stephane Grappelli 4/25 @ 8, 10:30 10.50
Dave Grisman 5/6, 7 @ 9, 12 8.50

BROOKLYN ZOO 1414 Sheepshead Bay Road,
NRBQ 4/8 @ 10:00 5.00
X 4/15, 16 @ 10:00 8.00

CARNEGIE HALL
George Winston/Liz 4/9 @ 8:00 15.50, 12.50
Story/Will Ackerman 4/15 @ 8:00 17.50, 13.50
Roberta Flack 4/15 @ 8:00 17.50, 13.50

HOPSTRA PLAYHOUSE Hempstead, NY
Zebra 4/9 @ 8:00 9.00
Psychedelic Furs 4/30 @ 9:00 11.00
LONE STAR CAFE 5th Av, 13th St 212-242-1664
Steve Forbert 4/7
Livingston Taylor 4/13
Robert Gordon 4/26

MADISON SQUARE GARDEN
Kinks 5/31 @ 8:00 13.00

MY FATHER'S PLACE 19 Bryant Av, Roslyn, LI
Renaissance 4/11 @ 9:00 10.50

NASSAU COLISEUM Uniondale, LI 516-889-1122
Journey 5/8 @ 8:00 13.50

NETWORK 2000 Long Beach Rd Island Park, LI
Lydia Lunch 4/14
B-Movie 4/16
Jah Wobble 4/28

PALLADIUM 14th between 3rd & 4th 212-977-9020
Renaissance 4/16 @ 8:00 12.50, 10.50
Waylon Jennings/
Jesse Colter 5/7 @ 8, 11:30 15.50, 10.50

PARAMOUNT 560 Bay St.
David Johansen 4/16 @ 10:00 10.00

RADIO CITY MUSIC HALL
Marvin Gaye 5/17-21 @ 8:00 25, 20

RED PARROT 617 W 57th St 212-247-1530
Mamas and Papas 4/14 @ 8, 11 15.00
Rita Marley 6/9 @ 11:59 15.00

RITZ 11th between 3rd & 4th 212-228-8888
Musical Youth 4/10 @ 11:30 11.00
Greg Kihn 4/19 @ 11:30 12.50
Blasters 4/21 @ 11:30 12.00

SAVOY 141 W 44th St. 212-249-8870
Thompson Twins 4/21 @ 8:30, 11:30 12.50

STONY BROOK GYM Stony Brook University
U2 5/1 @ 9:00 8.00

TOWN HALL 123 W 43rd St. 212-840-2824
Sonny Rollins/
Wynton Marsalis 4/23 @ 8:00 13.50, 12.50

TUEY'S 3 Village Shopping Ctr 516-751-3737

The Robots are coming

(continued from page 7)

the spread of automation." G.M. Corporation announced last year that it planned to buy 14,000 industrial robots over the next 10 years. They will replace 40,000 to 50,000 workers.

In their reorganization process, many companies are trying as much as possible to cut down the number of their human workers, and replace them with computers and robots. In reality, it is a highly profitable investment, and I see it as the inevitable necessity. It's part of the new structural change in the world economy. Robots are

better, faster, and more efficient at many tasks. They don't have to be paid big salaries or high overtime. The cutting edge of the Japanese and West German is new-frontier technology, not only efficiency in application of old technology. Technology will reduce the amount of work necessary to produce the same amount of goods and services.

Today the United States' 2.4 million farmers with their modern equipment grows 170% more agricultural products than 7 million farmers did 50 years ago. If the auto companies do not change their process of production and innovate new technologies, foreign manufacturers would eventually have almost 100% of the market.

In both fields, information technology management (office automation) and on the production line, high technology has proved itself to be the fastest developing and highly productive. If history is any indication, technology will eventually open up broad new industries that no one has ever dreamed of yet. Information will be the key in a post-industrial society, not manpower. In the past two years, high-tech industries have run up a trade surplus of more than \$60 billion.

The semiconductor, and computer manufacturers, telecommunications, robotics, aerospace, biotechnology, transmission technologies for laser and fiber optics firms,

and others are the new frontiers. Many states are building centers for high-tech industries, such as California's Silicon Valley, or Route 128 outside Boston. They will employ big numbers of workers, and at the same time, they will make what will replace a bigger number. For many years to come, automation will remain a threat to jobholders, and their fears are very well justified.

The robots are coming and, in a single corporation's interests, they are worth every investment. But, if every corporation was to adopt this policy and hire robots instead of workers, then who will be able to find a job? Who will make money? And who will buy these products, that are produced by robots? The answer is obvious! And unless ideas are brought out, and something is done, the picture of workers standing in long lines to pick up their weekly checks from the unemployment office before returning to houses with a dry lawn and a "For Sale" sign will become a common sight.

Some people argue that high-tech industry will expand big enough to provide jobs to all the laid-off workers. Unfortunately I don't see it that way. High technology is only the ninth largest industry. It will be impossible for it to carry the weight of the other sick eight that are larger than it, to fix the economy. The kind of worker high-tech industry will need in Boston or California will not be the unemployed auto or steel worker from Detroit or Alabama. On the other hand, high-tech industry itself is looking for ways to cut labor costs.

Some argue that our society will change to a service economy, where there will be no heavy industry. Does that mean that we will depend on others to manufacture our goods for us, and we spend all our money buying it? Or what is a car, an oven, a TV, a baby toy, a spoon, or a Boeing 747? Are they anything but a part of a packaged service? Any product is not a product until

(continued on page 10)

"Slab Boys"

New play proves entertaining

by Campbell Baird

At the top of act two of *Slab Boys*, the major characters engage in what suspiciously appears to be a "Who's hiding in the closet now?" routine from an old Marx Brothers show. The playing style seems out of place after the act one that preceded intermission. There we were dealing with the author's witty and delightfully opposed characters, watching Phil (Kevin Bacon) and Spanky (Sean Penn) tease a co-worker, bait a pompous overseer figure or two, and give a new boy a class-conscious "cold shoulder". These two excellent young actors play with fine comic timing and a dry delivery that makes them an engaging pair of rascals. What caused the frantic about-face in act two, with its rolling eyes, frantic pace, and double-takes?

I happen to be very fond of the Marx Brothers — in a Marx Brothers film. I have a distinct feeling that neither actors nor playwright are the source of the problem, but either producers and/or director found the second act opening "a bit slow", perhaps. Perhaps to

them it was. The resulting change in pace confuses the playgoer and if I read the thoughts of the actors onstage at this point (and it's a bad sign that I could read the actor's minds and not the character's), they were equally confused at playing this moment. The good news is that this was the only time I was distracted from an otherwise enjoyable evening in the theatre. At the center is John Byrne's autobiographical script about the life of young men who provide the paint for carpet designers in a factory in Scotland.

The time is the winter of 1957, and the playwright (who was also responsible for the scenic and costume design) has given us a complete audio-visual presentation of the time and place. 'An icon-like photo of James Dean blesses the work-place of these "angry young men", and their slicked-back hair, tightly pegged pants, and cigarettes stuck precariously on lower lips pay homage to their patron saint James. Added to this are the slang expressions and a snide delivery of some very acerbic dialogue. Arden Fingerhut's

lighting adds a fine toning to the whole piece, illuminating with an understated authority and subtle coloring.

Casting good actors is at the heart of good theatre, and director Robert Allan Akerman has peopled this play in a winning manner. In addition to Kevin Bacon and Sean Penn (mentioned above), Jackie Earl Haley, of "Breaking Away" fame, creates a delightful portrait of the strange Hector, an obvious misfit in the James Dean world. His use of mannerisms and vocal characteristics are memorable, and his elevation to a higher order in act two gives him a chance to show another facet of a well-developed character.

I found Merwin Goldsmith, as the slab boys' overseer, one of the most delightful characters I've seen on stage in a long time. He gives new meaning to the words pompous and condescending, and provides an excellent definition of the word funny. Beverly May gives a garrulous charm to Sadie the tea lady, and Madeline Potter beautifully fleshed out Lucille Bentley, with the too-tight skirt and coy

glance of a drugstore siren. She also provides a subtle insight into a working girl who knows a good thing when she sees it. That good thing is the new boy in the factory, Alan Downie, well played by Val Kilmer. He treads a fine line between the proud upper-class youth in possession of a good watch, good looks, and good clothes, and a young man not yet at ease with the old game of one-upmanship.

Brian Benben as Jack Hogg, a former slab boy promoted to carpet designer, lords it over the other young men and feigns indifference to their wickedly funny comments on his chronic acne. I would have liked a slightly more aggressive approach to his character, especially in view of the well-honed duet playing of Sean Penn and Kevin Bacon.

An added attraction at the Playhouse Theatre on West 48th Street are the stylish costume designs and artworks of the author, who did make it out of the slab room and into the world at large. He has provided a very funny play to show us the beginning of that journey.

Primitive Art comes of age

by Susan Frey

The Metropolitan Museum of Art is most noted for its collections of western and ancient art. But equally splendid is the museum's collection of primitive art. In the past, the art of primitive cultures was considered suitable only for natural history museums, and was studied largely by anthropologists. But this is not the sole approach. Luckily for us, primitive art has graduated from the ranks of the minor arts (associated with interior decoration and snuff-boxes) and can now be found in fine art museums such as the Met. Today, primitive art is taken seriously and is appreciated by the public from an aesthetic standpoint.

The museum's collection of primitive art is located on the first floor in the Michael C. Rockefeller Wing. At the entrance to the exhibit there is an orientation area. Here, background cultural information and maps may be ob-

tained to aid in the understanding of the diversity of the cultures that this exhibition encompasses. The exhibition is comprised of works from Africa, the Americas, and the Pacific Islands.

Included in the African collection is the Lester Wunderman Collection of Dogon Art. On display are some of the finest examples of Dogon sculpture. The Dogon, well known for their complex ideologies, use art to express their particular world view. One example of this is reflected in the statues of seated couples. These statues, which are thin and elegant, express the Dogon belief that the world is made up of opposing forces. Each statue depicts two characters from Dogon mythology, one female and one male. Thus the two sexes symbolize polarities. They are seated together to symbolize the union of opposites, which to these people is cosmic perfection. Such statues were profoundly sacred and were shielded from the congregation.

Also on display are pieces from Central Africa, and the Guinea Coast. For those interested in the art of the Pacific Islands, the exhibition includes examples of the art of Melanesia, Polynesia, and New Guinea.

The museum's collection of the art of the Americas is fairly extensive. The art of Mesoamerica, Central America, and North America is on display. Included in the art of South America is a gold funerary mask from Peru (12th-14th century). Such masks were part of the Peruvian mummy burials. The mask itself bears a threatening expression and was decorated with red opaque paint. Although much of the paint has since worn off, traces of it remain and the original effect of bright gold shining through intense red can still be seen. For those with a penchant for North American art "Color and Shape in American Indian Art", a temporary exhibit which consists of 48 objects loaned to the museum,

can now be seen in the Michael C. Rockefeller Wing. These pieces, however, will only be shown until July 3rd.

The museum's collection of primitive art includes varied objects from diverse parts of the world. Many of these artworks are purely secular, once worn by vain or status-seeking members of a community. Others are sacred and were instrumental in secret rituals. The artworks on display at this exhibition are a testament to the skill and sensitivity of the people who had created them. The pride, joy, fear, and will to put order to the universe are motivations these people share with us. The museum's hours are: Tuesday, 10:00 - 8:45; Wednesday - Saturday, 10:00 - 4:45; Sunday and holidays, 11:00 - 4:45. For group visits call (212) 570-3711. Every Saturday and Sunday trained volunteers offer tours of this exhibition at 1:30. Check in the Great Hall for tour information.

Movie Tax

NYC proposes to tax all movies and live entertainment

by Dan Hank

Up until two weeks ago the state was attempting to levy a burdensome tax upon the populus to be collected under your favorite movie marquis. The bill to impose an 8¼% sales tax on movie tickets was defeated in Albany. But the opera ain't over till the fat lady sings. Mayor Ed Koch has proposed a 3% city sales tax on all movies, plays, concerts, and live performances. This tax is only expected to generate 12 million dollars and there are so many other proposals that this one will probably be swept away like last night's popcorn. The City Council will vote on Koch's plan on April 14th.

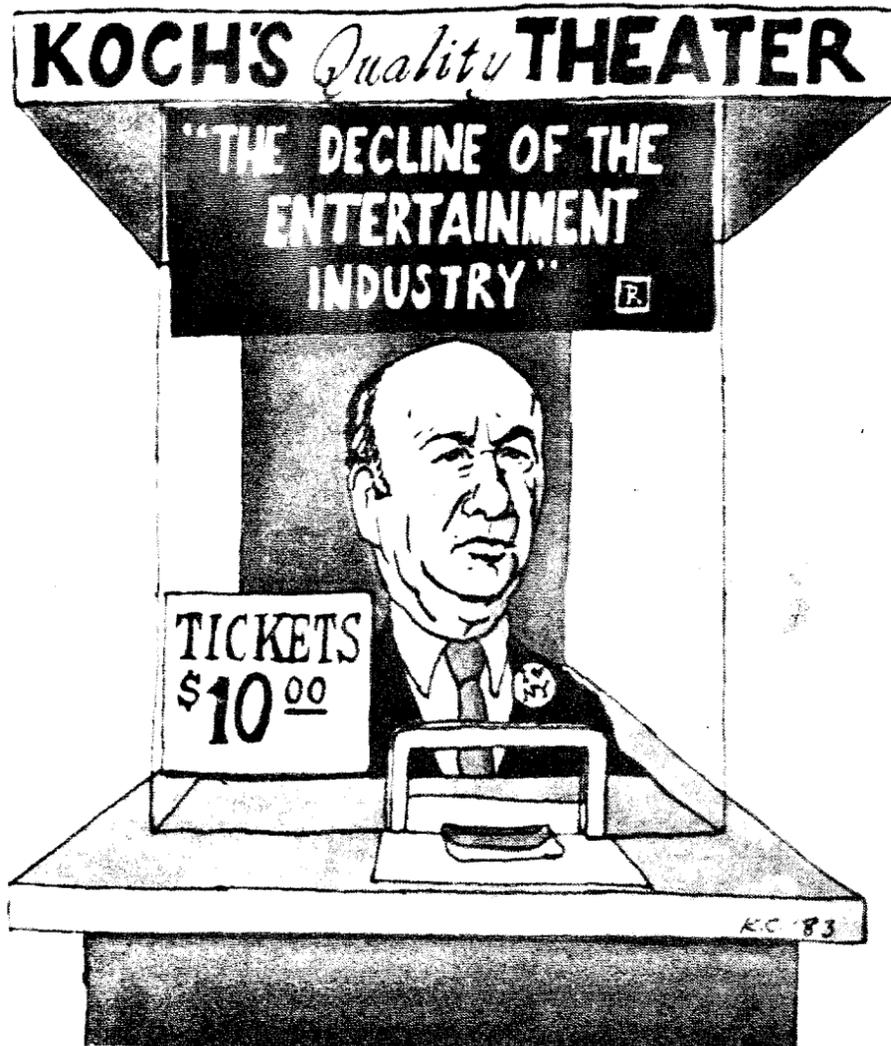
This is not the first time a tax of this nature has been proposed. In 1961, Mayor Robert Wagner tried to introduce a 5% city admission tax. New York's actors didn't care for that one little bit and immediately went on strike. That tax was eventually used to set up a pension fund program for all the entertainment unions in the city.

Many people are worried about the detrimental effect this tax could have. "It's the most scandalous thing since the poll tax," declared Mike Barret, Players' Improvisational Theatre president.

Entertainment is the city's principal legal tourist attraction. "The drop in attendance the tax might cause would hurt the economy more than the tax would help it," said Harvy Sabinson, Executive Director for the League of New York Theaters and Producers. Sabinson, who is also the spokesman for many performing arts groups including the Shubert Organization, added that many theater-related enterprises like hotels, restaurants, and parking garages would also be adversely affected by this tax.

But it's the movie theater owners who will suffer the most. They pay exorbitant sales tax on the box office receipts for each film. Den Baker, Vice President for Public Relations for Lowes Theaters stated that in spite of high inflation, movie prices have been held down, and although people still complain about the price, a good film is still the least expensive night's entertainment in the city.

Over the next few weeks, every entertainment emperium in the city will try to bully, coax, or cajole you into affixing your John Hancock to a petition to convince Koch to exact his monetary pound of flesh elsewhere. Be a sport, sign it. You've got nothing to lose but a tax.



graphic by K. Copel

Theory Proposed

it provides a service.

The robots are coming and we should welcome them in, make them work with us, and be "The Hows for More Productivity", not just productivity. Losing jobs is detrimental to the general economy. For that we have to bring up ideas and fair solutions to protect everybody against losing.

On my part I propose the following plan, to be negotiated between the labor unions and the management: 1) The corporation has the right to replace any worker(s) with robots, after proving that the results will be advantageous; 2) Each robot must only replace the maximum number of two workers at their job — no robot is to do more than a two man job; 3) That workers must not be fired, and will keep on receiving his regular salary, and benefits; 4) That robot will be owned, operated, and maintained by these two workers — the two are now partners; 5) The workers will pay back the corporation the price of the robot in installments, as in a long term loan; 6) If any of the two workers was to quit, he will sell his share of the robot to the new worker who will

replace him; 7) The corporation may use the robot to the best of its ability and as many hours a day as needed, without having to pay higher wage, than what they normally pay per hour, for overtime; 8) No worker is allowed the ownership of more than 50% of the value of the robot. Only if the robot was to replace "him only", he will own the robot in full; 9) The work week is to be cut to 4 days, 8 hours a day; 10) Since the number of workers needed to monitor the robots will be half the number of the robots, the workers will take turns, two days monitoring, maintaining, and operating on the production lines, and two days in learning and sharing in the development of the product and the production process.

I believe that, if the above program was reflected in the right direction, not only will we gain back control over world economy, but we will also help ourselves, attaining a more dynamic society while improving the quality and comfort of life. With it, products will be made better, cheaper, and more desirable. With it, workers and the workshops will be safer. Work will be easier, and productivity will be higher. A three

day weekend is a dream come true; you can do all you always wanted to do: traveling, camping, shopping, working on the house or the car. But most important, a three day weekend will encourage spending, discourage savings, and cut energy use one day in America's factories. Three things our economy needs so badly.

Organization is what every economy in every society needs, take away their oil or gas, copper or iron, their factories and trade, the Avenues and the transportation, take it all, take their money. Just leave them their intellectual organizational skills, their ambition, and the ability to develop. That society will succeed. Japan, in a few years after its destruction in World War II was able to rebuild the country.

The so-called Z theory was developed in there. With it, they were able to learn our high technology. They improved it, made it better, more efficient, and beat us with it. Now is the time for this country to wake up, wipe up the tears, bring up the good ideas, and make the big change. It's time to steal the high-tech back and make it the best.

Many more ideas are still needed. This is only the way I choose to

look at things, and this is my proposal, call it whatever you like, or give it no name at all, but I believe that it is a formula that will help control unemployment, and at the same time contribute to limiting inflation, and regulating prices and costs.

If I had to end this summary, and it is only a summary, I would like to end it by reminding you that robots are really here. They stepped right out of fantasy and science fiction into our living realities. Yet today they are still primitive to what they will be tomorrow. They will create a whole new notion of life for us.

Now is the time for us to decide the kind of abilities to feed them, and what kind of privileges never to give them. We can program them to do all that we can do, and all the things we can't or don't like to do. We missed on the last wave of development; so it destroyed us. Now, the early winds of a new wave are reaching us. We either ride this one in the driver's seat and make it a storm, or . . .

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The ENTERTAINER

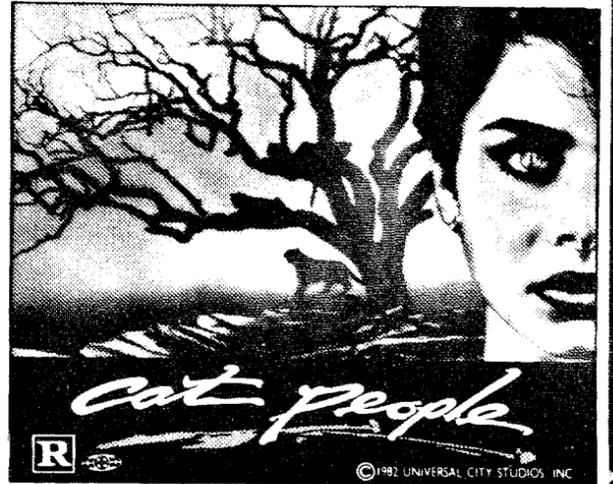
C.O.C.A. Presents

Shows are at 7, 9:30, 12
Lecture Hall 100



Fri., April 15
"Cat People"

Sat., April 16
"The Thing"



N.Y.P.I.R.G.

UPCOMING EVENT

TOXICS TEACH-IN

On Wednesday, April 20th the New York Public Interest Research Group, Inc. will be sponsoring a toxics teach-in. Two films will be shown - "In Our Water" is an Oscar nominee in the 1983 Academy Awards; "We're Over Our Heads in Garbage" brings up the Port Washington landfill problem. Professor Goldfarb along with graduate student Dan Wartenberg will present a lecture on the pesticide Temik. Other speakers are Sarah Meyland, Fred Finkelstein, and Donald Middleton. All welcome and admission is free.

Date: Wednesday, April 20
Time: 11 a.m. to 6 p.m.
Place: Fireside Lounge of
Stony Brook Union

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Les Owens (AFS)

Ferguson, Sargeant

Lecture Center, Rm. 110

April 18th, 6-8 p.m.

Organized by the United Front

SEMINAR

The Role of the Intellectual in the People

Speaker: Prof. Wan Sang Han

Date: April 15, Friday

Time: 4:00 p.m.

Place: Union Room 236

Sponsored by S.O.Y.K.

graduating class dinner

graduating class dinner

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graduating class dinner

graduating class dinner

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April 22, May 6th and May 13th

Tickets available at Union Box Office

Twins ride their own wave

by Bob Goldsmith

The harsh reality is that in today's synth-supreme, dance maniacal music world, 95% of everybody believes that no club or radio programmer will give more than five seconds to a sound not embellished to Euro disco perfection. Ditch those guitars and drums and worship the Prophet-5! (A synth found on nearly every current club hit.)

Well, if it has to be that way then thank the prophet for the Thompson Twins. They don't have the pizzazz of Pete Shelley or the panache of ABC but there's more to them than anybody else offering to treat your feet to the synth pop beat that's neat these days.

Although they've abandoned their supermarket approach to third world rhythms in favor of polysynthetics on *Side Kicks*, the Twins haven't lost their knack for hooks or their wry world-view. "Love On Your Side" is catchy as mono and packs a punchy change that won't lead to slamming or moonstomping on the dancefloor but won't sound lame after Michael Jackson either. I tend to wonder how lead singer Tom Bailey can so artfully describe the frustration of not-requited-enough love, then say "it doesn't hurt to be alone", but a man who writes a line about playing all his favorite records then introduces the motif from one of his own songs ("In the Name of Love") has to know what he's doing. "Lies"

settles into a pleasant groove with deft, sliding bass and feathery keyboards which belie the sexual warfare the slightly anguished Bailey details. And "Tears" offers a grandiose, classic pop chorus that touches a know-it-but-can't-place-it chord after only a bar or two. These have their place but I prefer the less crafted but pumping "Love Lies Bleeding" (not Elton) and "Judy Do" or the comical "We Are Defective". The rest are a bit too airy and mannered; in time their initial catchiness gives way to hollow, indistinguishable personality crisis.

Live, however, this isn't such a drawback. Instant hummability is far favorable to depth on stage and it is there the Twins have their greatest impact. At the Ritz, a crowd of WLIR born and bred new musicoids didn't need familiarity with the album (though it comprised 95% of the set) to nod and sway with valium eyed approval to the group's sharp synth-pop arrangements.

Well, actually, the Twins have a few other things going for them as well. The three main twins Bailey, Joe Leeway, and Alannah Currie look, sing, shake tambourines, execute preprogrammed synth sequences and dance like the road crew of *Blade Runner*. One can spend contented hours trying to guess if Bailey's orange ponytail is real or where a dread like Leeway got such a high voice.



The Thompson Twins

Behind them stands a bass player who could be a refugee from Come-Back-Jonee-Era Devo and a huge projection screen. This looks like the monolith from 2001 and in back of it various silhouetted Twins pose rigidly or bang hammers against large mechanical objects.

Certainly, the Twins get an A for effort in creating diversions and consistently hooky songs. That might not drive you to renounce your acid distaste for electro pop but its about as good as the genre gets.

"Headhunter"

by Kathy Esseks

Krokus
HEADHUNTER
Arista

Heavy Metal has the ability to transport fans to higher, more perfect planes of existence while

sending everyone else into screaming fits. Krokus purveys this love-it-or-hate-it sound on *Headhunter*, their fourth album. Heavy Metal is not valued for either its creativity or intellectuality: its claim to fame is the identification factor. Basic,

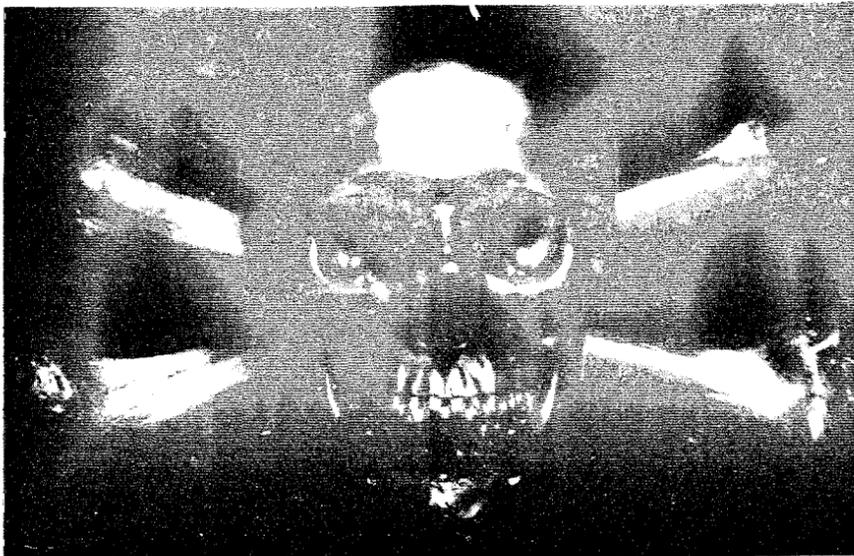
bankable lyrics for a predominantly male, under 25 audience address anarchy (getting away from restrictive, prying parents), sex (strictly hetero with plenty of s&m), and The Loner (don't need nobody, gonna burn in the bad place...). Interest in one or more of these themes is a prerequisite for liking the music, and a taste for black band-logo t-shirts also helps.

Krokus is perhaps best known for their recent clone copy of the Guess Who's "American Woman". Although HM may sound annoyingly repetitive to non-devotees, distinctive features do exist — something like variations in makes and models of power saws. Vocalist Marc Storace ("The Voice") sounds a bit like AC/DC's Brian Johnson, but Krokus is not trying for the AC/DC metal compactor effect.

Headhunter has three cuts worth a serious listen. The guitars — Fernando von Arb on lead, Mark Kohler on rhythm, and Chris von

Rohr's bass — grind out a reasonable cover of Randy Bachman's "Stayed Awake All Night" and live up to the boast "Ready to Burn", powered by Steve Pace's stomping beat. The best bet is "Russian Winter", full of raucous exuberance and the closest Krokus comes to furniture-smashing heavy metal ecstasy. The opening lines of "Stand and Be Counted" sound suspiciously like AC/DC's "For Those About to Rock..." with none of the scream-along appeal.

Krokus has all the HM trappings without an enduring substance. The most exciting and psyching stuff comes from bands with a personal trademark: Van Halen, Led Zeppelin, Black Sabbath, Ozzy... you may hate 'em, but you can pick 'em out every time. Until they justify their existence with some kind of style, Krokus is just another cast-iron flower on the heavy metal scrap heap.



Krokus' new album

"Sunday Bloody Sunday"

U-2 revolts with "War"

by Camille Spano

U2's third album, *WAR*, not only revolts against the fear-instilling social dictates of Northern Ireland, but rejects the idea that military aggression is the implement that will bring reconciliation to a people fighting amongst themselves. U2 believe that the masses have been led to trust a government that exalts war as a noble crusade. "Sunday, Bloody Sunday" offers a few one-line scenarios from the bitter civil war which arose from church-state conflict. Straining against the insisting percussion, Bono, the group's lead vocalist cries:

"How long, how long must
we sing this song?
Broken bottles under children's

feet/
Bodies strewn across a dead
end street/
But I won't heed the battle
call..."

Adam Clayton's bass line is almost always hidden behind the drums where it remains unnoticed and unappreciated. It does come through on "Seconds", which uses the familiar theme of nuclear destruction to lash out at the promises spewed forth by an ever-protective state and perhaps even more strongly, at people's blind acceptance. "Seconds" sounds like something is about to erupt at any moment.

"Like a Song" pleads for unity without violence and contends that the uniform is no more than self-indulgent fashion; an outward symbol of conformity. Youth is trapped within standards created by

the Establishment: "Revolution once again/But I won't wear it on my sleeve." In the midst of all this disillusion, U2 haven't completely abandoned the early innocence of "I Will Follow". A love song, "Drowning Man", brings side one to a quiet resolution that may come across embarrassingly sweet. The reason might lie in its tearful melody or the absence of even the slightest bit of sexual imagery.

"The Refugee", a potential dance floor dynamo brings up nationalism and the romantic soldier-myth that still surrounds battle. The rest of U2's politics are emotional. Confusing relationships and struggles with indecision are dealt with in "Two Hearts Beat as One" and "Red Light". Here, the warfare is clearly one-on-one. "Surrender" suggests a submission to death; at the same time, society is

blamed for a young woman's suicide.

We are left with problems unresolved, because ultimately things are not much clearer than they were at the start of the record. The feeling that seeps through is hopeful though U2 offer no solutions, only tentative ideas. U2 seem to believe that although external situations remain in a state of transition, peace can be found on a personal — if not political — level. It starts with the individual:

"Under a blood red sky/
A crowd has gathered, black
and white/
Arms entwined, the chosen
few/
...And we can break through/
Though torn in two, we can
be one."

("New Year's Day")

Maybe we can.

Teamwork

by Tony White

In order for a baseball team to win, the manager has to be competent. It's the same in the record business. Would Richard Perry be perfect for Diana Ross? Motown thought so, but it didn't really work. Yet when Perry teamed with the Pointer Sisters, they had several hits. The Chic team of Nile Rodgers and Bernard Edwards seemed an unlikely duo to handle Ross. Yet she had her most successful Motown solo album with them, although she and her young producers didn't always get along.

Quincy Jones plus Michael Jackson equals magic. But Quincy Jones and Donna Summer hardly created the anticipated sparks. This spring, just as baseball season begins, there are several producer-performer matchups that'll have a lot of prestige, time, and, of course, money riding on them. Luther Vandross has already had a hit with Aretha Franklin, but can he do it again? Can the ultra-slick

sounds of Maurice White compliment Jennifer Holiday's gutsy vocal style? Can Arif Mardin push Kool & the Gang back on the pop charts as he replaces Deodato as their producer? What about Stephanie Mills and Phil Ramone? Sure, she wants to be a pop star, but will Ramone, known for his work with Billy Joel and Paul Simon, give her new material the r&b feel that ex-producers Mtume & Lucas did — and maintain her r&b sales base? Then there is the much heralded David Bowie — Nile Rodgers "Let's Dance" album. Its makers have called it "progressive" and "rockabilly" and "avant-garde". However, the first single, "Let's Dance", sounds like slightly weird Chic, as one might expect from Bowie and Rodgers. Still, it's early in the season for that record, and it still may turn out to be as successful as the 1982 St. Louis Cardinals. The real question is: Which of these producer-performer teams will equal the 1982 Yankees?

Rhythm and Blues

by Tony White

Bananarama's "Shy Boy" — their best song ever — also makes a long overdue appearance here, as the group's new single. In its domestic version on London 12 inch, John Luongo's remixes open up vocal and instrumental versions to seven and nine minutes, with a good many new twists and turns, as well as an even brighter percussive sound... Narada Michael Walden's remake of "Reach Out (I'll be There)" (Atlantic) is a fine production followup to Angela Bofill's "Too Tough", it has the same originality and verve, and the Kalimba break makes the room sound like a gigantic music box.

Melba Moore's "Underlove" (Capitol) has been redone subtly by Kashif, Sergio Munzibai (WBLs)

and John Morales — clear as a bell... Chaka Khan's "Tearin it Up" (Warner Bros. 12-inch), as reworked by Larry Levan, has the high voltage r&b punch of "Choosing You" or "Star Love"... Yarbrough & Peoples' "Feels So Good" is just out in what sounds like a full-length, un-edit, with some new sound effects on total experience. D-Train's new single, "What Would You Do Without Music", is out on Prelude and, believe me, it's hot... Konk's fabulous and underheard "Konk Party" will be released domestically on Celluloid, which is distributed independently... Key of Dreams' version of Toto's "Africa" which entranced us all winter long, has been released here by Quality; one couldn't have asked for a better dub treatment or a more faithful cover. See ya next week.

Inklings BY KEN COPEL

