

# Stony Brook PRESS

(Vol. II, No. 4, October 2, 1980)



Press/Dana Brussel

## Shoreham: The Three-Hour Crusade

*The Effect of the Shoreham Plant Blockade Appears Minimal* page A 3

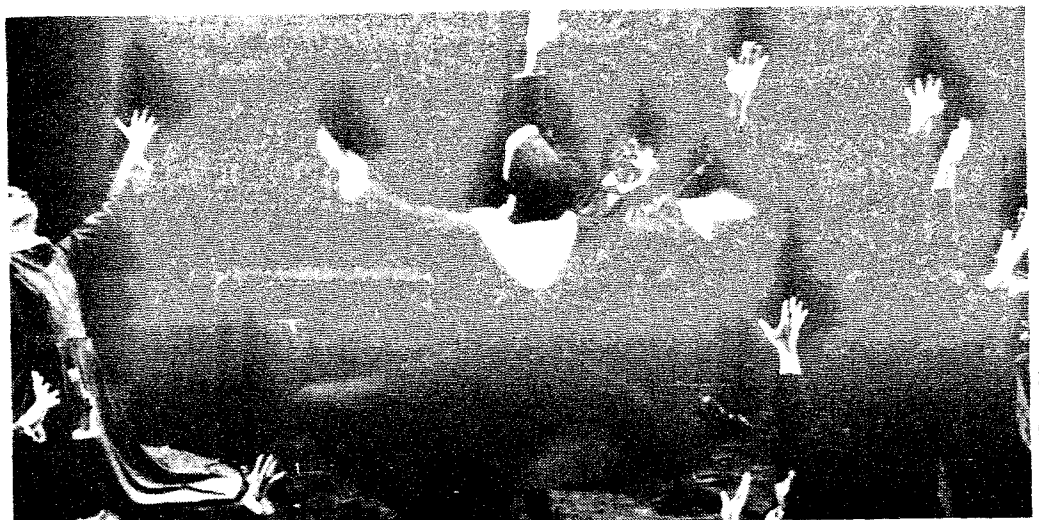


**The Setauket Fire  
Department  
protects the University**

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**The Jose Limon Dance Company  
bursts open The Fine Arts Center  
Dance Series with passion and power.**

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Courtesy/Brett Litz

With this issue, the Press presents its new community edition, "Outlook." See page A1 inside.

**NYPIRG's Executive  
Director Speaks**

page 3

# POLITY CLUB ADS

## **L'OUVERTURE**

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Elections will be  
held October 7  
For info call 6-3673

# Campus Firefighting Inflames Area Taxes

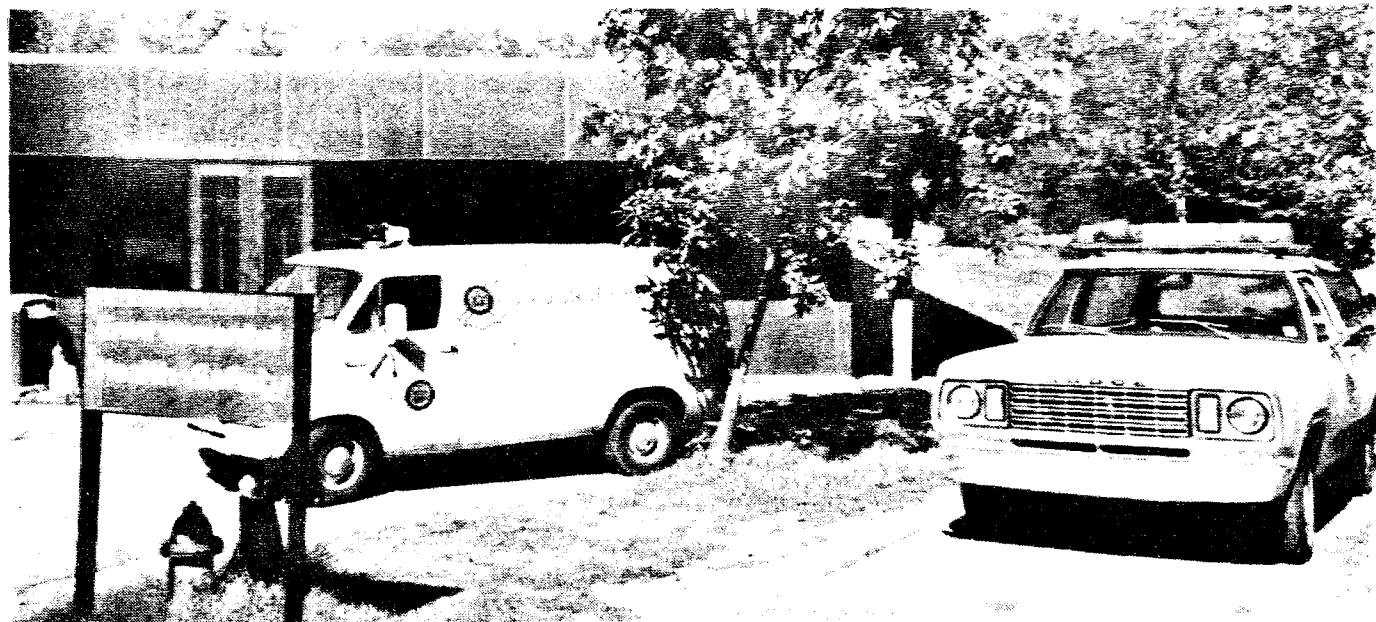
By Joe Flammer

Since the University moved to Stony Brook from Oyster Bay in 1962 the all volunteer Setauket Fire Department has guarded its property and students, and has grown with it. While the University generally regards its growth as positive, Setauket residents and firefighters may not necessarily share its enthusiasm and have questioned the role of the Setauket Fire Department in protecting campus buildings.

To date, the 130-member Setauket Fire Department protects 90 percent of the University's property; the remainder, mostly dormitories on west campus, is covered by the Stony Brook Fire Department.

"You've got a city over there of 20,000 people," said Setauket Fire Department Chief Robert Ennis. "You put that on top of our Setauket population of seven or eight thousand people and you've got a fire department which is predominantly servicing the State University — in terms of pure numbers."

But New York State Senator Ken LaValle (R-Port Jefferson) puts the matter in a different light: "Lay out what that population of 7,000 or 8,000 demand of the Setauket Fire Department



Two campus fire safety vans outside the Environmental Health and Safety Building.

as opposed to what the population of 20,000 demand; while the figure of 20,000 is an accurate figure, that's a transient population that goes in and out, that's mobile all the time. Many of those buildings and facilities are vacant for the major part of the day. So, you see, you're comparing apples and oranges — they're two different things!"

According to Campus Environmental Health and Safety Director George Marshall, there have been six major fires on campus within the past decade, including a case of suspected arson in April 1975 in which fire spread through the east side of the Library's basement and destroyed an estimated \$250,000 worth of the building, and a mysterious

fire in Benedict last summer. In the same span of time, according to Ennis, there have been as many as 500 major fires involving residences and businesses in the Setauket area.

Though there have been relatively few major fires at the University, Setauket residents have paid "in the neighborhood

Continued on Page A2

## PIRG's Ross Commends Campus Concern

by Melissa Spielman

"In a sense, students changed the course of the country," consumer advocate Donald Ross told the Stony Brook chapter of the New York Public Interest Research Group last week. "The biggest component of the anti-war movement was the campuses."

Ross, heralded as "executive director of NYPIRG, right hand man to Nader, and movie star" (a reference to his appearance in No Nukes) when he spoke at the Stony Brook NYPIRG's organizational meeting last Tuesday, used this as one example of the power students can command as he urged students to take advantage of their resources and strength.

"There are enormous resources (at universities) that the average citizen can't get his or her hands on," said Ross, citing research facilities, professors, libraries, computers, and the power of students. It was this potential, he said, plus students' interest in Ralph Nader's consumer work, that gave birth to PIRGs across the country in the early 1970s.

Ross, who worked for Nader after serving in the Peace Corps and graduating NYU Law School, helped found NYPIRG. There are now PIRG chapters in 27 other states, a PIRG in Washington D.C., and chapters in Australia, Canada, and England, but according to Stony Brook NYPIRG member Prakash Mishra, the New York group "has more political clout than any other PIRG in the nation" and PIRG he added, "is one of the most powerful consumer group" in the country."

Asked to list NYPIRG's major accomplishments, in an interview



DONALD ROSS

Courtesy/NYPIRG

after the meeting, Ross mentioned the Truth-in-Testing law, which requires testing services to release answers; the plain English law of 1971, which requires that legal documents be written simply and clearly, and which Ross said "has become a model for the rest of the country"; and "NYPIRG's role in the September 23rd anti-nuke rally" in Battery Park, "which made news worldwide."

Although he declared, "The nuclear industry is reeling back under the attack" from PIRG and other groups, he believes, "Nuclear power beat itself. It is way too expensive and way too dangerous."

NYPIRG's most recent major project, he added, is a Long Island water study, which concluded that toxic industrial chemicals, including carcinogens,

"are being dumped into the drinking water."

The summary to the report states, "without sophisticated treatment, the entire underground water reserve will eventually become contaminated and unfit as a source of public water supply."

He called the water study "very important to every Stony Brook student," which points up his statement that "NYPIRG represents students as citizens" sharing concerns with non-students.

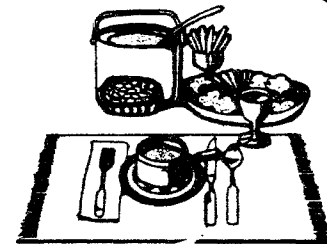
Students can address both these common concerns, he said, and "the economic crunch of higher tuition and uncertain job futures by getting involved in political parties, lobbying, joining research groups such as NYPIRG, and, "at the most minimal level, they can vote."

And he had encouraging words for those who fear student activism is a thing of the past. "I don't believe there's more apathy in 1980 than there was in 1970," he asserted. One explanation he offered is that "the tactics may be different

now.

He added, "Instead of one big issue like the war, there are a lot of little issues. Now there are people working on gay rights, NYPIRG, student vote drives — you put that together and that's a lot of people."

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# Polity Negligence Is The Press' Plight

Due to the negligence and severe myopia of the Polity Council, the Press faces enormous fiscal difficulties for the duration of the year.

The Press last year offered to cut its budget \$7,000 contingent upon Polity purchasing typesetting equipment for the newspaper. The budget was cut. The present Council, however, has engaged in negotiations for equipment, but made little effort to purchase any. In fact, the majority of the Council appears perfectly willing to ignore the wishes of last year's Council and Senate, and drop the matter.

The Press was begun when last year's Council allocated \$400 for a trial issue. That experiment was endorsed and bolstered by an overwhelming vote by the Polity Senate to allocate an additional \$3,300, guaranteeing sporadic publication for the remainder of the year. Their trust yielded an effort that met with a tremendous positive response from the university community.

And at the end of the year, the Council took measures to increase the stability of the campus news media. Since Statesman's equipment was aging, and since the Press required facilities, the Council agreed to purchase new equipment for the two papers.

An agreement was reached, and \$7,000 was cut from the Press. This money would be saved if the Press did not have to do its typesetting through another newspaper — the costs of which are prohibitive.

But negotiations for the purchase of new equipment have been thwarted from the outset, and without the promised equipment, the Press must pay to have its typesetting done with money it cannot spare. Fortunately, Statesman has agreed to typeset for the Press at cost, a significant saving over outside typesetters.

Statesman, because of its longevity, credit rating, six full-time paid employees, and, most importantly, functioning typesetting equipment, can afford to wait as long as necessary for new equipment. The Press, with a budget cut by Polity in anticipation of new equipment, and forced to go to outside organizations for its operation, is in a bind.

Obviously, the new Council does not champion all that the Press stands for, but at the very least they do not even honor the commitment made by their predecessors.

In its first year of publication, the Press has exposed the tightening of controls by the Administration, extensive racial discrimination throughout the University, the truth behind a Federal civil rights

review, and information that challenged findings by the Nuclear Regulatory Commission.

Since its inception, the Press has doubled its editorial board, circulation and advertising, quadrupled its office space, and, with this issue, broadens its scope to include community concerns with the new weekly "Outlook" section.

Yet because of the lack of vision and lack of commitment on the part of the Polity leadership, the Press faces serious obstacles to its continued growth and vitality.

With the addition of a professional advertising representative, the financial plight of the paper appears less grim, but the Press is now working with an austerity budget.

The morale of the staff is indomitable, as the paper is and always will be imbued with the spirit and energy that created it. Indeed, regardless of the outcome of the current negotiations with Polity, the staff of the Press will fight to assure the continued improvement of the paper.

But it is demoralizing to know that with a mere change in Polity's cast of characters, with a shift in whim, the idealism that once supported the paper and embraced its progressive character, has been trashed, and replaced with a cynicism that sees only dollar signs and understands only rhetoric.

So the student population is stuck with a council that believes only in compromise and fights for little else. And though it kept its end of the bargain, the Press is told it cannot expect Polity to keep its end. And when, in an attempt to cut its losses, the Press asked for a debt retirement, a cut in Polity ad pages, and a cut of one issue per semester, Polity refused this too.

But it is a situation that need not be tolerated. The Council, though seemingly unable to effect wise legislation, is nevertheless able to change its mind, and its actions are subject to pressure from its constituency.

Therefore, the readers of this paper — indeed, all those people who value freedom of the press and its attendant privileges — are urged to voice their concern over this indefensible situation.

Speak to Polity President Rich Zuckerman in person, or by telephone; send him a letter at the Polity offices in the Union, or care of this newspaper. Ask friends and colleagues to speak up also.

The void in leadership, vision and integrity can be filled — even if we must call on each individual in this community to do it.

## Letter:

### Callous Casting

To the Editor:

The casting of Vanessa Redgrave to portray Fania Fenelon in the CBS production of "Playing for Time," broadcast on Tuesday, September 30, was a thoughtless and insensitive act.

As children of those who survived Auschwitz, Treblinka, Dachau and Teresienstadt, and who share the psychological and physical scars 35 years later, we feel that this cannot go unprotested.

It was callous of Ms. Redgrave to ignore the emotional pleas of Fania Fenelon to take another part, to not desecrate the memory of the six million victims with whom she could not possibly empa-

thize. Perhaps a more appropriate role, Ms. Redgrave, would be that of the tormentor rather than victim?

It was equally indiscreet of CBS to offer the part to Vanessa Redgrave. Is prime time success more important to the producers than the feelings of the persecuted? Jews were murdered because they were Jews and for no other reason. Zionism cannot exist without Judaism. Ms. Redgrave's consistent and violent criticism of Zionism only reinforces our belief that the casting was inappropriate.

There can never be full justice for the victims, but there can be freedom from exploitation of their experiences.

Carol Hershon King  
Debra Nancy Fogel

**We will print all letters of up to 350 words in length and viewpoints of up to 1,000 words which are not libelous.**

**The opinions expressed here do not necessarily reflect those of The Press.**

## The Stony Brook Press

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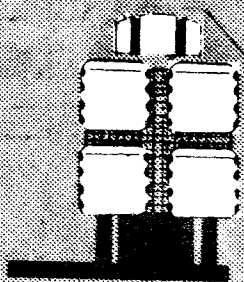
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# OUTLOOK



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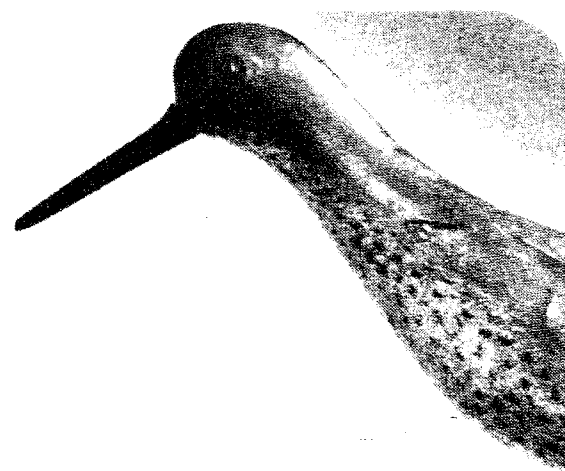
With this new Community Edition, the Press expands its focus to embrace issues and concerns reflecting our philosophy that the University is part of the community and the community is part of the university environment. Just as the Press was created to provide a meaningful alternative for campus views and news, Outlook is now reaching into local communities to establish a medium for effective dialogue.

Outlook will reflect both a sense of purpose and a sense of humor with a commitment to responsible, in-depth coverage of important issues. Original treatment of the Arts, Entertainment and other subjects of general interest will also be included.

The Community edition of the Press will be distributed through 200 outlets, ranging from Smithtown to Rocky Point and Ronkonkoma to the south. With the Community edition, the Press circulation will reach 18,000 weekly.

*The Stony Brook Museums,  
under-appreciated,  
nevertheless boast  
a fine array of historical  
memorabilia.*

*page A 7*



# Campus Firefighting Inflames Area Taxes

(Continued from Page 3)

of \$300,000 to \$400,000" in taxes for the University's protection since it moved to Stony Brook, said Ennis. Most Setauket homeowners pay \$60 to \$80 per year for fire protection.

"Setauket Fire Department receives no money from the State University, yet, they are required by law to protect the University's property," said Marshall. "However," he added, "revenues come indirectly into this area because of more residents and more businesses that pay taxes that are attracted here by the University."

As Ennis summed it up, "There is no tax base at the University; it has a tax-free identity. Taxpayers and fire districts take on the burden of Stony Brook."

Though neither the State nor the University contribute any money to the fire district, the University has bought it "some minor equipment," said Ennis. Primarily as the result of a bill sponsored by LaValle which became law in 1979, the state can reimburse community fire districts for the amount they spend protecting state facilities. This covers the cost of chemicals, fuel, and equipment. So far, however, the Setauket Fire District has received no reimbursements.

"The problem with that law, though it's a good one and works well, is the process involved," Ennis said. "The Setauket Fire Department is all volunteer, and to get reimbursements, we would have to hire a bookkeeper to estimate our expenses and file forms with Albany. If Albany doesn't like how a form looks they can reject it. The money we would spend on a bookkeeper is not worth the effort."

Since 1962, the district has spent an average of between \$16,650 and \$22,000 annually protecting the University. (These statistics are based on the estimated cost for the 18-year period.)

The money taken from taxpayers has gone chiefly for equipment to protect the Setauket Fire Department of a fire in the Health Sciences Center (H.S.C.).

Ennis reports that he sometimes hears "grumbling here and there" from the University. This includes a ladder truck which was not necessary for the Setauket district before the University was built, specialized equipment for fighting high-rise fires necessary to protect the hospital, air packs, fire-entry-suits, and new alarm system which would alert the area's taxpayers about paying for the University's protection. But an interview with one of Setauket's oldest residents, Lena Weller (age 90) reveals another fac-

tor. "As long as they show up at a fire in Setauket and are not at the University when they're needed, I don't mind." But she also said, "I think the University should take care of itself — pay for itself. My taxes have gone up considerably since I moved here a little over 20 years ago."

On the other hand, some residents are in favor of protecting the University with their money. Grace Murray of Setauket said, "Actually, I have no objection. The University has to be covered. So, I go along with it."

However they view the matter, the residents interviewed agree that the department does a superb job of protecting the University and Setauket area; a view shared by Marshall, LaValle and other officials.

Though some officials, Chief Ennis included, would like to see the state create and fund its own fire department to protect the University — a wish that is not likely to be realized since the state does not duplicate its services — it is not wished necessarily to save the taxpayers money or to be rid of a nuisance, rather to heighten the degree of protection of the University.

"The University at Stony Brook is the only university center in New York that is not covered by a paid fire department," said Ennis, "and my feelings are that they should at least purchase one fire-truck so that they would have the initial response

to a fire on the University. Certainly, then, we would be available for back-up units or mutual aid units."

Fire Safety, a prevention-oriented department on campus which consists of three fire marshals (one stationed in the HSC) and two safety maintenance technicians, is not equipped to fight large fires at present, though it intends to buy in the near future a truck equipped with a skid capable of holding water. A truck equipped with a pump for extinguishing fires, which the University cannot afford, costs approximately \$250,000, said Marshall.

The HSC, particularly the hospital, is the area which officials are concerned most about. In order to fight a fire in the hospital, firefighters will have to go into the building, rather than fight it from the outside; if the fire is on one of the top floors, ladders can not be used. The hospital is 19 stories tall.

"With the HSC, I think psychologically and emotionally the Setauket Fire Department feels a great deal of pressure and responsibility," said Senator LaValle. "Rightfully so, it's a big complex. They're dealing with towers, not just buildings."

The firefighters face an additional pressure — the territory they must cover. Asked whether there has ever been a major fire in Setauket while another raged at the University, Ennis answered, "No. So far, we've been lucky."

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# Shoreham: The Three Hour Crusade

## Protest Effect Appears Minimal

by Scott Higham

The officers were making another trip back to the gate where nearly 75 demonstrators blocked the main entrance to LILCO's Shoreham Nuclear Power Plant. "No, no, we won't go! Hell no, we won't glow," shouted the blockaders.

"Anybody under a hundred pounds?" asked a young Suffolk County Police Officer as he arrived at the gate. He searched the protestors' dark faces through the brisk autumn air, and spotted a woman who looked to be about 20 years old but, more importantly, only 105 pounds. "Come on! Let's go," the cop politely told her. "Walk, it will be easier. You could get hurt if we drag you."

She didn't walk. That was their plan. Non-violence; non-cooperation; a non-nuclear Long Island.

Despite a Federal Court Injunction barring the September 29th blockade at Shoreham, 350 demonstrators arrived at the plant Monday morning, some as early as 2:30 AM. The injunction, approved a week ago today, stated that those participating in the blockade would be first arrested, then held in contempt of court, then sued for all of LILCO's monetary losses due to previous anti-nuclear demonstrations.

Whether both the contempt of court charge and lawsuit will be pursued is still unclear. An attorney for LILCO, stated, "I cannot comment... now due to litigation."

Some construction workers on the site Monday morning strolled around the blockaded area and literally slapped injunctions on the chests of the protestors. "Don't pick it up" a few blockaders yelled. A Stony Brook student arrested for disorderly conduct at the facility explained, "If you pick it up,

crime," and they refuse to identify themselves.

SHAD Alliance (Sound-Hudson Against Atomic Development) and other anti-nuclear groups who organized the blockade have been attempting to shut down Shoreham, the most expensive commercial reactor in history, for the last few years. This blockade was the first ever attempted at the Shoreham plant.

Essential to the blockade is non-violence. It is designed to prevent construction workers and materials from entering the plant by blocking employees' vehicles with human bodies. But there weren't too many vehicles to lie down in front of last Monday morning.

SHAD had thought LILCO workers would arrive at the plant early that morning, but they were wrong. Since all of the blockaders were arrested by 6:30 AM, and no employees were due at work until 8, LILCO spokesperson June Bruce said, "the action had basically no effect on the work day at the plant."

But, none of the reports explained in detail, why the demonstrators were protesting nuclear power and, in particular, Shoreham.

Since 1969, when the plant was first proposed, its cost was \$180 million. Since then it has reached \$2.2 billion, and the plant still is not scheduled to open until some time in 1983.

LILCO claimed in the recent court injunction that they spend \$1 million per day at the site, and that the recent blockade tacked on another \$500,000 to the plant's cost. But that's not the worst of it. Besides a

In addition to the financial dilemma LILCO is in, they own a General Electric Reactor which has never been fully tested, according to three GE Engineers, Minor, Hubbard and Bridenbaugh. Not only did these engineers denounce the GE Mark Series Reactors (Shoreham has a Mark 11 reactor) at a press conference in 1976, but they quit General Electric that same year. In addition, the Nuclear Regulatory Commission stated in 1975 that "General Electric has severe problems with its Mark III Reactor. Possibly its Mark I and II reactors."

To make matters worse for Shoreham, over 18,000 of the plant's engineering and non-conformance reports were found in the Southold Town Dump last year. Shoreham's Project Manager, Joseph Navarro, asserted, "The problems detailed in the dump papers are not serious" but their discovery spurred a major investigation. Michio Kaku, a nuclear reactor physics professor at New York's City University reviewed the documents and called their contents, "nuclear related problems involving critical parts of the reactor."

An allegedly unsafe reactor, a particularly unstable financial situation, no planned evacuation route for Long Islanders in the event of an accident, on-site storage of at least 10 years worth of waste, and a nuclear plant that the majority of Long Islanders don't want, according to a Newsday poll taken two years ago, are a few of the protestors' reasons for attempting to blockade the plant Monday morning.

While being arrested, one demonstrator stated, "I can't cooperate with this. I care. I



## Chaos in the Court Court Releases 8 of 31 Protestors

by Joseph Bollhofer

Hauppauge—Amid outbursts by their friends and relatives, 31 anti-nuclear protestors arrested and charged with disorderly conduct maintained that image during their arraignment Tuesday afternoon.

The protestors, who were among 156 arrested for participating in a blockade of the Shoreham Nuclear Power Plant early Monday, were the only demonstrators to be arraigned in court. This, because they refused to reveal their identities to the police. Of the 31, nine were released to await an October 23 or 24 trial after identifying themselves and pleading not guilty to First District Court Judge Louis Ohlig. The other 21 will remain in custody at the county jail in Riverhead until at least October 3, when they will appear in court for a second arraignment.

Ohlig told the defendant many times that if they cooperated, "they would have a greater following for their cause by complying with the law."

The approximately two-hour trial was repeatedly interrupted by outbursts from 150 friends and relatives of the protestors who packed the courtroom. When the first seven protestors filed into the room with grins on their faces and handcuffed fists raised in the air, the audience began to applaud. After a second such incident Ohlig warned them that they would be taken into custody if they did not remain quiet. Two men who stood on the back benches of the room, tried to unravel a blanket banner, and were told to be seated.

Later in the trial, eight protestors refused to enter the courtroom. A SHAD (Sound-Hudson Against Atomic Development) attorney who represented the protestors, and seven friends and relatives, came to the bench to identify the defendants from photographs. When the eight were called into the room by name, and were told they could speak with their friends and relatives, they refused and remained in their detention cells.

Due to a misunderstanding the defendants' friends and relatives assumed that they would be allowed to speak with the defendants whether they came out or not. When the defendants did not appear, the friends and relatives began shouting at the Judge. Jay Adams of Stoddard, Massachusetts was escorted out of the courtroom, where with a nearby friend, he fought with court officers. The two were brought before the bench and were reprimanded for disorderly conduct.

Despite a ban by the Court of Appeals, the state's highest court, Ohlig allowed one observer to take photographs throughout most of the session. When the fight between Adams and the officers broke out, Ohlig had the camera confiscated. It was later returned.



injunction and read it, then you were in contempt of court. So we didn't read it."

Of the 350 demonstrators protesting at Shoreham, 157 were arrested for participating in the blockade. Of that number, 31 blockaders initially refused to identify themselves and were subsequently jailed. To this date 21 blockaders remain in jail because they feel that LILCO, not they, has committed a

Moody's credit service, the Shoreham plant is not needed to supply Long Island with electricity.

According to Bruce, peak demands (measured on the highest day of electrical energy use in a calendar year) fell from 3,107 megawatts in 1977 to 2,919 in 1979. Also, sales of electricity on Long Island fell 1.1 percent in 1978, according to Newsday.

want to have healthy children. I don't want to deal with this plant." Because of this sentiment, 157 people allowed themselves to be carted off to the Yaphank Honor Farm.

Another protestor who was arrested in the blockade early that morning explained, "Some workers were lined up on the other side of the gate. We just held on to each other and waited.

Continued on Page 6 A

# OUTRAGEOUS OCTOBER EVENINGS at THE END OF THE BRIDGE

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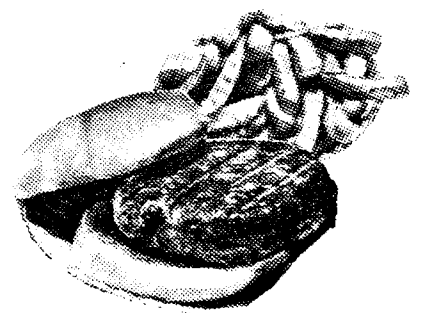
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# Foam 'er Up

By Norman Fuchs

In an attempt to miss a car that stopped short, a truck, carrying over 5,000 gallons of gasoline, flipped over and spilled about 500 gallons onto the road.

The incident which occurred last Sunday morning, at the intersection of Route 347 and Nicolls Road, did not result in any fatalities. The driver, James Capitello, 21, of Islip, was taken to Mather Hospital for back injuries.

"Capitello was attempting to turn north on Nicolls Road when he swerved to avoid a car that suddenly stopped," said George Gitler, Executive Vice President of Vantage Petroleum, owner and operator of the gas truck.

Ten Suffolk County fire departments answered the call, dousing the truck with several 100 gallons of foam.

The gas remaining in the truck was siphoned off and tow trucks worked for several hours to right the gas truck.

According to firefighters at the scene, there was a constant threat of explosion until the truck was off its side.

The gasoline spill was cleaned up by Marine Pollution Control Inc., of Port Jefferson. Bill Miller, owner of Pollution Control Inc., said, "there was a pollution potential, as well as a fire potential, but neither occurred."

Police issued a summons for inadequate brakes and the accident is under investigation.



Press/Norman Fuchs

## The Shoreham Crusade Continues

Continued from Page A3

for the cops to come. We didn't know who they (police) would take next."

Sitting amidst news cameramen, fellow blockaders, workers, ambulance people, supporting demonstrators and darkness, the blockaders saw the cop coming once again.

Every 20 minutes, police officers would either drag, or carry, like bags of cement, about 15 protestors to awaiting buses where they were processed. "Once on the bus" explained a blockader, "the cops printed us

and took polaroid pictures. They were really nice. One officer said to me, 'see ya next year. We'll have different color handcuffs for ya next time'."

The police used plastic strips for handcuffs but a blockader who asked not to be identified said, " (officers) kept checking our handcuffs to see if they were too tight. By the time we got to Yaphank we all had our handcuffs off."

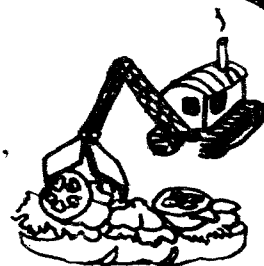
William McKean, Assistant to the Suffolk County Police Commissioner, stated in an interview last week, "They

(protestors) know what we had to do. We knew they had a point of view to express. It was a very pleasant exchange all around."

Three hours and 157 arrests later, the police buses began to stream out of the Shoreham gates. The last of the blockaders were being processed and by 6:30 AM, one protestor was left at the main gate to the Shoreham Nuclear Power Plant. As two officers handcuffed her she explained to them, "they can move the people" and shouted, "but they can't take away the problem."

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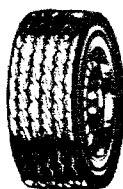
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Sunday, October 12 at 9 AM  
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Stony Brook Gym

Registration prior to race \$4  
Day of race \$5  
Student Entry Fee \$4 at all times  
T-Shirt included

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at (24)6-3542  
Proceeds go to Alumni Scholarship Fund

# History in our Backyard

## Stony Brook Museums Display 19th Century Long Island

by Joseph Bollhofer

Not far from the University, Long Island's link to the future, lies a link to this area's rich past — the Museums at Stony Brook.

The Museums at Stony Brook, founded in 1935, is a non-profit educational institution devoted to 19th century American history. The largest private museum on Long Island, it includes History, Carriage and Art Museums, a Blacksmith Shop and a Schoolhouse.

The Museums are situated on Route 25A, just west of its 90 degree bend in Stony Brook. The Historical museum houses a permanent decoy and mini-room exhibits and a main gallery featuring changing exhibitions on historical themes.

"A Time to Mourn — Expressions of Grief in 19th Century America" is on display here through November 16. Billed as "the first major exhibition to trace comprehensively the development and decline of 19th century American mourning traditions," this collection includes commissioned portraits of the deceased, mourning clothing and jewelry, and other artifacts of the "stylish" custom of mourning among the economically secure in northeastern urban centers.

This exhibit will be replaced on November 28 by the somewhat more uplifting "Winter Is the Jolliest Season," which will illustrate ways of keeping warm in 19th and early 20th century America. The display will include Long Island winter scenes, sleighs and winter clothing and accessories.

The decoy exhibition, one of the finest in the country, includes wooden decoys, stuffed fowl and histories of the most famous hunting and decoy-carving families on Long Island

in the 1800s and early 1900s. There are some intriguing photos of the hunters surrounded by heaps of 50 or 100 dead ducks, and descriptions of their hunting techniques which indicate they were true masters of their trade.

"The Illusion of Reality: Miniature Period Rooms" is alone worth the \$2 admission price. It consists of 15 glass-encased rooms, ranging in period from the 1600s to the 1930s, all on a scale of one inch to one foot. This collection, including a living room complete with tiny lamps, windows to the patio, and an impressively well-stocked private library, is incredibly detailed and realistic. A trip to this exhibit is heartily recommended.

Don't spend too much time in the History Museum, though, because the Carriage Museum is quite large. Indeed, with over 100 horse-drawn vehicles in nine galleries devoted to every type of transport carriage from European stage coaches to prairie and merchant vehicles, this collection is the most extensive of its kind in the country. There are elaborate four-house carriages with oil lamps and intricate designs, one-horse mail and market wagons, and vendors' wagons still cluttered with perfumes, teas, peanuts, and other commodities.

There are also three impressive fire-fighting vehicles: a crude 1807 Goose Neck Pumper from Germany; a Parade Hose Carriage used only for special occasions, and an enormous 1970 Steam Pumper, laden with gauges and other devices, originally despised by firemen because they feared it would replace them.

Behind the Carriage Museum is the Blacksmith Shop, built in the late 1880s and originally situated on Gnarled Hollow Road



"The Banjo Player," an oil painting by William Sidney Mount which was presented to the Museums by the Melville family in 1955.

in East Setauket. The shop and its contents have remained essentially the same as they were when in use. Detailed descriptions of tools and techniques are provided, as are demonstrations on Sundays during July and August.

Other features of the Museums include a 19th century school house, complete with separate doors for boys and girls

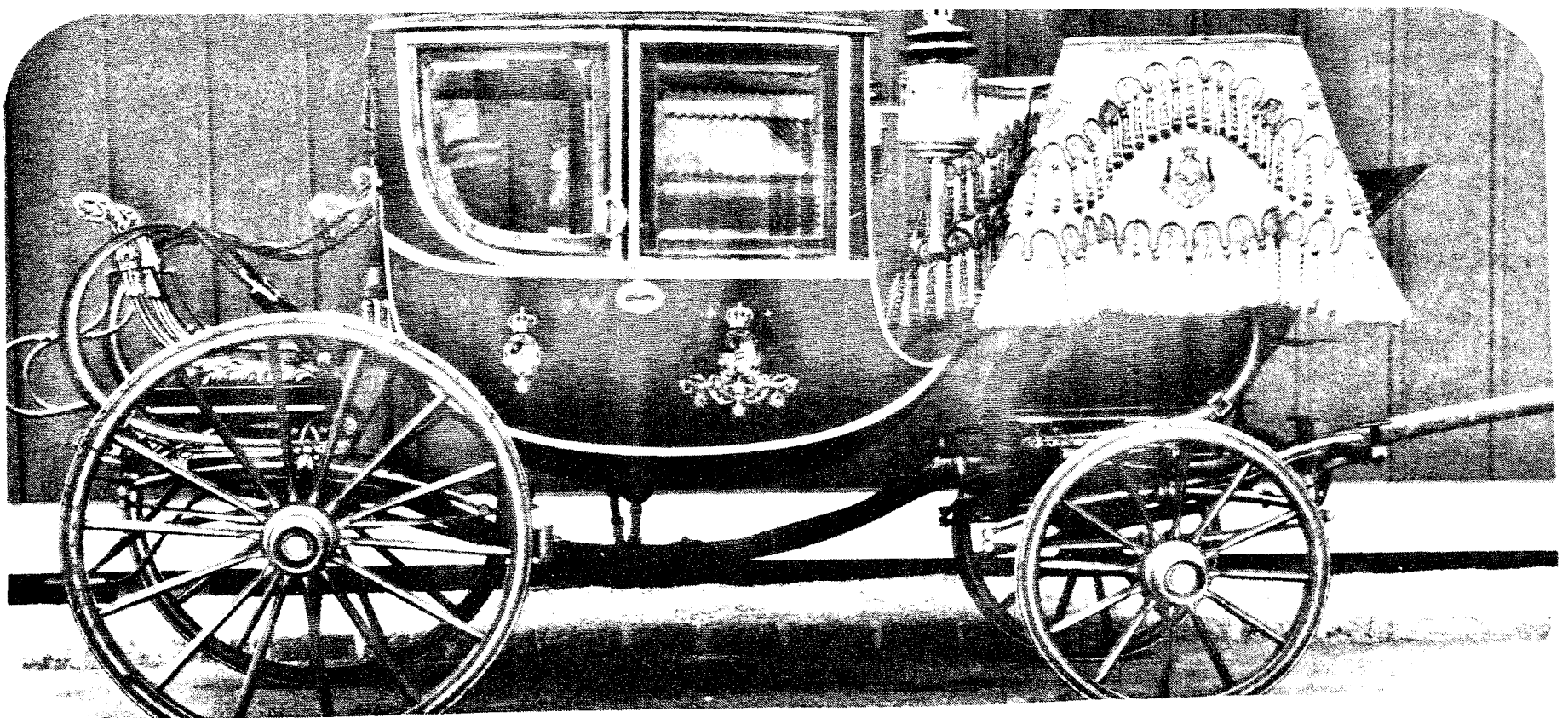
and polished apples on the teacher's desk; a corncrib, barn and carriage shed; the burial ground of the family of one John Smith; and the Art Museum and Grist Mill.

The Art Museum collection includes many of the paintings and drawings of William Sidney Mount, a former Stony Brook resident noted for his paintings of 19th century rural America.

The Stony Brook Grist Mill is half a mile north of the other buildings, next to the Duck Pond. The gears, conveyor belts and water wheel are in full operation for demonstrations Sunday afternoons from June 1 to October 26. Admission is 50 cents for adults and 25 cents for children.

And, remember to bring some bread for the ducks.

Courtesy/Stony Brook Museum



# Community Calendar

RAPE CULTURE- HSC Women's Center film, 12:15 and 7 PM, HSC, LH-2, L-2.

NEWER ASPECTS OF MANAGEMENT OF DIABETES - Lecture by J. Aloia, M.D., 12:30 PM Veterans Administration Medical Center, Northport, Rm. A1-5, Building 200.

**QUEENS ARTISTS IN THEIR STUDIOS**—art exhibit through October 8, Art Gallery, Fine Arts Center, M-F; 12-5 PM.

**ART EXHIBITS--** By various Stony Brook Fine Arts Center students, Union Gallery, M-F, 9 AM to 5 PM. Information: 246-3657.

**ARTIFACTS EXHIBIT--** "A Time to Mourn; Expressions of Grief in 19th Century America," through November 16. Museums at Stony Brook, W-Sun., 10 AM to 5 PM. Information: 751-0066.

ART EXHIBIT- "William Sidney Mount, 1807-1868," through Nov. Museums at Stony Brook, W.Sun., 10 AM to 5 PM. Information: 751-0066.

**INFORMAL STUDIES REGISTRATION**— For non-credit classes in various subjects, through Mon., Oct. 6. Information: 246-6559.

**CHILDREN'S FILMS—** Emma S. Clark Library, Setauket, 4-5 PM Thursdays. Information: 941-4080.

**Friday, October 3**  
ART EXHIBIT— Drawings by Judith Howell, Oct. 3-30. Administration Gallery, 1st floor Admin. Bldg., M-Sun., 8:30 AM to 6 PM.

PROFESSOR A. E. MEYERS (Colorado State University)-- Lecture, topic to be announced, at 4 PM, 2nd floor Graduate Chemistry. Information: 246-5050.

**WILLY NILE IN CONCERT—**  
Union Auditorium at 8 and 11 PM,  
students \$4.50; others, \$6.50.  
Sponsored by SAB. Information:  
246-7085.

CONCERT: GRADUATE ORCHESTRA—David Lawton conducting, 8 PM, Recital Hall, Fine Arts Center.

**Saturday, October 4**  
**RECYCLE SALE— 12-12:30 PM,**  
Union Ballroom. Cash only. Spon-  
sored by the University Associa-  
tion. Information, arrangements to  
sell an item: 751-2454/751-6116.

**Sunday, October 5**  
**10,000 METER RUN—** At 9 AM, SB Union, open to all, \$5. Sponsored by Statesman, WUSB, and Second Wind of Port Jefferson. In-

formation: 246-3690.

**THEATER: ST. MARK'S GOSPEL**  
— Featuring Michael Tolaydo, 3  
PM, Main Auditorium, Fine Arts  
Center. Students, senior citi-  
zens, \$6; others, \$12, \$10, \$8. Ser-  
ies Tickets: \$30, \$24, \$28. Infor-  
mation: 246-5678.

HARPSICHORDIST JOHN BABOUKIS— 8 PM, Recital Hall, Fine Arts Center.

**Monday, October 6**  
**BUSINESS & MANAGEMENT**  
**SEMINAR—** "Construction Cost  
Estimating and Bidding," through  
Oct. 7; \$440 includes luncheons,  
course materials.

SUSB SENATE MEETING— 3:30  
PM, Lecture Center, Rm. 109.

**LINGUISTICS LECTURE: S. W. Sridhar** – "Language and Thought: A Cross-Linguistic Experiment,"  
 3:30 PM, Rm. 231 SB Union.

PIANIST NEAL LARRABEE-- 8  
PM, Recital Hall, Fine Arts Center.

FOLK DANCING— 8-10:30 PM, Tabler Cafeteria. Students, senior citizens \$1, others \$2. Information: 935-9131.

Tuesday, October 7  
SPEAKER: UPS PROFESSOR

**GARY LEFKOWITZ**—“Evaluating Employee Performance,” 11:30 AM, 312 Old Physics. Bring lunch.

**BUSINESS & MANAGEMENT SEMINAR**—See Mon. Oct. 6.

**SPEAKER: BIOLOGY PROFESSOR LELAND EDMUNDS--** "Temporal Differentiation in a Model Unicellular System: Circadian Rhythms in Synchronized Populations of *Euglena*," 1:30 PM, L-3 106 HSC.

**Wednesday, October 8**  
**TRAIN TRIPS:** NYC— Reduced round-trip fare to NYC: \$4.25, Wed., Oct. 8, 15, 22, 29, leave Stony Brook 8:20 AM. Sat., Oct. 25, 9:16 AM. Sponsored by University Association. Information: 751-7066.

**SPEAKER: J. FRAUENTHAL** (Applied Mathematics & Statistics)—“Age-Structured Population Dynamics,” 3:30 PM, Rm. 038 Graduate Biology.

**FILMS-- Italian-American and The Quiet One, 7:30 PM, Lecture Center 102. Information: 246-5654.**

**THEATER: AWAKE AND SING—**  
A play by Clifford Odet, Wed-Sat,  
Oct. 8-11 and 15-18, 8 PM; Theater  
I, Fine Arts Center. Students,  
senior citizens \$2; faculty, staff,  
alumni, \$3; others, \$4. Informa-  
tion: 246-5678.

# Cosmic Calendar

by Ralph Mazzio

SUN: The sun sets tonight at 6:40 and rises tomorrow morning at 6:58. Currently the sun is moving through the constellation Virgo, approximately 3.5 degrees south of the celestial equator.

**MOON:** The moon rises tonight at 1:26 AM and sets tomorrow afternoon at 3:57. The moon is currently one day older than last quarter, with new moon on the eighth. The moon and Venus will pass very close to each other on the 5th, both rising about 3:30 AM.

**MERCURY, JUPITER and SATURN** are all lost in the solar glare. Jupiter and Saturn are currently moving towards a spectacular conjunction, occurring early next year. Both rise and set just prior to the sun in the constellation Virgo.

MARS: Unfortunately Mars is a very difficult object to

observe since it sets low in the southwest sky less than two hours after sunset. Also, since Mars is now approximately 187 million miles away, it shows a small disk which is easily lost in the autumn twilight.

**VENUS:** Venus is the only planet easily visible to the naked eye. At magnitude -3.7, Venus rises early tomorrow morning at about 3:25 AM. Presently moving through Leo, Venus passes very close to the bright star Regulus. This week Venus will shine near Regulus, with its closest approach early Saturday morning. So, if you're out late Friday night (actually early Saturday morning, about 4:30), look low in the eastern sky for a beautiful conjunction. Happy star-gazing. (data from The 1980 American Ephemeris and Nautical Almanac.)





## The Second Estate: Polity Viewpoint

### Why Jane Transferred

Question: Why is that students don't like Stony Brook?

Answer: This is Jane Q. student's story. Jane is a new freshperson at Stony Brook. Of course, she must preregister. So, naively she parks her car in front of Administration for a short hop to the registration line. After four hours on line she comes back looking for her nice graduation present from high school just in time to see it's not there. Two hours later, \$22 poorer, she gets her car.

After numerous heartaches and a miracle Jane makes it to her first day of classes. But Jane has to commute because Residence Life didn't tell her until two weeks ago that she didn't have a room on campus. Jane lives in Staten Island. Maybe, if she's lucky, in a couple of weeks she can be tripled in Stage XII. Poor Jane.

Two weeks later Jane receives a letter in the mail, on a Tuesday, saying that the last day to check in was Monday. Whereupon she frantically calls Residence Life only to get a busy signal for four hours. Well, such is Stony Brook. Later that week she has moved into Stage XII to be greeted by two, two-legged roommates and an undeterminable number of the six legged kind (cockroaches).

But Jane's troubles have just begun. Jane is a freshmen with some interest in computer science but she might be a senior before she gets into MSC 112. So, instead she takes Bio 101 and Eco 101, and each of those classes have more students in them than her graduating class in high school.

Finally Jane is detripled. In her room there is only one desk, one chair, no lights, two beds and a dead rat on the floor; about par for the course. Jane offered to trade the dead rat with her old roommates for 500 cockroaches. Poor Jane.

One Saturday night Jane decided to get together with her friends for a quiet evening at a campus pub. But pubs have been cut back and in the case of Benedict the pub has been closed, so off to Moseley's.

Upon returning she is struck by a drunk driver on campus. "Call the Ambulance Corps!" Call the Ambulance Corps? Thank you Administration.

Luckily, Jane is not hurt too badly, although she will be confined to a wheelchair for three weeks. Jane's problem is she missed add/drop. She found out it is not easy to add/drop retroactively. She had to talk to many people, while in a wheelchair. Stony Brook is amazingly difficult to get around in when confined to a wheelchair. This year it is starting to get better. Poor Jane.

Medical expenses were high, which causes Jane to re-examine her finances. Looking at the bill she spies the Cooking Fee. The only thing she received was a cookbook. Is a cookbook worth \$100? No!

As I said, Jane is a freshman, which translates into more academic requirements. Somehow Administration thinks more requirements raise quality. Jane thinks more teachers create quality. When Jane starts to read the catalog to plan ahead for her major, she will start to realize the catalog is fiction. Many of the courses are never given. Soon she will find out that over the last year fewer courses are offered, and then given with fewer sections.

Jane is better and now walking. Her doctor said to exercise. Off to the Gym. "Shit, is that the Gym?" groans Jane. For years Stony Brook had to suffer with a quarter size Gym. With a little luck new initiatives will result in an adequate Gym being built.

Jane is behind in classes because of the accident, which mandates extra study hours. Jane asks, "Is the Library open all night?" "Are you for real?" replies the Residence Hall Dictator (Director). "I expected that much," Jane replies. "I won't even ask about Union hours."

I hope this short story tells a lot. For Jane the story ends happily. Jane is lucky. Poor Jane transferred.

Larry Siegel  
Polity Treasurer

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for

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7:30 PM  
Union Rm. 216

For more info call  
Nancy Greenfield  
6-6843  
Humanities 159

Jaey Campus Outreach Professional

### Hillel Elections

*will be held on October 20.  
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# Limon Company: Purging and Passionate

by Lindsey Biel

The Jose Limon Dance Company burst open the Dance Series at Stony Brook with grand jetes and applause last week, gracing the audience with an enthralling and emotionally purging performance. The program was eclectic, and charged with power, passion and pandemonium.

The evening began with "Scherzo," choreographed by Limon in 1955. The piece was reconstructed from a recently discovered film clip of the work. The company produced an unsteady, unsure performance of this potential Limon masterpiece in its first performance.

"Scherzo" is a study in power and rhythm. Markedly masculine, it is performed by four men who seem to fight with gravity. The piece revolves around a drum icon and is accompanied by live percussion. The work features strong use of arms as anti-gravitational forces while the four dancers wage a powerplay among themselves and with the drum icon. "Scherzo" is perhaps overlaid with difficult symbolism but remains effective primarily on aesthetic principle.

The second piece, "The Shakers," was choreographed by Doris Humphrey in 1930. Fifty years later, it is still fascinating and humorous. The Shakers, a Protestant sect which flourished in the 19th century, believed they could "shake" away their sins in fervent dance and song.

The entire company danced the Humphrey work and effectively revealed the inspiration of Shaker prayer by use of motivated movement, the basis of the Humphrey-Weidman technique. This technique of "fall and recovery" is based on the force of gravity and resistance to that force. The result is rawly inspired movement, more truthful in its contorted severity than the bent and graceful configurations of classical movement. Communion with God is the quintessence of truth and honesty, and it is therefore logical that interaction with God or faith is painful — inspirational dance is movement stripped of artifice, of classical beauty. It is this juxtaposition of movement unbound by gravity with traditionally solemn choir music and uniform that produces humor. "The Shakers" is whimsy made intellectually religious. Its unusual theme and stunning execution made it a piece thoroughly engrossing, fascinating and funny.

"Figura," choreographed by Murray Louis in 1978, is a relatively long and monotonous piece which lacked choreographic variety. It is a passionate work heavily influenced by Limon's Mexican background. The choreography to dissect the dancer's body; limbs and minor parts of the body move as units but are unified as a whole against gravity. And yet the choreography itself lacks unity. At first romantic and lucid, accompanied by the music of The Paul Winter Consort, "Figura" jumps inexplicably into flamboyant flamenco. The dancers seem to participate in a contest, each flaunting their artistic abilities beautifully, strutting smugly.

This section of "Figura" features a male pas de deux, an uncommon occurrence. The pas de deux of dancers Artie Weiner and Stephen Pier is faultless and brilliantly performed.

The four dancers in "Figura" also perform solos. The first male soloist approaches mystical sensuality; he

seems to want to break out of physical confinement, yet at the same time, he exalts in the majesty of the human body. In contrast, the second male soloist is tied down to the human mechanism, and this lack of freedom leans toward the dull and monotonous.

Although "Figura" lost much of its momentum by breaking its unity, the dancers carried the piece to roaring applause. The two female dancers, Jennifer Scanlon and Risa Steinberg, do not merely execute Louis' choreography, but are the roles they dance.

The final work, "The Moor's Pavanne: Variations on

Moor's Pavanne," Wynn said. "It's still new and frightening for me, but it's a great challenge too; each movement comes from a particular motivation. Every time I dance it, I find more drama, more motivation."

"I feel most comfortable in this motivated movement," Wynn said. "I doubt if I'd dance ballet again. Modern dance is from the inside out; it's from the core. Ballet is books, laws and positions. That's it."

Wynn, 24, was graduated from the State University of New York at Purchase in 1979. Risa Steinberg, a dance instructor at Purchase and a Limon Company dancer



Courtesy/Brett Litz

the Theme of Othello," is the most dramatic and moving piece in the Limon program. Choreographed by Limon in 1949, "The Moor's Pavanne" is lavish and rich in drama, execution and costume. As the Moor, Kevin Wynn, a young black dancer, triumphs in dramatic impression and trails clouds of glory with his bold technique and emotion. Wynn becomes the embodiment of rage — even his large hands convey tension and misery. Nina Watt as the Moor's wife and Bill Cratty as Iago again personify their roles rather than simply dance them. But Wynn undoubtedly takes center stage in the title role of "The Moor's Pavanne." Raw in emotion and massive in build, Wynn dominated both stage and audience. He is the epitome of drama in dance; he requires no words to express the subtle intricacies of the Moor's emotions.

\* \* \*

"This was my fourth or fifth time performing 'The

recommended Wynn to the company. Wynn auditioned after graduation and was accepted.

"When I graduated, I thought I'd be waiting on tables," Wynn said. "Purchase was a good place to learn dance. The dance department let you experience different choreographers. One didn't graduate a Martha Graham dancer or a Merce Cunningham dancer only."

Wynn explained that the Limon dancers were concerned with the Stony Brook audience's reaction to the works, especially to "Scherzo." "We were hyper and nervous about 'Scherzo' because it was our first performance of it and we really didn't know all that much about it. But the audience soon became receptive and appreciative."

The audience displayed their appreciation with applause and bravos. Receiving their present gratefully, each took home with them the emotional calm that comes with a fine artistic performance.

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# Queens Artists Disappoint Suffolk

by Michael Rezanka

When one thinks of art from New York, one automatically envisions the lofts of the Village or Soho, no giving even an iota of thought to any of the other boroughs. It is therefore interesting to see the work of artists that reside in the vicinity of Manhattan's art capital.

The current exhibition, now at the Fine Arts Center Gallery, is a sampling of works in various media by artists from Queens. But somehow this carries the whole weight of the show and many of the works included do not live up to aesthetic expectations. The main problem with the show is the lack of thematic development. Ideas and concepts are randomly thrown at the viewer, and in the long run, nothing is really gained.

The works themselves range from conceptual projects, such as Richard Thatcher's "Metropolitan Reading Achievement Test," to figural work, as exemplified by the work of Lorraine Inzalaco. Thatcher's work provides a thoughtful look at educational standardization and the "value" of such "fill in the dots" tests. Ms. Inzalaco's painting offer the viewer a fine sense of intimacy with the model, but seem dull, restrained and cliché.

An energetic and painterly work is that of Jane Couch. Her "Untitled 79" is a richly applied surface held together within a geometrical network. The combination of the two yields a piece that is vibrant yet cohesive.

Joan Weber's mirror constructions are intriguing and captivating. She utilizes thin strips of mirror material, which, when set against the gallery's neutral white walls, provide an interesting illusionistic effect. One perceives parallel universe behind the walls, but is given only a brief and teasing view, as if peering through a peephole.

The highlight of the exhibition is the environmental construction of Vera Manzi-Schacht. Crumpled opaque paper forms a womb-like structure in the corner of the gallery. The atmosphere within this organic abode constantly changes with the amount of local sunlight; every moment in time brings a unique and satisfying experience with it.

The rest of the works in the show tend to be boring and disheartening. There are attempts to explore new and varied media — such as Jaqueline Freedman's acrylic and canvas pieces, or A. Lynn Forgach's homemade paper pieces. These works seem exploratory, but once one gets over the thrill of seeing a new medium, there is nothing substantial present.

Pottery and sculpture are also represented in the show, with George Koras' bronze sculpture standing out. The rest of the pieces in this department are rather unimaginative and academically standard.

The Artists from Queens exhibition will be shown through October 8 at the Fine Arts Center Gallery, Monday through Friday, 12-5 PM.

## Marley Show Cancelled


As the many perturbed ticket holders to the sold out Bob Marley and the Wailers concert already know, last Sunday's scheduled show was postponed indefinitely. However, it is now certain that the Stony Brook concert and the remaining tour dates will be canceled.

After collapsing onstage in Pittsburgh only four days before his scheduled appearance here, Marley was flown to Miami where he was

hospitalized, suffering from exhaustion and a virus.

According to SAB Concerts Chairman Dave Fink, Marley sent his road manager back to London and notified his promotional agency, Associated Booking Corporation, to cancel the remaining dates of his U.S. tour.

Tickets to the Stony Brook concert, said Fink, will be refunded at place of purchase.



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**SAB**

Tomorrow night  
2 shows 8:30  
11:30  
Union Aud.

**Willie Nile/  
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Tickets \$4.50

October 19  
2 shows  
8 & 10:30  
Union Aud.

**The Iron City  
Houserockers**  
Tickets \$3.00

October 26  
2 shows  
7 & 11  
Gym

**Frank Zappa**  
Tickets \$8.50 &  
\$6.50

Nov. 8  
8 PM  
Fine  
Arts  
Center

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**An Evening with  
James Whitmore**  
Student tickets \$4, \$5, \$6

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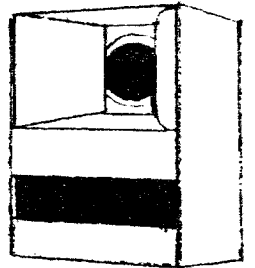
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Thursday,

October 2nd

10 PM

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Annual Membership Meeting for the election of officers: 8 PM, Union Room 223.  
All are welcome!