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Become Aware"

# Statesman

Thursday  
November 7, 1985  
Volume 29, Number 17

SERVING THE STATE UNIVERSITY OF NEW YORK AT STONY BROOK AND ITS SURROUNDING COMMUNITIES

## Dorm Rates Going Up, Up, Up

### "Self-Sufficiency" to Bring \$200 Rate Hikes for Residents Next Year

By Scott Mullen

A New York State proposal for "dorm self-sufficiency" — which would make SUNY universities responsible for generating most of their dorm costs — will lead to at least a \$200 increase in dorm rents next year, according to Dallas Baumann, director of Residence Life.

The proposal could also eventually make Stony Brook's dorm rates the highest in the SUNY system, if SUNY's Board of Trustees votes to allow the schools to set their own dorm rates.

"The governor and the Legislature have been trying to reduce the state budget, and the concept of self-sufficiency is seen as an important piece of this," Baumann said. "What self-sufficiency will do is give the dorms back to the universities ... Stony Brook will receive a \$1.4 Million subsidy from the state, and will be responsible for generating the remainder of its costs, although the money will go to SUNY Central, and they'll pay the bills. My feeling is that it's definitely going to happen. We're well down the road to implementing it."

The proposal is being fought by the Student Association of the State University (SASU). "What self-sufficiency means is increased costs to the students," said SASU President Jane

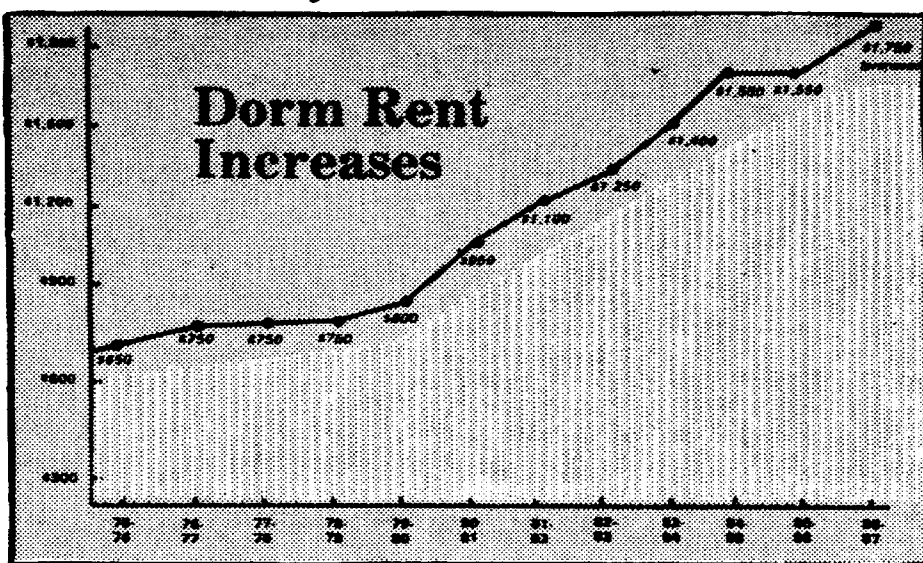
McAlevy. "We're looking at large rent increases that they're going to try and ease in over the next few years. It's going to be at least a \$600 increase in that period."

"Stony Brook faces many increased costs over the next few years, primarily because of LILCO," added McAlevy. "We got the Board of Trustees to put off a resolution on cross subsidation, which would lead to different dorm rates at different schools ... there would be some schools, like Stony Brook, where students would have to pay a lot of money."

"Despite what SASU thinks, self-sufficiency is inevitable," Baumann said. "The state has to cover dorm costs, and it's either going to be through self-sufficiency itself or just from charging more to cover costs."

At the University Senate meeting on Monday, University President John Marburger mentioned his fears of the proposal. "Dorm rates may be equal or higher to those of private institutions on Long Island," he said. "I don't like that at all."

"It's just an inevitable consequence that it's going to cost as much to live at a public school as it does to live at a private one... We do get state funding, but private schools get private donations," Baumann said.



Statesman Graphic/Alan Golnick

"The reason for the increase is that, system-wide, the money just isn't there. There has been a decline in enrollment and a decline in dorm occupancy. An increase in the tuition wasn't keeping up with the decline, especially in places like Buffalo State and Brockport," Baumann added.

According to SASU, the quality of the dorms themselves doesn't justify a rent increase. "The overall objection is that New York State built the dorms in the

1960's and the 1970's. The construction was inefficient, and these huge monstrosities are not cost efficient or energy efficient, and they are falling apart. They're trying to dump everything onto the students ... the state should have to bear more of the cost," McAlevy said.

Baumann agreed. "The state is turning over residence halls in already poor condition. It's like selling a lemon of a car

(continued on page 7)

## UUP Contract Talks: Still No Progress

By Mitchell Horowitz

The United University Professions (UUP), which represents teaching and non-teaching faculty members at Stony Brook and 31 other SUNY universities, has been working without a labor contract since June and, according to the UUP's Negotiations Team Chairman John M. Reilly, contractual talks with the State are still "at an impasse."

Negotiations for a new contract between the UUP and the Governor's Office of Employee Relations (GOER) began at the beginning of January, but broke on June 18, 12 days before the three-year contract expired. "Basically they said 'We don't like what you have proposed, so propose something different,'" said William Wiesner, president of the Stony Brook UUP chapter. "They did not offer any counterproposals and ... they would not sit at the table."

But Tom Hartnett, the director of GOER, claimed that the UUP's negotiating team were "the ones who refused to return to the bargaining table," and that GOER never wanted to halt the talks.

"The rhetoric is so thick that I don't think anyone can tell," University President John Marburger said. "I would be very surprised if one side was causing all the problems."

"To this point, GOER has proven itself incapable of dealing with the complex yet clearly soluble problems of our members because the GOER wants to lump all state employees together and treat them as if they all perform the same job, possess the same training and have identical skills," UUP President Nuala McGann Drescher wrote in a negotiations bulletin presented to the members.

Reilly said that the "essential issues" that are keeping the two parties apart are the UUP's refusal to accept the state's proposal for a constantly renewable tenure process, the state's having not come up with an

expected employee promotion study and the inability to settle on a contractual provision addressing due process for faculty accused of wrongdoing and faculty going through tenure evaluation. "I think the state's negotiation approach to the matters is 'Let's give the UUP an across-the-board cash settlement and forget the other issues,'" Reilly said.

Article Thirteen of the GOER proposals claims: "The state believes it is essential ... to have greater faculty accountability ... The procedure for the removal of those members who consistently perform unsatisfactorily must be adopted." Although Drescher did not make mention of this proposal in the UUP negotiations bulletin, Reilly claimed that it was one of the major blocking points of the negotiations.

Wiesner said that the proposal would involve the reevaluation of tenured faculty members every five years. "It is incredible for the leaders of the second largest university center in the United States to even have thought of this," Reilly said. "But it is there on the table; they have not removed it. I am not going to tie it [restarting talks] solely to that, but I have said to the state 'We do not even want to discuss that proposal of yours.'" Reilly also mentioned that the proposal, if enacted, would make SUNY less attractive to professionals and instructors, due to the added strain of reevaluation.

However, Marburger expressed doubt that the revised tenure proposal was actually on the table. "I do not think that is really true. There is always a lot of misinformation in the public during negotiations. This sounds like misinformation; I don't even know if it's a proposal ... it's really that bad, you just can't tell," Marburger said.

Hartnett said that the tenure revision was a proposal put across the negotiating table by GOER, but claimed he was "restricted from discussing" the present state of the proposal. Hartnett claimed that when the talks

first began in January a "news blackout" agreement was settled with the UUP. Hartnett claimed that the blackout prevents GOER from disclosing any part of the talks until the contract is resolved or a formal release is settled with the UUP.

Fred Lambert, the Editor of the UUP's newspaper, *The Voice* said, "It (the news blackout) does not exist now and if there ever was one it has been breached ... all beds are uncovered."

According to Hartnett on June 25 the UUP and GOER agreed to an *Impasse Declaration*. "This is a process that technically brings state mediators into the picture to assist in bringing the two (groups) back together," Hartnett said. Two mediators were appointed by the state, but Lambert said, "they have been on the job for three months and they haven't been able to generate a meeting."

Currently the UUP's contract from before the negotiations began is still in effect. Drescher complained that the old contract does not properly deal with affirmative action and minority recruitment matters, assistance for doctor's malpractice insurance, the role of part time employees, a cash raise pattern plus the request for study results on promotion procedures. In her bulletin Drescher also mentioned the old contract, negotiated over three years ago, does not fit in with SUNY's impending flexibility: "The state legislature, by passing the SUNY flexibility bill, has just declared that the University is not just another state agency. It appears as if GOER cannot read or will not learn."

"I think it is ridiculous to have university employees organized into a union in the first place," Marburger said. "I think it would be much simpler if they were much more closely involved with settling their salary levels or (contracts) in a locally based process. But that's a dream that is not going to happen."

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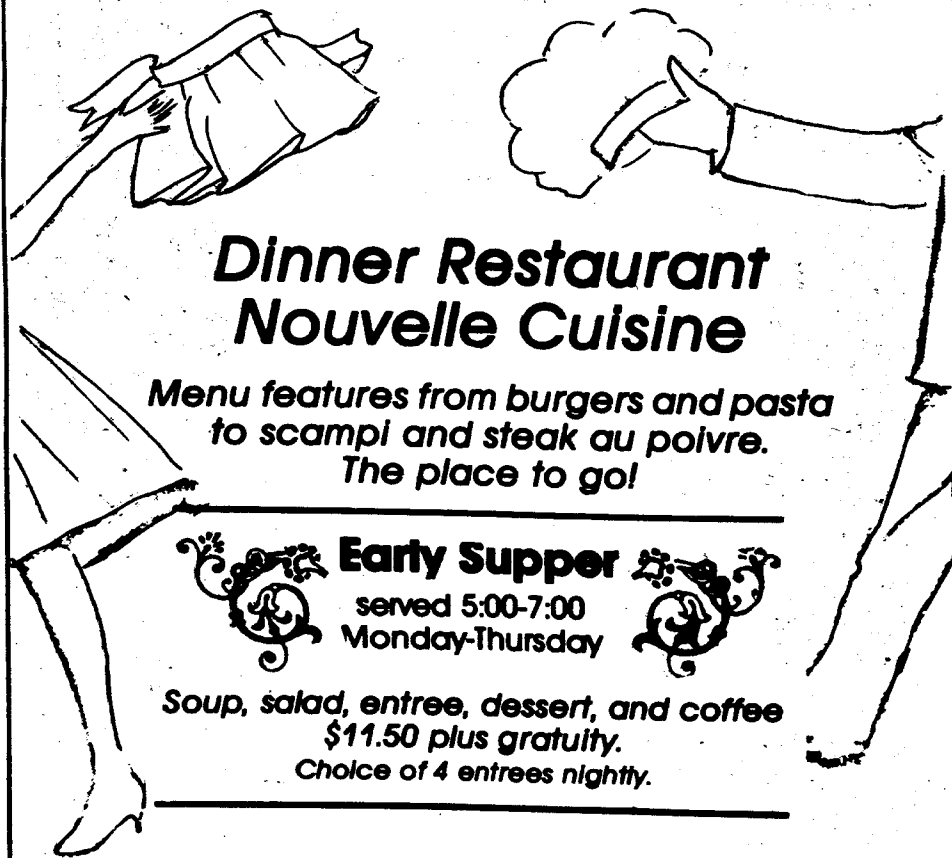
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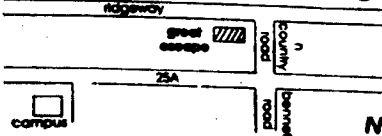
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# Amendment Would Cut Student Aid

By Benjamin Charny  
Statesman Staff Correspondent

Albany- The SUNY Board of Regents hasn't decided what to do about "Gramm-Rudman."

Gramm Rudman is an amendment to the Debt Ceiling Act approved by the Senate yesterday, which either has to be signed by President Ronald Reagan or returned to the Senate or the House of Representatives by November 15.

The amendment contains 60 percent cuts for the College Work Study and Supplemental Education Opportunity Grants. A 15 percent cut to the program

which provides aid to over 400,000 students who currently receive Pell Grants is also contained in the amendment, according to information provided by the Student Association of the State University (SASU).

The act is part of legislation aimed at eliminating the United States government's spending deficit by 1990. The legislation was originally introduced to the Senate by Reagan.

SUNY Board of Regents Chancellor Chairman William A. Genrich and the State Education Department stand in opposition to the cuts. "We haven't gotten together and drafted a formal propo-

sition yet, but we could be doing something about it," Genrich said. Genrich added the agenda for next week's SUNY Board of Trustees meeting hasn't been set yet.

Delores E. Cross, president of the New York State Higher Education Services Corporation, said the corporation opposes the amendment, and added that she has witnessed a reversal in the last few years in federal policy supporting "educational access" through student aid funding. "There has been a reduction in enrollment among the disadvantaged populations that are particularly vulnerable to shifts in federal funding

policies," she said.

Thomas Swan, United States Students Association (USSA) president, criticized the amendment, saying "Congressmen want the bill to take effect in 1987 so they won't have to campaign in the same year the bill takes effect. USSA is lobbying for immediate death of the bill," Swan added. "They can give lip service to constituents about how they did something about the deficit."

Swan said he will be lobbying today in Texas to inform students there of the potential effects of the Gramm-Rudman amendment, and would be in Syracuse next week.



Statesman/Daniel Smith

A low turn-out of approximately 40 students attended a "Town Meeting" question and answer session with members of the University Administration. President John Marburger, Vice President of Student Affairs Fred Preston, Director of Residence Life Dallas Baumann and Vice President of Campus Operations Robert Francis answered questions on such issues as self-sufficiency, dorm cooking, the drinking age hike and meal plan contracts. The questions were mediated by Polity President Eric Levine. Francis also outlined the upcoming field house project with a slide show.

—Daniel Smith

## Foreign Student Increase Slows

By the College Press Service

NEW YORK, NY -- A dramatic decline in the number of Iranian students and the high value of the American dollar slowed the increase in foreign student enrollment on U.S. campuses last year, a new census by the Institute for International Education (IIE) said. "It's basically money. With the value of the dollar, the U.S. is about as expensive as anywhere," said John Reichard of the National Association of Foreign Student Affairs in Washington, D.C. "In view of the cost, it's amazing there has not been a drop."

Some state schools -- such as the Texas system, long a leader in recruiting foreign students -- have raised their out of state tuition rate, making them less attractive to foreign students. Nevertheless, 342,113 foreign students enrolled in American colleges in 1984-85, less than a one percent increase from the previous year, the IIE's Mary L. Taylor said.

During the foreign student boom of the seventies, annual increases reached 10 percent a year. More than 50,000 students from Iran were studying in the United States during 1980. As of 1984-85, only 16,640 Iranians were enrolled in U.S. colleges, the institute found.

While the oil glut has slowed the flow

of foreign students from other OPEC countries, too, the IIE found a continuing increase of students from South and East Asia.

Taiwan sends the greatest number of students to the United States. There were 22,590 Taiwanese in U.S. schools last year, slightly more than the number of students from Malaysia.

Data show Asian students, who traditionally have made up the largest portion of foreign students in the United States, have replaced Middle Eastern students as the fastest growing group as well. "The continued growth of Pacific Rim students is due to the strong economy there, and there is a lot of government support in those countries for sending students abroad," Reichard explained.

Foreign students tended to take engineering programs most often, followed by business and management, mathematics, computer sciences, and physical and life sciences, the institute says. Many of them, moreover, are graduate students. In fact, one of every three students attending U.S. grad schools is foreign-born, Reichard said. Grad schools have become so dependent on foreign students they can't afford to give up their aggressive recruiting efforts overseas, he added.

## Graduate Student Elected to SB Council

By George Bidermann

The student seat on the Stony Brook Council, the 10-member board of directors for the university, has been filled by Loretta Capuano, a graduate student who has long been active in Polity and other university functions.

Capuano defeated Senior Representative Craig Dean last week in the election, which was run by both Polity and the Graduate Student Organization (GSO). Capuano received a total of 1045 votes to Dean's 822. Among graduate students, Capuano carried 367 of the 394 votes cast, and Dean carried 795 of the 1473 undergraduate votes cast.

Capuano said she is looking forward to today's Council meeting, where she will meet the members and assume her position on the board. "I think it's going to be very challenging," she said. "As the student representative, I have one-tenth of that vote. I am an equal member, with the other members who are appointed by the governor [Mario Cuomo], and I hope to at least generate some support from some of the members on the Council."

Since coming to Stony Brook six years ago, Capuano has immersed herself in working on student organizations. She started out as a Gray College Legislature chairwoman, served as assistant treasurer on Polity in the 1983-84 year, and was 1984 chairwoman of the Stony Brook Muscular Dystrophy Association Com-

mittee. She also served as chairwoman of the Polity Services Council in 1984, and was instrumental in setting up the Minority Planning Board.

"I think we need sincere student input into the Council," Capuano said this week. "As a result of what's going on with the undergraduate enrollment going down and the graduate enrollment going up, what's needed is a student who will make known students' needs and get input from the students, so that the Council will know of them."

GSO Vice President Kevin Kelly said he is "really impressed" with Capuano's enthusiasm. "She has a really good understanding of the undergraduate situation, and is probably one of the best persons for the job," he said. "She definitely is not afraid to bring up issues that are of concern to the student population."

Capuano is working on her Masters degree in Planning, Administration and Research. She graduated in 1984 with her Bachelors degree in Sociology, and currently resides in the Chapin Apartment Complex and says she is trying to establish a home here. "It's a new experience, living on my own. I like being able to visit friends, catch up on my reading and enjoying what Stony Brook has to offer" in her spare time.

"I'm very happy about the opportunity to represent both undergraduate and graduate students," she said. She feels the campus alcohol policy could be modified in light of the 21 drinking age hike, and also feels the



Statesman/Daniel Smith

Loretta Capuano

rathskellar project has got to be pushed forward. Capuano said she will be setting office hours soon and will also have a mailbox available in both the Polity and GSO offices, and hopes students will contact her with suggestions and ideas they would like to see implemented.

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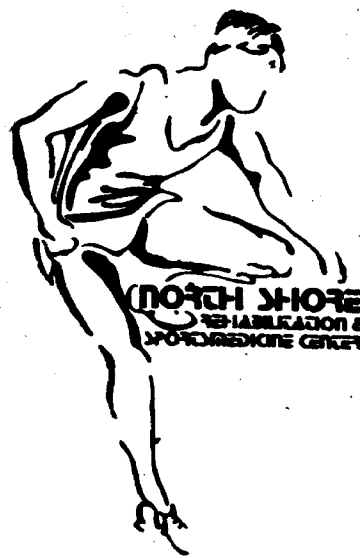
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# Minority Affairs Polity Liason Appointed

By George Bidermann

In an effort to bring Polity closer in touch with the needs and concerns of minority students on campus, Polity President Eric Levine announced last week the creation of a minority affairs liason to the president. Levine has chosen Eric Blackwell, an economics and political science major, and Levine said the Polity Council is expected to approve the appointment this week.

The liason, according to a letter Levine sent out last week, was created "to give the minority community a stronger voice in Polity and its subsidiaries such as PSC [the Polity Services Council]." Blackwell will be responsible for attending weekly meetings of minority organizations and reporting to Levine and the Council on issues of concern to minority students.

Blackwell, a resident student who comes from Brooklyn, transferred to Stony Brook this spring from New York City Technical College. He said he wanted to get involved because he "had a genuine concern for the minority community a lot of people were upset with the way things were going."

Blackwell has created the Minority Alliance Network (MAN), which he says will help him compile data about the minority organizations. "MAN's goal will be to serve as my own personal research committee and monitor the movement of the organizations," he said. "We want to determine the needs of the organizations, and also serve as a lobbying group to Polity."

Blackwell said there are 13 minority organizations that receive a total of about \$55,000 in Polity funding. But, he said, "The funds these clubs are getting are not enough for them to do what they want to." One thing he hopes to do is to address which organizations need more funding, and then work with Polity to find ways of getting it, including fundraisers.

"Once we all sit down and address the problems, we'll see that we're all trying to do the same thing — which is serve the community better," Blackwell said. He said he hopes that MAN will be able to demonstrate its potential so that it can get funding through the PSC for next year. "I do hope that MAN will be around long after I'm gone," he said.



Eric Blackwell Statesman/Daniel Smith

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## Self Sufficiency

(continued from page 1)

with a limited warrantee," he said.

The problem, according to Baumann, is that there just isn't any money for needed improvements, or even for a security program. "An increase of \$115 a semester will allow us to stay in place, which still isn't going to be enough. It's frustrating to think that the students will be paying 13 percent more and not getting any improvements," he said. "And we can't cut below where we are. We're at the bare bones."

Most students were upset upon hearing of the rent increases. "I think if they're going to increase the rent by that much, they'd better increase the services as well," said Earl Hartley, a Gershwin resident. "Have you seen the state of some of these halls? It's ridiculous."

"What can we do?" responded Michael Smith, a Kelly C resident. "We can't move off-campus, because the rent is even more expensive out there. The university can raise the rent all they want, and there's nothing we can do, short of transferring."

"Short term, it will cost the students more money," said Polity President Eric Levine. "Hopefully, in the long run, it will mean more efficiency. It'll be easier to get repairs done, or get toilet paper. Basically, there's nothing we can do. The state is saying that we have to be sufficient, and they're cutting us off."

"I'm worried that the situation is becoming an access issue," McAlevey said. "With different SUNY schools having different dorm rates, students would be deciding which school to go to based on dormitory cost and not academics. Some students will have to choose a different, cheaper SUNY school than Stony Brook, a school that might not be able to give them what Stony Brook could."

According to Baumann, there was an attempt to implement the plan last year, but there was not a line in the budget for the residence halls, and enough pressure was brought to push the plan back to this year. "It could be worse," he said. "At least we will be getting the \$1.4 million subsidy... If the state reduces or withdraws the subsidy, tuition will also make a dramatic jump."

"Right now, it stinks," Levine said. "Eventually, we're hoping it'll be good, and that it will give us more control. It's just something that's going to become a fact of life, and there's nothing we can do."

# UUP and GOER Must Find a Bridge

At least one thing is definite in the midst of the United University Professions (UUP) and the Governor's Office of Employee Relations (GOER) contract negotiations: no one is right.

It has gotten to the point of both parties refusing to sit down to the bargaining table until one calls on the other. Both groups seem to feel that they have said all they can and now it is up to the other side to make the peace. If each group waits for the other to make to move towards new formal talks, nothing will ever happen. Even stagnant talks are better than none at all.

It is clear that the Stony Brook administration is not going to try to get the two groups together at this point and the state's mediators have been unable to generate a meeting. So what is each side waiting for? Neither GOER nor the UUP is ready to take a substantial step back from their proposals, however, for a new contract to emerge both parties will simply have to shift somewhere.

The UUP does deserve most of what they are asking for, perhaps it would be beneficial for them to soften their stance a bit now, just to get talks going again, without selling out their main requests. Once they get to the table they could toughen up on anything, and at least they would be seeing the GOER negotiators face-to-face once more. Phone calls, bulletins and letters are useless; only getting to the table will move things.

GOER's original request for a constant tenure reevaluation is absurd, and destructive to the university's ability to attract and keep superior faculty members. Because the parties have not met since

June, it is unclear what the status of the tenure proposal is. It is suspiciously odd that President John Marburger claims no knowledge of this proposal, since it would affect the way the entire SUNY system evaluates their faculty, and for Marburger not to be aware of it shows that there is something very wrong and very strange about these talks or the lack of them.

Before all becomes shrouded in "in-politics" and inner deals, the concerned members of the UUP had best force their chapters to consider tak-

ing the first step in getting back to the negotiations. They may have to give up, or *propose to give up*, some demands before the talks begin, but at least things could proceed on a normal track again.

The UUP deserves a solid contract with greater job security and benefits, but holding their breath until GOER gives in does not seem to be working. It must be extremely frustrating to talk for months and get nowhere, but with renewed unity and the maturity to take the first step, even after months of repetition, the UUP might just win.



## Letters

### Tenure for Dube

#### To the Editor

In August, when most students and faculty are still away from campus, is when John Marburger, President of Stony Brook, decided to deny Africana Studies Fred Dube his tenure. Therefore, in effect, terminating Dube after another year.

The reason for this is (See UNITY, Vol. 8 No. 9) that representatives of Israeli imperialism who critically attacked Dube for making one of several essay topics, "Zionism as Racism," even though students could write on a number of other themes. Dube's attempt to at least include the 1975 UN resolution that political Zionism (as a reflection of Israeli imperialism) was indeed racism, brought a series of attacks on him that can only be described as demagogic.

Marburger and his cohorts delayed and obfuscated their decision as long as they could. When Stony Brook students sat in the Administration Building (See UNITY, Vol. 8, No. 9) to demand SUNY Central's divestment, Marburger played sympathetic, but even then reacted sharply and negatively to the students inclusion of demands for Dube's tenure along with the thrust of getting SUNY to divest.

Now the mid-August decision which rests ostensibly on Marburger, reveals quite clearly that these apologists for Israeli imperialism are also aiding their bloody brothers, the fascist South African Boers, in suppressing Black people and democracy from developing

any where on the African continent.

Dube is an important member of ANC (African National Congress) and from the outset of their attack on him, this critical revolutionary role was clearly part of their decision to character assassinate, fire him from the school.

Apparently, these racists are in the same boat as the Boers. So exposed is their own fascism (no rights for Arabs in Israel, continued Israeli expansion Arab lands, criminal invasion of Lebanon, holding Lebanese civilians prisoners in Israel in violation of international law, the emergence of Hitlerian Meir Kahane as a potent force in Israeli politics, etc.) that they apparently feel, like the Boers, that they will not negotiate, but rather will go down to their destruction in flames!

But this time Marburger has bitten off more than he, or these apologists for Israeli imperialism can chew!

Even though they feel since Professor Amiri Baraka is on sabbatical and Professor Bill McAdoo, another militant activist, is on sick leave as a result of a dangerous accident, that these apartheid imperialist rats can play. Progressive forces at Stony Brook have declared that there will be no peace at Stony Brook until Dube has tenure!

Tenure for Fred Dube  
Death to Apartheid!  
Death to Israeli Imperialism!

—Amiri Baraka

### Dreiser Repairs A Necessity

Dear Mr. Matthews:

We, the residents of Dreiser College B-1, feel that the situation concerning the broken hall sink in disgusting, unsanitary and should be considered an utmost priority. Since this sink has not had running water since the beginning of the semester, we, the residents, have been forced to wash our dishes in our bathroom sinks. We think that we have been patient long enough and wonder how long you could tolerate washing your dishes and brushing your teeth in the same sink. Our suite sinks are not designed for kitchen use and continual misuse of this kind will result in further plumbing problems.

It has been noted that Work Requests were filed on the following dates:

September 6, 1985  
September 24, 1985  
October 8, 1985

We are aware that continual problems are not logged in more than once but they, indeed, were filed. Dreiser College Resident Hall Director, Tabler Quad Director, and Residence Life are all aware of our current situation and are all supportive of our efforts. We ask you to give our request top priority.

Thank-You.

Residents of Dreiser College B-1

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Statesman encourages all students, faculty staff members and community residents to submit their views and ideas to us and our readers in the form of letters to the editor and viewpoints.

Both should be typed, triple spaced and include the name, address, and phone number of the writer. Letters should not be in excess of 350 words and viewpoints should not be in excess of 1000 words.

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# Alternatives

## 'Washington Wives' Against Rock Porn

There has been much controversy lately about the rating of rock albums, a system proposed by the Parents Music Resource Center (PMRC). The group, headed by Senator wives Tipper Gore and Susan Baker, wish to establish a rating system (similar to that of movies) which will enable parents to determine indecent albums for their children. What started out as a good idea has resulted in a battle between the 'Washington Wives' and the record industry. It is unfortunate that the housewives have won.

The women of the PMRC are out to end what they call Rock Porn, irregardless of the form it comes in. They

by Susan Mathisen

have made their list of demands, and plan to fight until they win all of them. Included in this list are: printed lyrics — either on the album or available in some way; concerts rated for content; "objectionable" covers sold in separate bins or in brown wrappers; MTV to slate certain explicit videos for late night only; and lastly, stopping the ever popular "secret messaging or backward masking."

Entering into the picture is Stanley Gortikov, of the Recording Industry Association of America (RIAA). Several months ago he awarded the wives the PG rating which has started appearing on some albums. The wives, however, have decided that the PG rating is too lenient. Along with their other demands they are insisting on an R rating. Gortikov had enough. First of all, half of their demands are not within his power. Lyrics are controlled by publishers, concert attendance by parents, record merchandising by retailers, and MTV by its producers. On backward masking, he has stated that he has never come across it in all his years in the business. He also claims that the wives expect a panel (which would be made up of producers, writers, etc.) to rate the 25,000

records released each year, a very impossible task.

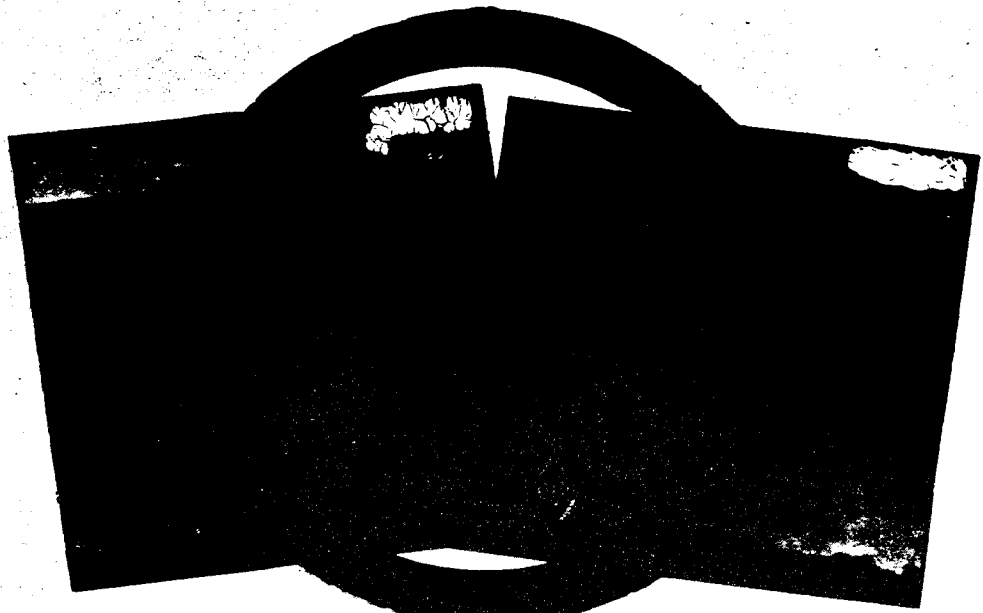
The last group involved in the fight is the stars themselves. In hearings they have defended their music, and in some cases, explain the true meaning of their lyrics which are often misconceived by the wives for dealing with rape, bondage, and murder. Artists have also banded to form the Musical Majority which includes the likes of Don Henley, Cyndi Lauper, Tina Turner, Kiss, Duran Duran, Lionel Richie, and John Cougar Mellencamp. The artists formed to fight, among other things, the possibility of the censorship of their music.

What is ironic about the whole situation is that the albums presented as evidence are far from the chart toppers. Some of them aren't even sold in this country. For this reason, the legislation should have been thrown out before it got started. The wives are using a small percentage of what is produced and are causing an uprise within the parts of the industry which are not

affected.

However, the legislation was not thrown out, probably because the women involved have political clout (their husbands are senators and cabinet members). The result of the fight came about on November 1, when the RIAA and the PMRC made a compromising agreement: lyrics will either be available for parents to see, or albums will bear labels declaring a "Parental Advisory: Explicit Lyrics." Cassettes and CD's will refer the customer to the back of the LP. No guidelines have been set for the ratings, and it should take two or three months for the results.

Even though the wives have won this fight, they are still fighting. Now that they have the record industry running scared, they are set to attack other areas of the business — concert promoters and MTV are the most probable targets. Let's hope they lose the next time.



## A 'Rocky' Party at NYC's Beacon

Dressed in leather, nylons and heels, both the cult and the curious came from all over the country to pack Manhattan's Beacon Theater Halloween night in celebration of the tenth anniversary of the "Rocky Horror Picture Show."

Present at the celebration, which was organized and hosted by Sal Piro of the Eighth Street Theater (who claimed to have seen the movie 863 times), were all of the original cast members except for Tim Curry. Curry, who played the memor-

by Tim Lapham

able Dr. Frank n' Furter, was unable to attend because he had other engagements, Piro said.

Before the customary midnight showing of the film and floorshow, there were three hours of "Rocky Horror" related festivities. Among them were a series of film clips related to the movie, a question and answer session with the film's stars, live performances of various songs from the film, a costume contest, and a (time) warped version of "The Dating Game."

The film clips, which started off the evening, included Meatloaf in concert, a most creative method of committing suicide, a "Mega Force" motion picture



Most of the "Rocky Horror" cast (l. to r. Meatloaf, Jonathan Adams, Patricia Quinn, Richard O'Brien and Nell Campbell). advertisement, a video of Curry's "Paradise Garage" from his album *Fearless*, the famous "lips" original advertisement of the film and an excerpt from the movie "Fame". Not to be outdone in weirdness, the exceptionally rowdy crowd loudly booed a film of a man sawing wood and cheered vibrantly when the man killed himself in the huge mouse trap he had made.

Statesman/Daniel Smith

Following the films Piro kept the madness alive with his own version of break-dancing, his pelvic thrusts and his comments about his mother. "My mother has two children who have seen the movie a combined total of over 1600 times. And my mother is definitely not a virgin," Piro said.

The original cast members present were Jonathan Adams (Dr. Scott), Little

Nell Campbell (Columbia), Meatloaf (Eddie), Barry Bostwick (Brad), Susan Sarandon (Janet), Patricia Quinn (Magenta) and Richard O'Brien (Riff Raff). Once all the stars were on the stage, Piro turned the floor over to the audience for questions.

Perhaps the most ambitious question was directed at Quinn by a male guest. "Can I have a kiss?" Quinn complied, and received loud applause from the audience. In response to another question, Boswell remarked that he had never actually learned the Madison.

"Next," Piro said "I would like to do something that is ten years overdue. I would like to give out the Academy Awards that should have been given out ten years ago." Each actor was then awarded, complete with an Oscar, in the appropriate category. "Best Supporting Actor by a Villain with a German Accent and in a Wheel Chair" went to Adams. "Best Starring Roll by a Rock and Roll Star in a Supporting Roll" went to Meatloaf. "Best Supporting Actress Who Needs a Lot of Support" went to Campbell. "Best Supporting Actress by a Domestic" went to Quinn. "Best Ass..., Ass..., Actor" went to Bostwick. "Best Actress in a Fashionable outfit; Bra, Slip,

(continued on page 3A) ▶

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# Rocky Horror

(continued from page 1A)

and Very Hot Corset" went to Sarandon. Finally, "Best Picture" went to O'Brien. "It's very hard, sometimes, to separate fantasy from reality," O'Brien said. "Let's keep it that way."

The cast performances were extremely well received from the audience. The performances included "Eddie's Teddy", "Hot Patootie", "Little Black Dress", "Science Fiction" and "The Time Warp." During the performance of "Little Black Dress" each cast member and even Piro, came out on stage in a black dress and sang a verse of the song. Wrapped in a fur coat, O'Brien was the first on stage for this song. "We took out an entire species to make this coat," O'Brien said. "Those poor little suckers, the acrylic. You know, related to the nylons."

O'Brien made a slight slip in his performance of "Science Fiction" in missing a line at the beginning of the song. Laughing, he remarked "It's been ten years. I



forgot the f...ing words!"

Members of the audience had their own views on the film. "It's a great concept," said one bearded male who was dressed as Janet. He declined to be identified for fear of being fired. "All of your



inhibitions are let go. It's the same idea as Halloween," he added.

"It's not just (a film) for teenagers," said Betzi Rojtko, the editor of "Rocky Horror Shoptalk" who came to the celebration from Milwaukee. "It's a great

opportunity for getting together with people that you really like, can be crazy with and creative with. It's really a family."

Shortly after midnight the film itself was shown with the Eighth Street Playhouse doing the floorshow that has made the film so famous. During the film, the audience proved to be well-stocked with rice, water, toast, cards and rolls of toilet paper; all of which were thrown about the theater.

The movie was based on a play called "The Rocky Horror Show," which opened in London in 1973. The play ran for over seven years in London. The Rocky Horror Picture Show was made in London and released in September 1975. In April 1976 the film made its first midnight performance at the Waverly Theater in New York City. Once on the midnight circuit, the film soon spread to cult popularity. To date the film has grossed over \$60 million.

## Stage Cues

By Scott Ng

The Theatre Department's production of Chekov's *Three Sisters* opened last Wednesday in Theatre I of the Fine Arts Center. This production will continue its run this week starting on Wednesday and ending on Saturday.

Last Wednesday, two military costumes and two swords were stolen from the dressing rooms of *Three Sisters*. These costumes are valued at three thousand dollars. Anyone with information concerning these costumes, please call the Theatre Department at 246-5670.

Coming this weekend, is Steven Sclafani's modern tragedy, *The History of Alia*, this play which deals with a girl's obsession, and the two people who try to help her is a product of Sclafani's work in Louis Peterson's playwriting class. This is Sclafani's first play.

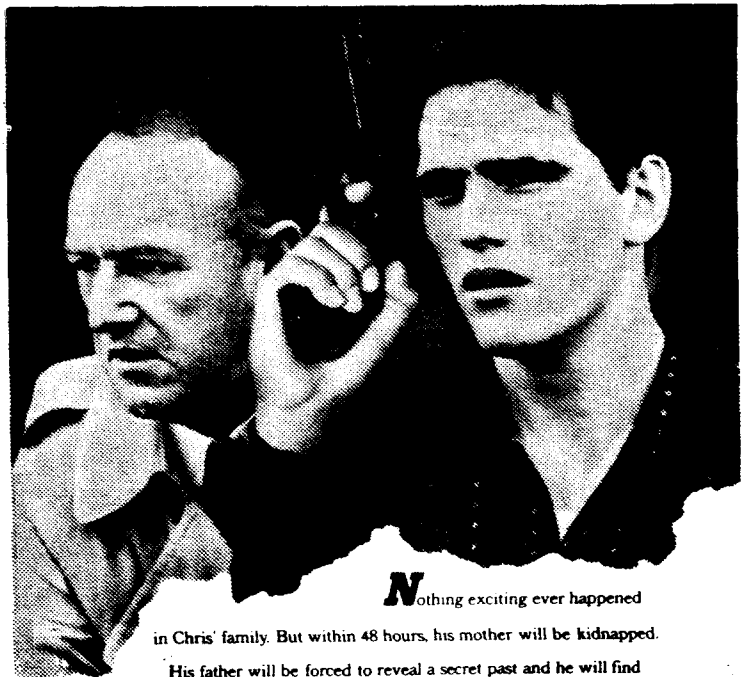
Next weekend marks the opening of *I Was Born* and "Farmyard." "*I Was Born*," under the direction of Volker Hoffman, is a series of three Polish one acts, "The Double," "Boobsie Tootsie," and "The Discordant Drama." These three absurdist plays make a statement about life and politics in Poland in the early seventies. "Farmyard" directed by Linda Shirley deals with the problems of a retarded girl, in her relationships with other people. *I Was Born* and "Farmyard" will be presented on November 17-20 in the Theatre II of the Fine Arts Center.

*We Put Out*, a satirical review, will be presented on November 21-23, in the Fanny Brice Theatre of Stage XII. It is an original production written by student John Morogiello. Admission is free.

Lunchtime Theatre continues, offering theatre to all, every Thursday at noon in Theatre III of the Fine Arts Center.

For further information concerning these plays, call the Theatre Department at 246-5670.

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## Mediocre 'Sisters'

I really wanted to like the production of *Three Sisters* currently being performed in the Fine Arts Center. The play, by Anton Chekov, is a wonderful dramatic piece focusing on three sisters living in a provincial Russian town at the turn of the century, their brother, and their social and marital relations over a period of years. In the beginning of this period we experience with the sisters their hopes and aspirations for the future and by the

by Richard Mollot

end we share with them their disappointment, their failure that is in part self-inflicted and in part inflicted upon them by others and by their society. It is a beautifully written play and, if properly executed, a commanding and poignant drama.

Unfortunately, this current production doesn't quite pull it off. Watching the play I began to fully understand the concepts of over and under acting, for it seemed that at all times on the stage there was at least one actor guilty of one or the other. For instance, the character Fyodor Ilyitch Kuligin (played by Peter Laager) is a school teacher married to the middle sister, Masha. While his is not the most sympathetic character, we find him here portrayed as a whining caricature of anything even remotely resembling Chekov's character. The same could be said for the sister's nurse, Anfisa (portrayed by Terry Marzuillo). Her character is an extremely pathetic one and while Ms. Marzuillo

does manage to convey this she does so with a sense of humor that is inappropriate for a production of this play. Indeed, with few exceptions, the manner in which the characters were portrayed in this production (especially in the first two acts) was nothing less than farcical. Having read *Three Sisters* before and recently seen it off-Broadway it was rather disconcerting seeing it here in a production that takes on comical proportions, especially when that does not seem to have been the intention.

The most notable exception amidst the prevalently inadequate acting here is that of Monica Peragine, who portrays the sister Masha. This role is perhaps one of the most difficult in the play and Ms. Peragine manages it with a great deal of finesse and extraordinary grace. She is well suited for the role seeming alone at ease on the stage and possessing a delicate beauty befitting of her wistful character. Alexander Van Dyne, as the fiery Vassily Vassilyevitch Solony, also gives a noteworthy performance as does Peter J. Rajkowski as Colonel Alexander Lgnatyevitch Vershinin.

Despite these fine performances on the stage, the expertly created costumes (by Sigrid Insull), and the starkly effective set (by Frank X. Januszewski) this production never quite succeeds in bringing Anton Chekov's masterpiece into fruition on the Stony Brook stage. While its faults (particularly in the quality of acting) are not all together enormous, they do hinder what might otherwise have been a fine production and render it, at best, mediocre.

# Test yourself.

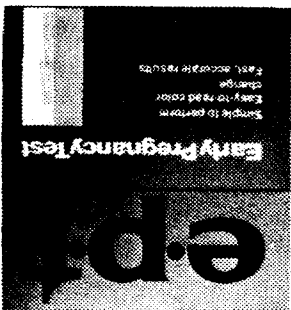
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# SB Players Born Again With 'Wife'

The Stony Brook Players are born again, with an absolutely irresistible performance of *I Love My Wife*. The musical, which opened Sunday at the Fine Art Center's "Theatre Three," has shown what a dynamic, talented and innovative company the group is, given the proper nurturing and guidance. From beginning to end, the production just bristled with energy, cheer and excitement. This is a wonderfully daffy show which will have you grinning from ear-to-ear in amusement.

The storyline is precious. Set back in the times of the "Sexual Revolution," Wally tries to convince Alvin to try a ménage a trois to broaden his narrow horizons. Alvin,

by Warren S Friedman

reluctant at first, realizes that he is indeed behind the times and decides to join the new frontier. Though Alvin's wife is at first reluctant she decides to give it a go too and well, it isn't too long before Wally's wife, at first appalled by the idea, joins in as well to make it a merry foursome. Though the material is risqué and perhaps offensive, it is handled in such an offhanded, light and precious a manner that it becomes irreproachable.

The acting is, for the most part, wonderful. Bruce Grossman is adorable and an absolute delight as Alvin, the conservative furniture mover who decides it's time to catch up with the changing times. His facial expressions, mannerisms, comedic double-takes and physical comedy routines are simply marvelous. Wally, played by Gene Forman is just as winning. It looks as if Forman has truly found his niche in this type of light musical comedy. As Wally, the swinging, not to mention virile, public relations man who is all for the sexual revolution as a new form of "public relations," is enormously appealing and fun to watch.

Lori Flin is likewise a delightful singer and actress who brings wit, style and class to the production. As



Bruce Grossman and Gene Forman Statesman/Paul Kahn Cleo, traditional housewife who likes things just as they are in bed, her transformation to the eager prowler seducing Wally is one to be cherished. Janet Kuskowski is just charming and dandy as Monica, though her performance lacked a certain zing in the second act. As appalled and disgusted as she is by Wally's inaugurating her services in the foursome, she snidely and sneeringly takes part nonetheless. Kuskowski's performance needs more sarcasm, more leachery to really pull off the comic coup de fait that comes in Act 2.

The band is cleverly interwoven into the ongoing action onstage, alternately commenting on taking part in the proceedings. This is one of the many innovations which makes this show such a total original. Peter Kata

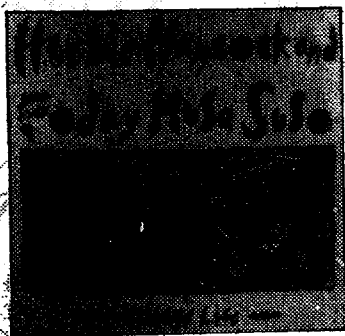
(bass guitar), Dave Goren (keyboards/guitar), Scott Goldstein (drums) and Michelle Chaikin (piano) are not only a swinging band of musicians but affable actors as well.

The score, with music by Cy Coleman and lyrics by Michael Stewart is one of the most clever and inventive ones I've ever heard. "By Three's" is a chatty, infectious homage to the joys of "sharing" by three. "A Mover's Life" is the most affecting song depicting the rigors of a furniture mover's life that's ever been written. "Sexually Free" is an ensemble number which has the band prancing about the stage, draped in white sheets, displaying the many multi-dimensional arrangements possible for a merry little foursome in all its splendor and glory. The number resembles something out of "Oh Calcutta!" but with such delicious tongue-in-cheek wit and hilarious choreography, it becomes a treasured gem. The cast invites, or rather pulls the audience from their seats to come onstage and partake in the merriment of their newfound sexual freedom turning "Theatre Three" into an asylum of uproarious hysteria.

Chaikin's musical direction is cheerful, upbeat and exuberant. The band was generally well-rehearsed and joyous, though in "Hey There Good Times" they seemed a bit stiff and unsure of themselves. Though nobody is credited with the choreography, it was nonetheless superlative - creative, innovative, hilarious and just joyous to watch. The cast must be complimented for their lively performances.

Bruce Grossman's staging is swift, naturally interwoven into the onstage action and runs like clockwork. He has made very clever use of the small space he had to work with in "Theatre Three." The set looked terrific and held up quite well (with the exception of a collapsing bedframe at a most inopportune, or perhaps opportune, moment!). The lighting design by Bruce Brickmeier was handled quite nicely and efficiently.

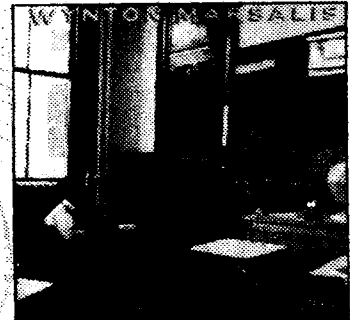
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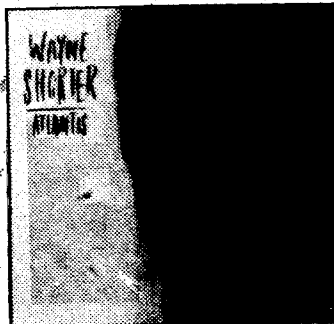
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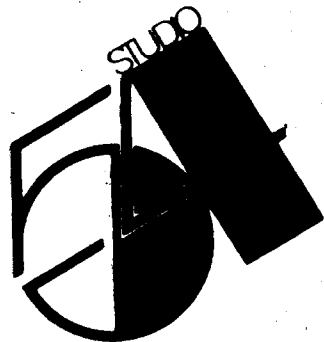
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# Saturday Night's Fifth Wave

This Saturday night, NBC's *Saturday Night Live* will undergo its fourth reincarnation, for better or worse. Missing from their New York soundstage will be Billy Crystal, Martin Short, Gary Kroeger, and the rest of last year's cast members; this year's cast features Anthony Michael Hall, Randy Quaid, and six unknowns. Uh oh. Their fans have exalted through the Chase/Belushi/Murphy years, suffered through the Charles Rocket year, laughed through the Piscopo/Murphy shows and thoroughly enjoyed the gang that's been running

by Scott Mullen

around the last few years. The problem is, of course, that when it came contract time they wanted big bucks to stay, and NBC decided to clean house.

So it looks like it's going to be another Charles Rocket year. No one in the cast has any heavy-duty comedy or stage experience; Anthony Michael Hall (*Vacation, Six-*

*teen Candles, Breakfast Club*), who's only 17, doesn't seem to have the drive or leadership quality to take this boat to the top, and the shows are being put together by originator Lorne Michaels and Al Franken and Tom Davis (the infamous Franken and Davis, who were always, well, bizarre). Quaid is best known for being the brother of Dennis Quaid (*The Right Stuff*), and Madonna is hosting the first, "virgin" show. Who's going to man the lifeboats?

I want this show to work, but I don't have any high hopes. It's been a rough year for the shows that should have been good, and favorites like *Hill Street Blues* and *Amazing Stories* are dropping in the ratings, while even the long-running *Fall Guy* has been scrapped mid-season. Maybe Lee Majors will join *SNL*'s cast.

In an astounding display of questionable thinking, Lorne Michaels has decided to do the whole show live again, with no more reliance on videotaped segments. Wait a minute. With last year's cast, who did have some in-front-of-the-audience experience, they used videotape, and they used it well — the Minkman brothers, the negro ballplayers, they synchronized swimming segment. This year, they have film people, and they're going live. Live, and with Madonna. She's probably the musical guest, too.

There is hope. Short and Crystal will be guest-hosting sooner or later, and, given a heavy workload, they could inject some life in the show. And maybe this cast of unknowns are budding Bill Murrays and Dan Ackroyds. Maybe a youthful Gilda Radner is hiding in the wings.

Or maybe they're a bunch of Charles Rockets and Denny Dillons; only time will tell. It's probably worth checking out, especially the first show, in which the actors check out their first live audience. They could panic, or they could click. Here's hoping.

# Freedom At FAC Gallery

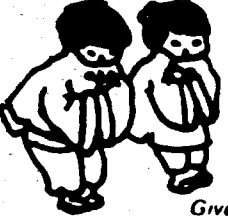
"Freedom Within," the exhibition now being shown at the Fine Arts Gallery, is a political statement, by artists Juan Sanchez, a Puerto Rican, and Alfredo Jaar, a Chilean. The two use their art to express their feelings towards U.S. involvement in their respective countries.

In his installation, (a show designed especially for the gallery), Jaar shows the poorer side of his people. By incorporating photography, various objects and neon, one gets a sense of the religion and rituals of his people which all seems quite primitive. Contrasting this is a wall dedicated to things which are commonplace to us, but in reality are quite modern compared to the other images. They include hamburgers, croissants, and milk. Sanchez depicts his society in a different way. Through mixed media, he represents the way his country has been treated by the Americans. The result is painting which combine newspaper, cloth, and photography, along with writing, to give a sense of revolutionary graffiti on a wall.

The theme of the show is angry; the artists are upset by what is happening in their countries and try to convey it to the viewer. They do not paint pretty pictures. If one stops to read Sanchez's "graffiti," one is presented with unbelievable information. This, along with the media he uses and his energetic brushwork, gives the viewer a sense of his fury. Jaar, with his two contrasting sides of society, creates another anger which is spurred from a world of have and have not.

"Freedom Within" is currently on in the Fine Arts Gallery in the Fine Arts Building. It will close November 13.

Susan Mathison



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# Two Hour 'Dynasty' Movie Hits The Screen

Touted as the "Major Television Event" of the season, the two hour *Dynasty* movie will hit the small screen next Wednesday (November 13th) at 9:00 PM on channel 7. This "ABC Spectacular" will have the largest all star cast in T.V. history (twenty-two ensemble players in all) and will introduce the new characters of the *Dynasty* spin-off series *Dynasty II: The Colbys*.

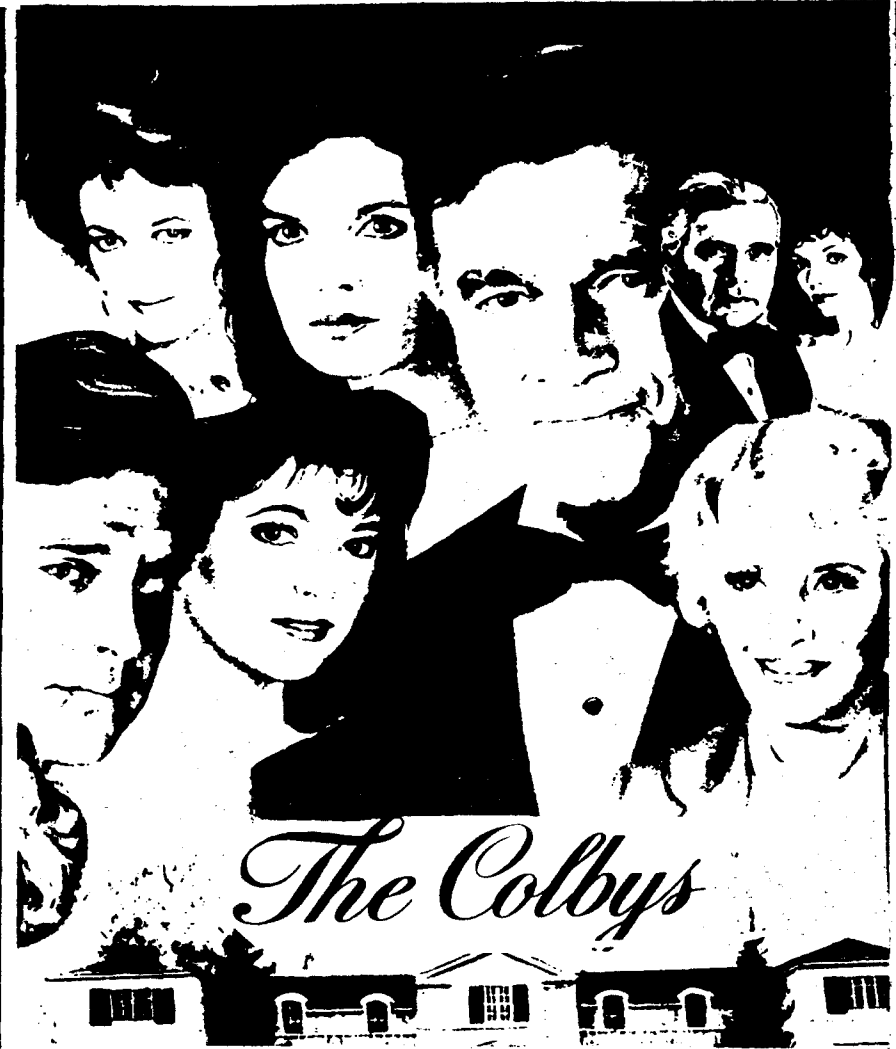
As followers of the prime-time serial know, Jeff Colby's never heard from relatives have started to appear out of the woodwork (as the saying goes, The Colbys are like dog crap, they're every-

by Walter Fishon

where). First, unknown to Jeff, his cousin Miles (Maxwell Caulfield from *Grease II*) has been unknowingly courting Jeff's ex-wife who doesn't know she's Fallon Carrington. Jeff doesn't know what's going on (these people don't know much, do they?) so he's been pretty content staring at Fallon's portrait wondering where she got her new face from.

Meanwhile, Jeff's Uncle Jason dropped in for a visit after twenty odd years of silence and let him know that the silence would continue until he was dead (how thoughtful of him to let Jeff know). Actually, Jeff doesn't have to wait long for his uncle to croak. In his first scene, Jason was told by his doctor that he's about to buy the farm.

Jason's sister Constance must have felt left out so she contacted Jeff after her silence (I guess she didn't know where to send him a Christmas card) and as a sign of her affection gave Jeff her share of Colby Enterprises, which Jeff accepted. Now he's an equal partner with his uncle, who undoubtedly will be Jeff's "silent partner" (Ha ha, get it? *silent partner*? Never mind).



For the two hour movie, the Colbys of California are going to pack everyone into the family wagon and travel to Denver to party down at the Carrington mansion. Blake is throwing a party to announce the Denver Carrington/Colby Enterprises pipeline to be built from California to God's armpit, Chicago. At this party, Jeff and the audience will be introduced to more Colbys, good-looking cousins, dou-

ble crossing cousins, friends of the good-looking and double crossing cousins, enemies of the good-looking and double crossing cousins, and so on (why anyone would want to live with these people is beyond me). And of course, he'll meet the newest addition to the Colby clan, someone named Randall who bears a striking resemblance to a certain portrait at the Carrington mansion.

Of course *Dynasty* wouldn't be *Dynasty* without the usual trials and tribulations of the Carrington family. So to remedy that, Alexis and hubby Dex will be smuggled into Moldavia (the location of last year's cliffhanger) to rescue the king (who gets Alexis hot and bothered). No word about how Dex gets into the country, but Alexis goes undercover as a nun (they ran out of Nolan Miller gowns).

Rita finally gets to give the performance of a life-time as Krystle, since her psycho-boyfriend clobbered the real Krystle over the head in the last episode. Will Blake be able to tell that her nose is fake? Will Rita slurp her champagne? Or will she ask who does the *Crystle Light* commercials and completely blow it?

Dominique finally gets a love interest of her own, a "white shadow" you might say, in the form of Garrett Boydston (Ken Howard from *The White Shadow*). This relationship is bound to make waves, since it will be the few on going interracial relationship involving major characters on a series.

*Dynasty II: The Colbys* was to take off on its own the Thursday of the following week. But, horror of horrors, the president is to give his pre-summit (Geneva) speech that night, and as the draw of the cards would have it, his post-summit speech will fall on the Thursday after that. Imagine the shocked looks on the faces of the ABC executives! So what did they do? Well, they asked the prez to postpone his speech until after *The Colbys* (believe it or not). After some brainstorming ABC has decided to show *The Colbys* after *Dynasty*, Wednesday, November 20th and before its parent show on Wednesday, November 27th. *The Colbys* will then take its regular berth in the 9:00 PM slot on Thursday, December 4th.

## Mixed Media

By Richard Mollot

Flipping through the channels on tv it often seems as if the tube is divided into two distinct (and equally uninteresting) realms. Commercial programming, by far the more prevalent of the two, is for the most part a cultural and intellectual desert. Worse than that, it is often incredibly dull. A prime example of this is the ever popular *Dynasty*, supposedly one of the most exciting programs on television. Does anything ever really happen during the hour that the show runs that one couldn't catch in the first and last five minutes of the show? I think not. *Dynasty* is one of a genre of tv shows (which began in the '70's with *Charlie's Angels*) that you need to see in color more than you need to have the sound on. Certainly the characters are pretty and they wear nice things but there must be something better to do on Wednesday nights than keeping tabs on Joan Collins' shoulder pads.

Public television, for that matter, doesn't quite make it either. Sure sea lions are cute, but not enough that I'd want to watch a two hour docudrama on their environment, feeding and sexual habits. And while I don't want to offend any fanatics, I think the old *Monty Python* reruns should be stopped before someone starts taking them seriously. I can just imagine things getting really out of hand and somebody doing a doctoral dissertation on the social merits and implications of having a penguin on the tv set.

What, then, is left? Well, occasionally (and probably quite accidentally) something real, worthwhile does come along on television. *St. Elsewhere* is one of those things. The show, which airs on Wednesday nights at 10 PM on channel 4, offers a much needed respite from the often obnoxious *Dynasty* which precedes it and the insipid *Hotel* which plays opposite it.

*St. Elsewhere* is remarkably well written and the acting is consistently superb. While the show takes place in a hospital and the principle characters are doctors, interns and nurses, *St. Elsewhere* is not so much about the hospital itself as it is about

the lives of the people therein. They are portrayed by one of the most talented as well as motliest ensembles ever gathered together on one set, most notably veteran character actors William Daniels and Ed Flanders (who recently received an Emmy for his efforts), comedian Howie Mandel and Ed Begley, Jr.

The unlikeliness of this grouping is similarly indicative of the storyline itself. *St. Elsewhere* is ostensibly a drama, yet it manages to maintain a keen sense of humor and, often, irony. Though only in existence for a few years, this series has already developed an incredible sense of itself. It is highly dramatic and entertaining but not to the point of being melodramatic. *St. Elsewhere* avoids the facile, the easy extraction of emotion from the audience, and yet it is remarkably interesting and often quite touching. In a recent episode, for example, William Daniels character was faced with the death of his son from a car accident. Daniels is at first stoical in his response, going so far as to attend his son's autopsy. There we find the coroner, unaware that Daniels is the boy's father, giving him a blow by blow description of the inside of his son's corpse. The scene closes with Daniels, his son's heart in his hand, reminiscing about the boy's childhood when they used to read Dr. Seuss' *Green Eggs and Ham* together. Later, at the end of the episode, the O.R. nurse comes into Daniels' office with a message that his son gave her as he was being wheeled into the hospital. "It's probably nonsense," she says, "but you son asked me to tell you 'Sam I am, I love to eat green eggs and ham, Sam I am.'" As she left, Daniels cupped his head in his hands and began to cry. It was a scene of incredible power and poignancy, the likes of which is rarely if ever encountered elsewhere on the tube.

What is most remarkable about *St. Elsewhere* is that it consistently maintains this level of quality and forcefulness and it does so in a manner that is both entertaining and unpretentious.



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November 21, 1985

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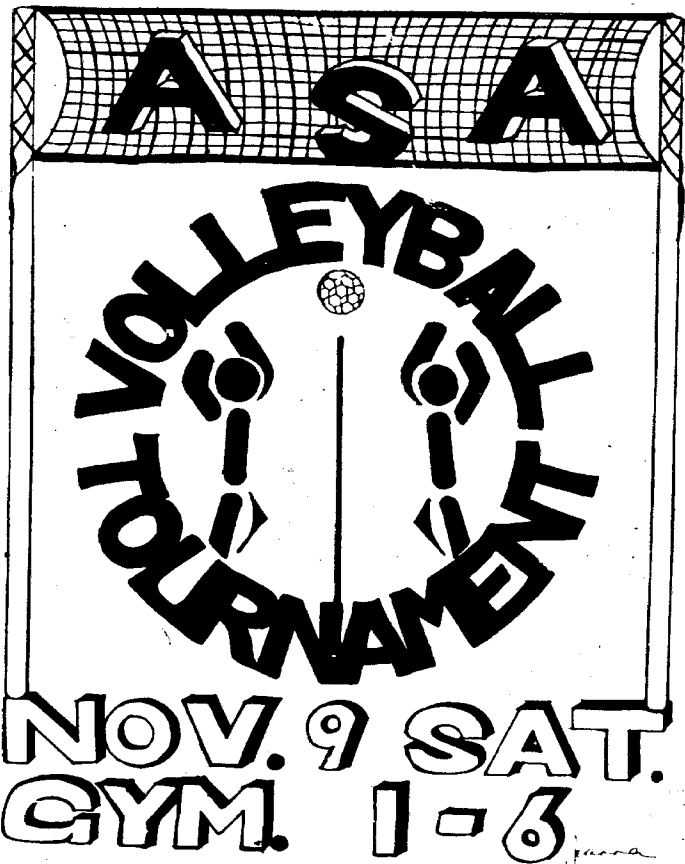


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


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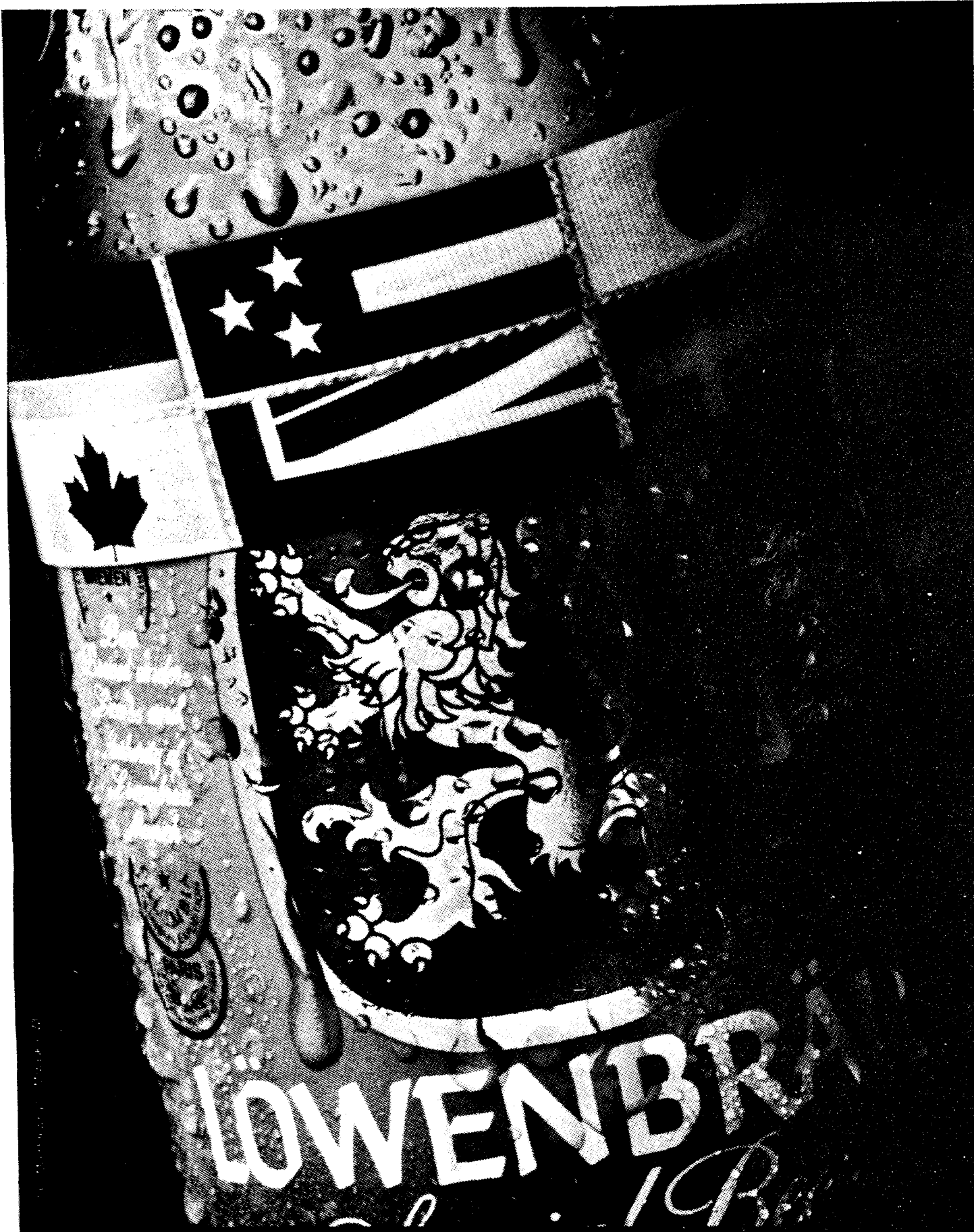
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*When you register for the GRE, be sure to specify Dowling College in Oakdale, New York as your test center. GRE applications are available at the Career Development Office in the Main Library.*

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## Intramural Athlete Of The Week

### James Emslie


# LANGMUIR C-1

Jim ('88) was a major offensive threat in leading his touch football team to the finals last week. He had several key receptions in Langmuir C-1's 14-0 shutout over James A-3, 20-12 win over Benedict A-0, 14-0 shutout over Langmuir A-1, and 9-14 loss to the tournament champion Benedict B-3. Also, Jim has recorded 5 wins to work his way to the final match in the Residence Hall Raquetball Singles Tournament. CONGRATULATIONS JAMES!!!

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## Patriot Athlete of the Week

# Joanne Lafferty


### Women's Volleyball

Joanne Lafferty, a sophomore setter/hitter, helped the Women's Volleyball team to three victories against one defeat this past week. With the victory's, the Patriots advanced to the NYSIAW Championships in the 12th seed.

In the four match week, Lafferty had a serving percentage of 93%. Lafferty also added 21 kill shots, 64 assists and 6 service aces. Lafferty's poise and leadership, were a key factor in Stony Brook's upset victory over 9th ranked Hunter College. That victory clinched the birth in the NYSIAW Championship.

## Congratulations Joanne!!!!!!

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# Statesman SPORTS

Thursday, November 7, 1985

## Volleyball Vaults Into Playoffs

By Lisa Miceli

The Women's Volleyball team is hot, and at the peak of its season. With some big wins, Stony Brook has stayed in the New State rankings, and now is going into the NYSIAW State Volleyball Championship Tournament at Potsdam November 7-9 in the 12th seed position.

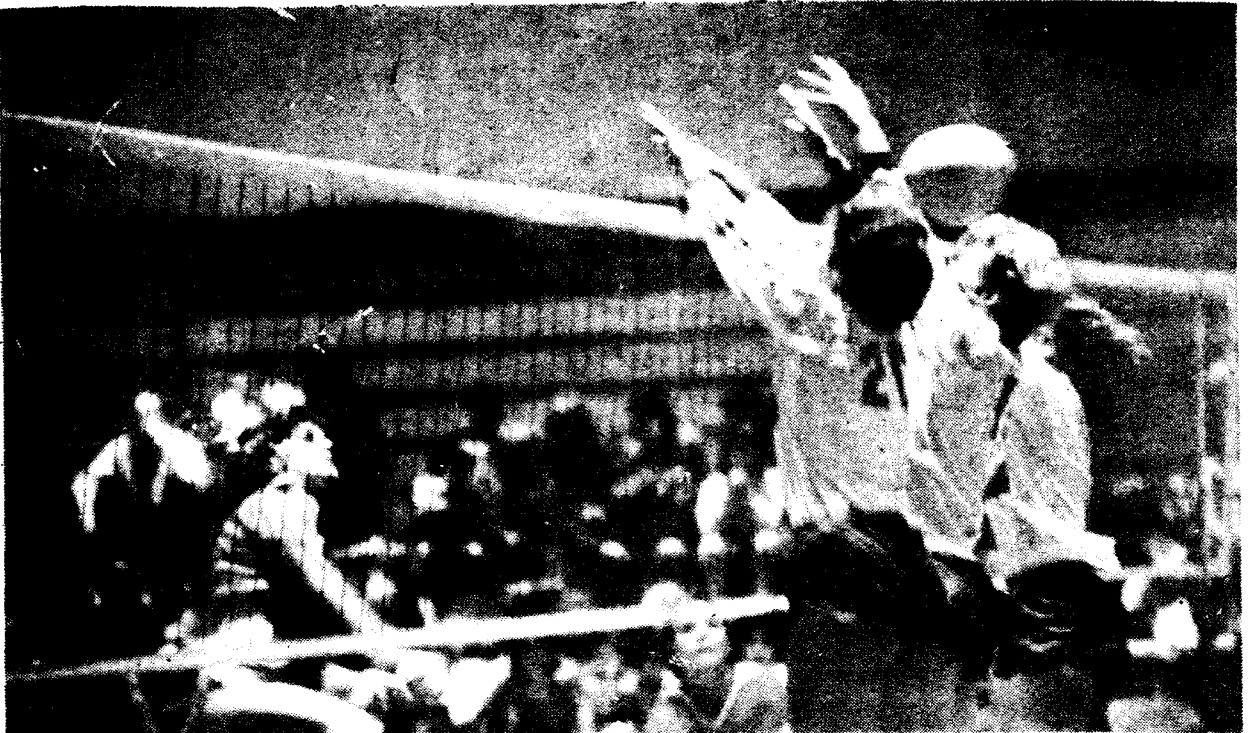
Over the last week, the team won some important matches. On October 29th, the Pats started on an emotional high by beating Queens 3-15, 15-6, 15-8. The Patriots wandered slightly off target when Seton Hall beat them 15-9, 16-14, 15-11. Stony Brook rebounded back by dominating Southampton (Div II) 15-10, 14-16, 15-10.

This past weekend, the Pats posted two wins over St. Francis 15-4, 15-5 and Hunter College (Division ranked 9th) 15-12, 8-15, 15-12, but let Columbia (Div I) slip by 4-15, 15-4, 15-13.

Coach Teri Tiso knew, "when we played Queens and Southampton we were peaking." Another big lift came from beating Oneonta, and a very tough Southampton team. It marked the first time all season the Pats controlled an entire match. "Nancy Streiber and Ellen Chang did a great job (at the net) especially when both are only 5'10"," remarked Tiso.

During the weekend, they knew they had to beat Hunter (9th) in order to hang on to a ranking. From there on in, it has been an emotional high. Tiso also added that, "When you work hard to achieve a goal it's a tremendous feeling of success. I trained, and yelled but they did it. They're mentally tough and it gives me a lift this year."

The tournament itself consists of 16 teams which are



Patriot Spiker Nancy Streiber putting one past three of Southampton's blockers. Chuck Downey (#30) returning a punt in this season's opening game against Ramapo.

Statesman/Dean Chang

divided into four pools. Stony Brook is in pool IV with the likes of Albany (4th ranked), University of Rochester (5th) and Siena (13th). The two top teams in each pool then go to championships bracket while the

other eight teams go to the consolation bracket.

The Pats have their work cut out for them and if they get beyond pool play, they will be look to avenge some of this season's defeats.

## Chuck Downey: Catch Him If You Can



Statesman/Dean Chang

Chuck Downey (#30) returning a punt in this season's opening game against Ramapo.

By Kevin Guiffrida

Football coaches throughout the nation have a theory that a football game is divided into three teams. These teams are offense, defense and specialty teams (punt, punt return, kickoff and kickoff return).

Sam Kornhauser, head coach of the Stony Brook football team shares in this theory. He feels in order to win a football game a team must win in at least two of these three areas.

Chuck Downey's (kickoff return and punt return specialist) statistics show

that a team can indeed win a football game just from dominating the specialty teams.

It all started on October 5, 1985 at Trenton N.J. Chuck Downey returned two kickoffs back for touchdowns — of 98 and 95 yards. Chuck also returned a punt for a 75 yard touchdown run. That week vs. Trenton State University Downey totalled 279 total yards which set a Division III record for most return yardage by a single player in a game. He was also named ECAC "Rookie of the Week."

At the beginning of the 1985 season many people wondered if Downey could perform as well on the specialty teams as he did in 1984. Downey didn't only do as well, he did better. Following the sixth week of the season Downey leads the nation in kickoff returns. He has 10 returns for 313 yards which is an average of 31.3 yards per carry. Downey is also fourth in the nation in punt returns. He is averaging a little over 18 yards per carry in that department (9 carries for 163 yards).

Downey lost an 80 yard and a 50 yard punt return this season. He would lead the nation in punt returns if these returns were nullified. (Following Saturday's game vs. Maritime, Downey kept a hold on the number one kick return position, and moved up to third place in punt returns).

Kornhauser, is quick to point out that Downey's talents are not only as a returner. Last year Downey started in the Patriot secondary. He also filled in as

wide receiver when needed by Kornhauser. This year Downey plays a key role in the Patriot secondary. He has three interceptions for 41 yards, but Kornhauser mentioned that Downey is also an excellent tackler, "he's a tough kid and has made a lot of big tackles for us." When asked about Downey's returning ability Kornhauser said, "Chuck has excellent balance which has a lot to do with his wrestling background." Chuck was an all star wrestler for Deer Park High School.

Both Downey and Kornhauser give a lot of credit to the blockers who play a key role in Downey's success. Doug Jordan, Greg Duravich, Al Bellow, John Pisano, Paul Scott, Jimmy Hayes, Ray Pisano, Pete Impagliazzo, Kevin Hansen and John Ragimierski have all provided the blocking on the kickoff return team. Ragimierski is 8th in the nation in kickoff returns.

Midway through his sophomore year, Chuck Downey has already played offensively and defensively. He leads the nation in kickoff returns and is 3rd in punt returns. He was named "Eastern Collegiate Athletic Conference (ECAC) Rookie of the Week," set an NCAA record for the most yardage by a single player in one game and received the specialty team award presented at the Patriot's annual award dinner. This award is presented by Kornhauser and the rest of the Patriot coaching staff.

Who knows what Downey will accomplish in his remaining two and a half years at Stony Brook.