

"Let Each
Become Aware"

Statesman

Thursday
January 23, 1986
Volume 29, Number 23

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

Veterans Nursing Home Planned for Campus

By Mitchell Horowitz

Plans to build a 350-bed veterans nursing home on the Stony Brook campus were announced in Governor Mario Cuomo's January 6 State of the State address. In Albany yesterday the SUNY Board of Trustees approved Cuomo's decision.

The state-run facility will be the administrative responsibility of the Stony Brook main campus and Health Sciences Center (HSC). The home will maintain its own staff, yet certain main campus/HSC services will be used to run it on a day-to-day basis. Educational and medical ties with the home will be maintained by the HSC's School of Medicine.

The home and its grounds will occupy about thirty acres between East Loop Road, by the HSC, and the community's Pond Path Road; facing the main campus, it will stand on the left hand side of the Harry Chapin Apartment Complex.

Construction is expected to begin in either the fall of 1987 or spring of 1988 and will take two years to com-

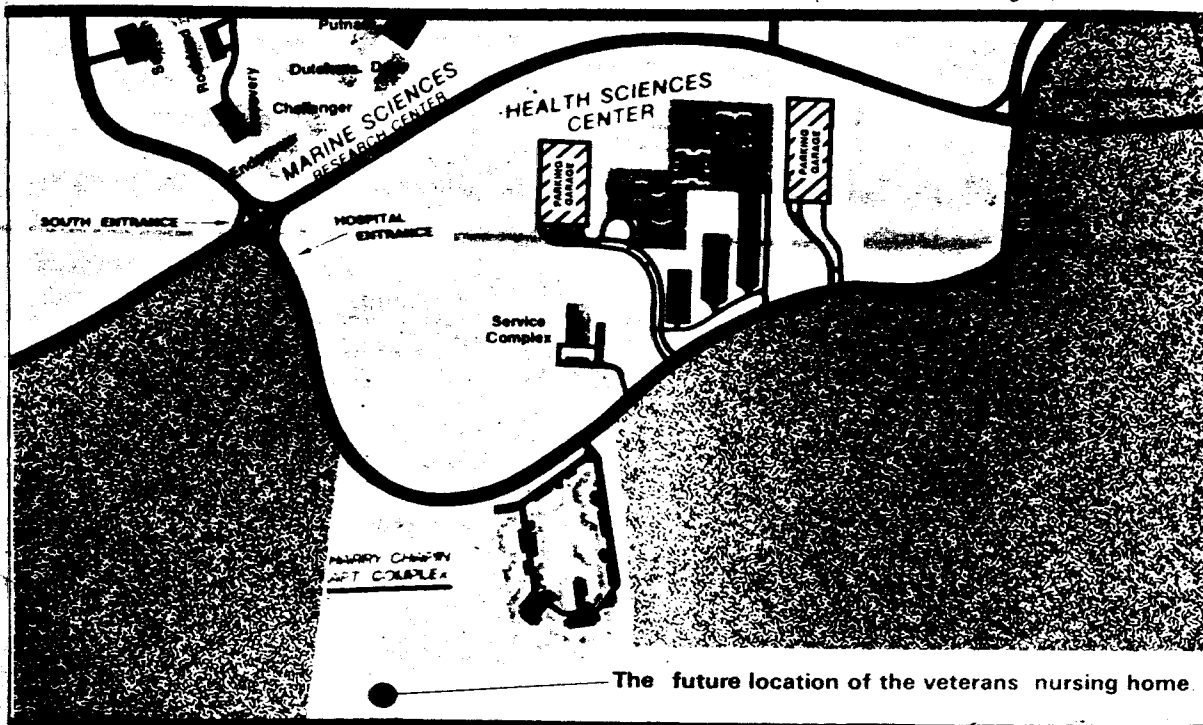
plete, according to Robert Kistler, the State Health Department's director of Institutional Management. Planning and construction costs are expected to be \$25 million, with 65 percent of that being supplied by the federal government. The brunt of operating costs, \$11 million a year, will be handled mostly by the state, Kistler said.

"The project will certainly have an educational component," said Vice President for Campus Operations Bob Francis. "It can be devised so that it is constant with the mission of Stony Brook, it won't be viewed as a burden. Certainly students at the HSC will have involvement there."

"The nursing home will be a benefit to all the schools in the HSC and quite possibly to other parts of the university as well," said HSC Vice President J. Howard Oaks. Students involved in geriatric care programs will actively work at the home.

Chairman of the Governor's Veterans Committee John Flatley claimed any veterans who are "in a bad

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Grant Helps Microbiology Department Rebuild

By Ray Parish

After a year and a half of uncertainty, the Stony Brook Microbiology department seems back on its feet, having won a \$3.2 million grant from the National Cancer Institute. The grant is for research into the reasons why tumors develop in healthy cells.

In 1984, the department lost its chairman, Arnold Levine, and two other top professors to Princeton University; another professor left Stony Brook for John Hopkins University. Since then the department has recruited five new members: Nicholas Muzyczka from the University of Florida, Paula Enrietto and Michael Hayman from the Imperial Cancer Institute in London, Patrick Hearing from Northwestern University, and Stanley Fields from the University of California at San Francisco. Fields is the newest recruit, and is the only one not on the research team.

"We did not recruit superstars, but recruited superb younger people," said Department Chairman Eckhart

Wimmer. "We had a lot of support from the university. They made every effort to help us recruit new people."

The purpose of the research is not to find a cure for cancer, but to find a better understanding of how the disease works, or, more specifically, how a virus enters a healthy cell. "We are working on the very basic problems of cancer biology," Wimmer explained. "There is always a finite chance that there will be something discovered in the course of these experiments which could lead to new drugs, which could be the foundation of really preventive measures. But it is unpredictable."

The grant was awarded to a team of seven researchers, including Wimmer, Peter J. Tegtmeier, Joan Brugge, and the four new researchers, but the work will require the hiring of an additional 15 to 20 workers who will work as secretaries, lab assistants, and lab "dishwashers." Some of these workers will be graduate research assistants, who will receive stipends from the grant money.

Wimmer credited much of the success of the grant application to Tegtmeier, who he said is the "father" of the project. "He made sure we were on time, and made us write well," said Wimmer, referring to the 600-page written research proposal which they submitted to the National Institute of Health. The team was also required to give a presentation, consisting of one 45-minute speech by each member, followed by questions from a committee from the National Institute of Health.

Wimmer is confident that the grant will be a boon to Stony Brook's microbiology students, especially those on the graduate level. "It provides a stimulating scientific environment that is important for the students," he said.

Members of the Microbiology department agree that the grant is a sign of the department's quick rebound. "It's very rewarding that the department, after its loss of faculty, recovered so quickly," Wimmer said. "It is, in a way, a certificate of having recovered." Wimmer said, "It is a fortuitous outside review."

Human Errors Foil Grades

By George Bidermann

An "oversight" was responsible for a computer error which caused all "D" grades given to undergraduates last semester to be recorded as unreported grades, according to William Strockbine, the director of the Registrar. As a result, many students were placed on academic notice, and some were even sent letters of dismissal from the university.

Strockbine said the Registrar's Office changed the classification codes for undergraduates last semester, from a system which categorized the student by the expected year of graduation to a "U-1 through U-4" code, representing freshman through senior status. But because the new codes were not entered into the computer's data system, the computer did not differentiate between graduate and undergraduate students.

"D" grades are not acceptable for graduate students, and the computer automatically records these grades as unreported. "In effect, the computer treated all students as if they were graduate students," Strockbine said. Even students who received D's in classes they took under the Pass/No Credit option received unreported grades.

Thus, full-time students who were carrying 12 to 14 credits, and received an unreported grade in one course, were automatically put on notice by the computer for not completing the minimum of 12 credits for full-time students; any students who were already on report from last semester, or have been on report twice before in their academic careers, were sent letters of dismissal.

Morton Reichler, the hearing officer for Undergraduate Studies who handles student dismissal, said the letters are sent to all students who are candidates for dismissal, but that the letter clearly states that there may be a mistake. "This way, we can rectify the mistakes right away," he said. "The alternative [of not sending out letters until the list of dismissal candidates is complete] is worse: students would not find out until several weeks into the next semester."

Reichler said the university usually sends about 550 letters of dismissal per semester. Strockbine estimated that less than 50 students were sent dismissal letters solely because of the computer error. The number of students who were put on notice

(Continued on Page 4)



Statesman: Daniel Smith

Eckhart Wimmer

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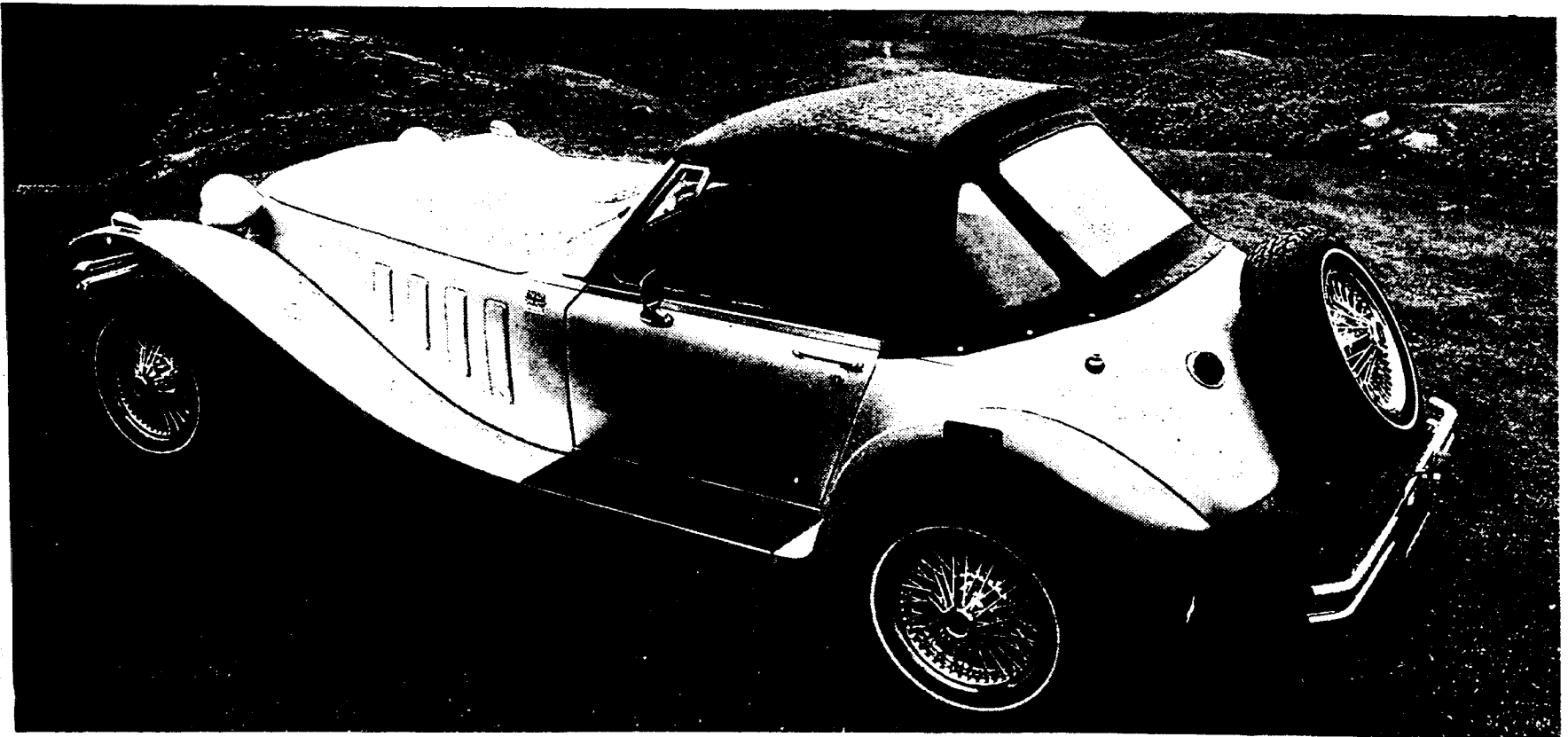
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State to Build Vets Nursing Home on Campus

(Continued from Page 1)

way" and need long-term care will qualify for residence in the facility. According to Flatley there are more than 350,000 veterans on Long Island, well above the national average for areas of its size. 85,000 of these veterans will be over 65 by 1990. 25 percent of the beds in the home can be occupied by residing veterans' wives or dependents, he added.

Francis said most of the home's residents will probably hail from Suffolk County. "Suffolk and Nassau as counties probably have the highest number of veterans from World War Two (in the country). They are a very under-served veteran population," he said.

University President John Marburger expressed hope that the home would have "a lot of independence" from the university's administrative structure. "How much management time it would take away from the campus — I don't know. I'm very concerned about that," he said.

Marburger pointed out that "we did not seek this facility" but he said he was basically optimistic about its relationship to the campus. "I don't feel that it restricts us in any campus planning," he said. Marburger went on to assess the educational benefits he

believed could arise from the home. "We do have a great interest here in the social and psychological problems of the aging ... this would be a perfect (example) for the social sciences departments."

Though originally apprehensive about the construction of the facility on campus because of "conflicts in budgeting and management" of the home and the university, Marburger said he "became convinced that this project could work out and that arrangements could be made to protect the campus."

Marburger asserted that no deficit in the home's budget could be allowed to be resolved with Stony Brook funds. He also expressed concern over "how much energy our staff would have to expend to get the budget for this facility ... the problem with these facilities is that once they are built there must be negotiations for a budget."

"We may operate the facility by some kind of contract system," Francis said. "They would pay us a flat rate per year and from that we would hire people to provide services." Marburger said that eventually state funds would be used to hire an administrative staff to run the home.

Oaks expects the HSC to provide many functional operations for the home, such as laundry and food services, through a contractual system.

The building of the home at Stony Brook is part of a legislative process that began in 1980. The state legislature appropriated \$100,000 to the Governor's Veterans Committee in 1980 to do a "feasibility study" on where a veteran's nursing home could be located and what form it would take, according to Flatley. The four sites chosen were in Kings Park, Northport, Brookhaven and Stony Brook.

Stony Brook was apparently chosen because of the medical care the HSC could provide and the convenience of it being easily-acquired state-owned land, Flatley said.

In 1984 the legislature allotted \$1.5 million to begin architectural drawings and building plans. These, Flatley mentioned, are being conducted presently.

"They'll be built in a town house style," Francis said. "The facility will look more like garden apartments than anything else."

Gramm-Rudman Bill Could Cut Student Aid

By the College Press Service

Washington, D.C. — Congress' new budget-balancing bill, passed in December, could mean student aid soon could be cut by as much as 60 percent, some college lobbyists here warn.

The first round of cuts is due March 1. Various sources estimate the first round could mean decreases of anywhere from two to 40 to 60 percent in all student aid programs.

The new law, usually called the Gramm-Rudman law after senators Philip Gramm (R-Tex) and Warren Rudman (R-NH), who co-sponsored it, forces the federal government to balance its budget by 1991.

But in doing so, Congress is not allowed to cut spend-

ing for Social Security, some welfare programs, many defense programs or to pay off the federal debt.

So, unless the government tries to help balance the budget by raising some taxes, education programs will be tempting fiscal targets, lobbyists say.

Just how deep the first round of cuts will be is open to debate. By calculating current Gramm-Rudman targets and the escalating deficit, Susan Frost of the Committee for Education Funding figures the U.S. Dept. of Education will have to shave all its college program funding by 4.6 percent in March and another 30 percent in October.

Educators are reluctant to specify just how many students would be forced out of school by the cuts, or to estimate how much schools would have to raise tuition

to compensate for them.

They do, however, think the cuts will hurt badly. "Consequences of Gramm-Rudman's possible 40 to 60 percent cuts in higher education (by next fall) will be absolutely disastrous to millions of current and future students," observes Kathy Ozer, legislative director of the U.S. Student Association (USSA).

The same pressure to reduce spending could also force Congress to reduce college program funding in the upcoming Higher Education Act of 1985, which sets spending levels through 1990, adds Pat Smith, legislative analyst for the American Council on Education (ACE).

SB to Receive Rare Innovative Microscope

By Mitchell Horowitz

Stony Brook's Anatomical Sciences Department has recently purchased an innovative, extremely powerful microscope that has never been used in America before and is "not comparable to any microscope at this time," according to Assistant Professor David Krause.

Only four Tandem Scanning Reflected Light Microscopes (TSRLM) exist in the world. The microscope's special use rests in its ability "to look into materials without having to remove their outer surfaces ... while extraneous light doesn't obscure your vision," said Krause.

Generally, when observing objects through a microscope many of the material's layers must be stripped away to get a desirable view of the specimen's innards; this new microscope will effectively see through the covering layers, and avoid the destruction of valued specimens. Extra, unwanted light sources are blocked out to provide this clearer view. "You don't have to prepare the tissue you want to look at in any way," Krause said. "Its uses are almost limitless."

TRLSM's are manufactured only in Czechoslovakia. The School of Medicine purchased its one for \$42,000 and expects its arrival in April, according to Krause. Two of the microscopes exist in Czechoslovakia, one in London and the other in Zurich. Krause intends to utilize the TRLSM "to look at the teeth of fossil mammals or rare specimens of

living mammals in order to see the structure of enamel below the surface. The type of enamel present below the surface can tell you a lot about the relationships between animals, or at least we hope so. We are pioneering in that respect."

Krause is mainly concerned with animals that lived right after the age of dinosaurs, about 65 to 55 million years ago. "Mammals were becoming very diverse at that point," he said.

Krause mentioned that two other assistant professors from the Anthropology Department, Frederick Grine and Lawrence Martin, would be using the TSRLM to study primates — mammals directly related to man.

"I've been using one of these for the past two years in London," Martin said. "I will really be using it to look at variations in the structure of tooth enamel in primates. What one sees in developing teeth makes it able to better interpret images we get in rarer species."

The crux of keeping unwanted light from disrupting observed samples lies in the use of the Nipkow disc. "The disc was pioneered for use in television and is highly modified ... to eliminate a lot of reflected light; light reflected back obscures your view," Krause said. "There are 64,000 tiny holes in the disc. This disc whirs at a particular speed, blocking out light reflected back." The resulting clearer vision allows the scope to see through up to 200 micrometers of

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Have You Got What It Takes To Work



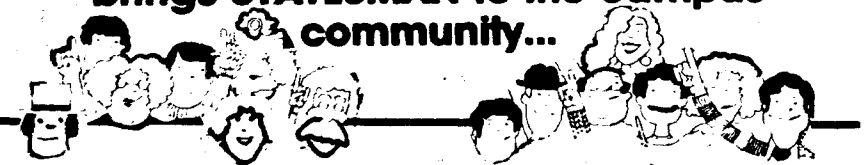
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Grades Unreported

(Continued from Page 1)

because of the error also could not be obtained. receive updated grade reports by next

Ironically, about 6,000 students are still waiting for their grade reports from the first run; Strockbine said they were sent out early this week.

Strockbine said another grade run was being sent out this week, and any students affected by the error should

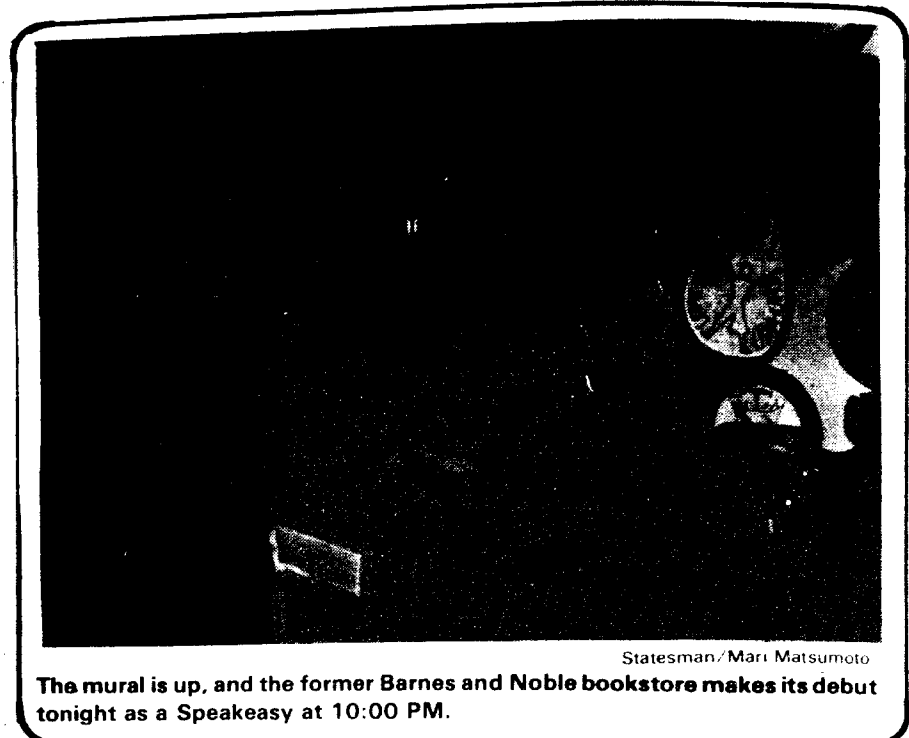
week. He also said the "on notice report would not show up on students' transcripts in the new grade reports; Reichler said any students who were dismissed because of the error will be readmitted providing the computer error was the sole reason for dismissal.

Microscope Purchase

material (Continued from Page 3)

"This microscope does what every reflection microscope does. You will get light going into the material, normally you get so much reflection from the surface that it dominates the image ... but on the TRSLM the light will hit a solid part of the disc and is diverted to the opposite side," Martin said. The 64,000 holes only occupy one percent of the Nipkow disc's 100 millimeter surface, he mentioned.

Though the microscope was marketed and bought from Kosik International, a Washington based firm, close contacts are kept with the Czech manufacturing lab. The president of Kosik and the two Czechoslovakian scientists who patented the TRSLM 20 years ago visited the campus last November. Krause mentioned. The inventor of the scope, Mojmir Petran, will pay a second visit to Stony Brook with the installation in April.



Statesman/Mari Matsumoto

The mural is up, and the former Barnes and Noble bookstore makes its debut tonight as a Speakeasy at 10:00 PM.

Stony Brook Campus News Briefs

The Chancellor's Review Committee for Africana Studies Lecturer Ernest Dube's tenure appeal was scheduled to meet for the first time this morning, having selected a third member, according to Les Owens, director of the Africana Studies program, and member of the review committee.

Aaron Godfrey, a comparative literature lecturer, was chosen as the third member and will be chairman of the committee. Elof Carlson, distinguished professor of Biochemistry, and Owens were chosen as committee members by University President John Marburger and Dube. Owens explained that the selection process had become bogged down because many of the people he and Carlson chose declined the position. Owens believes most of those who declined felt that issue has become too political.

The committee was formed in December. Dube was denied tenure by University President John Marburger in August after having been recommended for tenure by two faculty committees. Dube is known on campus for the controversy which developed in 1983, when a visiting professor from Israel charged that Dube had violated the bounds of academic freedom by linking Zionism with racism in his *Politics of Race* course. Dube was cleared of the charge by the University Senate, but contends that the controversy affected his chances of being granted tenure.

As part of Governor Mario Cuomo's Financial Aid Awareness Month, a Financial Aid Hotline will be available between January 20th and 24th, from Noon to 7:00 p.m. for anyone wanting information on financial aid.

The hotline is designed to help students, parents, and counselors find out about financial aid availability and eligibility. It is being run by the New York State Higher Education Services Corporation (HESC) and the New York State Financial Aid Administrators Association. HESC supplies money to students in the forms of grants, scholarships, and approved loans, for full and part time study in colleges, business, and vocational schools within New York State. Last Year, HESC provided \$1.5 billion in financial aid to more than 750,000 students.

The Emergency Department in Stony Brook's University Hospital has started a telephone hotline for victims of rape and sexual abuse. The hotline will be manned by professional emergency health care workers. Immediate health care will be available at the University Hospital Emergency Department, and referrals can be made to medical, social, and counseling services.

The hotline number is 124-1234 on campus, 444-1234 off campus, and will operate 24 hour a day. The program is funded by a \$10,000 grant from the New York State Department of Health.

Dr. Anthony Fainberg of the U.S. Office of Technology Assessment will summarize the OTA's recent studies on the Reagan administration's proposed ballistic missile defense or "Star Wars" system, at 8 p.m. on January 27, in Old Chemistry.

—Ray Parish

You are not alone. This Sunday, 61 million other adult Americans* also chose not to go to church.

Does this sound like you?

You feel you are essentially out-of-step with conventional religious ideas. You have difficulty accepting those "absolute truths" and rigid dogmas you were told you had to believe. And, you're probably a little tired of being made to feel guilty because you have honest questions.

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Our religious approach is based on independent, free exploration. We don't feel that any person, any book or any institution should tell you what you must think. You and you alone are responsible for your religious well-being.

What goes on in a Unitarian Universalist service?

Frankly, that will vary from church to church, depending on the minister and the congregation. In fact, some of our organizations aren't called churches at all. Some call themselves societies; some are fellowships and are run by the lay people themselves.

Essentially, though, you'll find a congenial and supportive climate that is intellectually free and spiritually exciting, where you are encouraged to reach out and grow, not curl up and accept. We have no doctrines and dogma that you must accept. We believe that "truth" is ever-evolving, so we remain open to new scientific revelations and philosophical insights.

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*Gallup study on The Unchurched American, 1978

Editorial

Vets Nursing Home a Plus - But Be Careful

For the most part the veterans nursing home that will be built on campus will be a boon to Stony Brook's offerings. It enhances the School of Medicine, gives the social sciences departments new campus ground to study and increases the growth and influence of Stony Brook.

However, our only fears echo those of President Marburger's — that time and efforts otherwise best spent on the main campus may be sidetracked towards this state facility.

Though the home will have a separate budget and administration, its operations will ultimately be the responsibility of the university. Certainly a piece of the university's budget will indirectly be spent on the nursing home. If they are on our land we will have to spend some money on them, to put it pragmatically.

This concerns us because many campus operations are already being underbudgeted. Last semester 22 students were cut from the Residence Safety Program (RSP). We were faced last semester with a shortage of toilet paper and light bulbs and we're bound to run short in many semesters to come. Long-due renovations in the Library and the Humanities building will cost us in the future. Extra salary monies are also needed in years to come if we are to recruit renowned underrepresented faculty, as was cited in the Provost's affirmative action plans.

Administrative diversions from undergraduate education and residence facilities Stony Brook provides are dangerous steps. We need great, and greater still, attention here at home. The Administration must insist on decided independence for

the facility. The burden for any operative or fiscal problems the nursing home has must be dealt with by the state.

Once these precautions are taken, the relationship between the nursing home and the university can be interactive on an educational level. Certainly the university can provide many services to the home, as is already planned, but we must receive full reimbursement for them.

Though we sound defensive we are optimistic about the presence of the home being here. There may be some habitual complainers thinking that the students are being shoved aside; after all it is out of the ordinary to have a nursing home on a college campus. Yet the veterans home will elevate the respect accorded to this university. No one said progress was going to be ordinary.

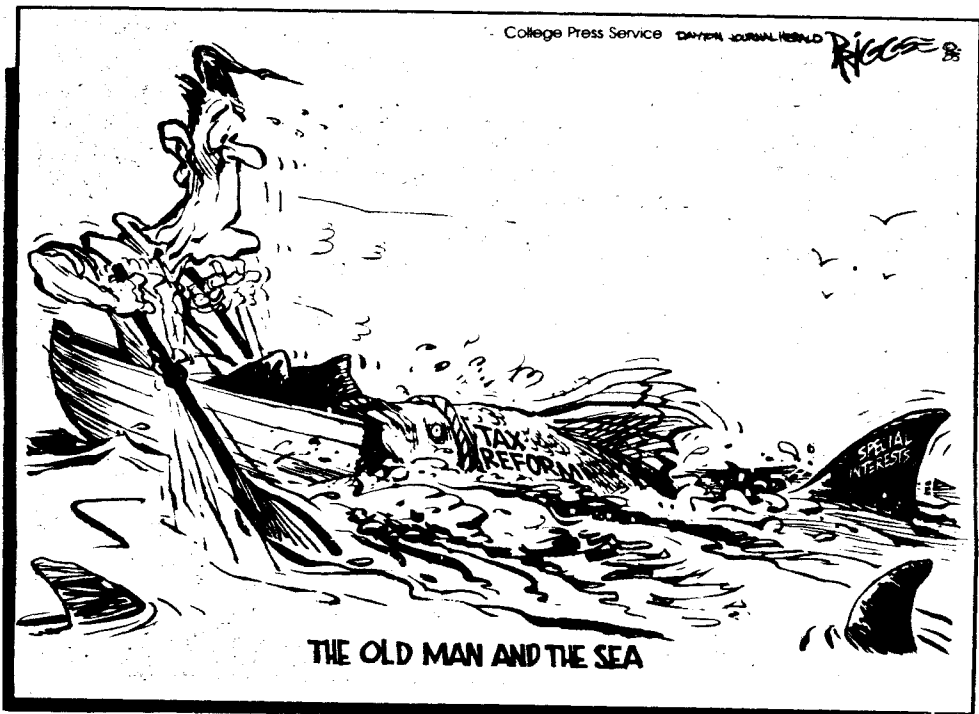
Back on A Schedule

When one stops to think about it, most of our adult lives are spent paying homage to a schedule. From the earliest years of school through college and work both during and after our education, we regulate our lives, conform (excepting when we can get away with it) to the requirements of other people and callings.

They give us breaks, alright. Summer recess, holidays (which they name in honor of great men), and then intersession during college, and finally — two weeks' paid per year. One doesn't need an Ivy League education to realize they get shorter and shorter.

They're bursts of rest and reflection, and then they're gone — and it's back on the schedule.

At this time *Statesman* will be publishing twice per week, on Mondays and Thursdays. The deadline for all letters, viewpoints and classified ads is Noon Friday for Monday's issue and Noon Wednesday for Thursday's issue. Please write. It lets us know you're reading.



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Letters

Blacks Must Fight in South Africa

To the Editor:

Statesman's editorial: "Unity, Not Violence, Will Free South Africa" (Nov. 26, 1985), is ridiculous. "If the blacks of South Africa were to peacefully work towards attaining their civil rights and the rest of the world were to truly support that movement, the South African government would be forced to give in to the needs of the majority," counsels *Statesman*.

The whole reason South Africa has suddenly become prominent in the news, after a decade of official silence in the U.S. press since the last uprising there in the mid-70's, is because of the armed, mass-supported revolutionary movement in South Africa. Without that, the white racists in both South Africa and in their corporate positions here in the U.S. should be perfectly content to "withstand the moral untenability" of the enslavement of Black people forever, since their fat lifestyles and profits are based on that.

Surely history measures by different yardsticks the violence used

by the master in keeping people enslaved, and the relatively minimal violence used by the slaves in freeing themselves! Surely *Statesman* would have written a different editorial (and thus, the hidden racism imbedded in *Statesman's* view) if it was writing about Jews on the way to the gas chambers, and not Black people on the way to their slavery-hells. Could you imagine saying to the Jews: "Don't use violence in going up against the SS guards herding you with machine guns into the concentration camps. Let us make it clear that counterbalancing separate acts of wrongdoing has never produced a positive outcome." Of course not. Yet this is exactly what *Statesman* prescribes for the people of Azania.

The Revolution in South Africa must be materially aided in every way possible — including sending money for guns — in addition to the moral and political support we in the U.S. give. Within South Africa, White people, who have no laws regulating their purchase of weapons, are armed to the teeth, apart from the military, while Black

people are executed if they're caught with a weapon (enslaved and often executed if they're caught without one). The most positive contribution White people inside South Africa can make right now is to buy guns for Black people. Anything short of that means that you're not willing to support the right of the overwhelming enslaved Black majority to decide for itself the destiny of Azania and its people.

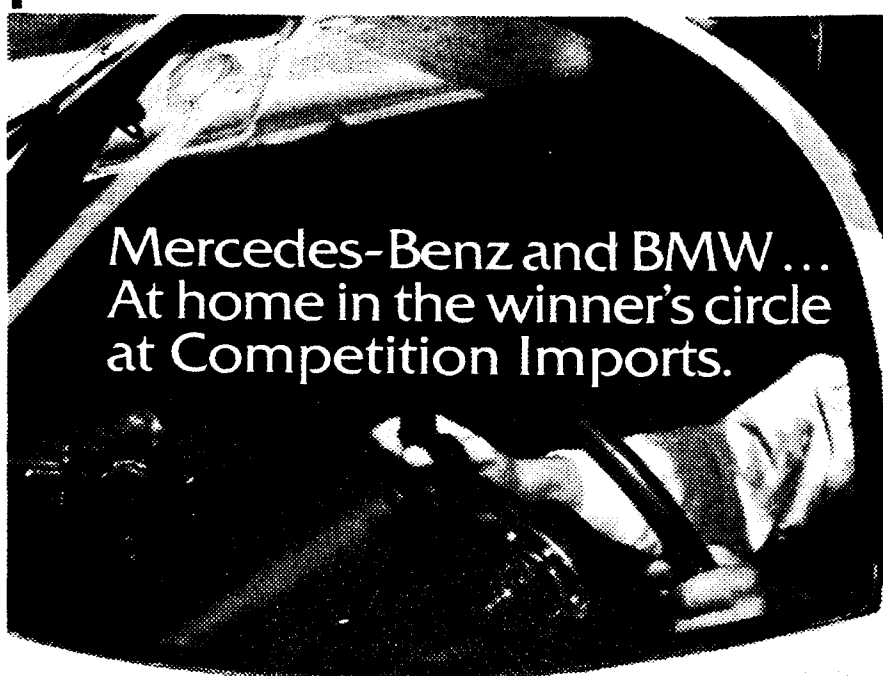
Within the U.S., *Statesman* is correct to point to pressures we should put on the government in Washington. But this is not enough. *Statesman's* citing of Gandhi in India proves exactly the opposite of what it hopes to prove. The "non-violent" struggle for independence in India was perhaps the bloodiest ever, with 30 to 40 million people — many of whom were followers of Gandhi — murdered, and resulting, even after "independence," in Indian industry owned and dominated by foreign capital. Is this what you'd like to see in South Africa, *Statesman*? Is this what the people of South Africa want?

Mitchel Cohen

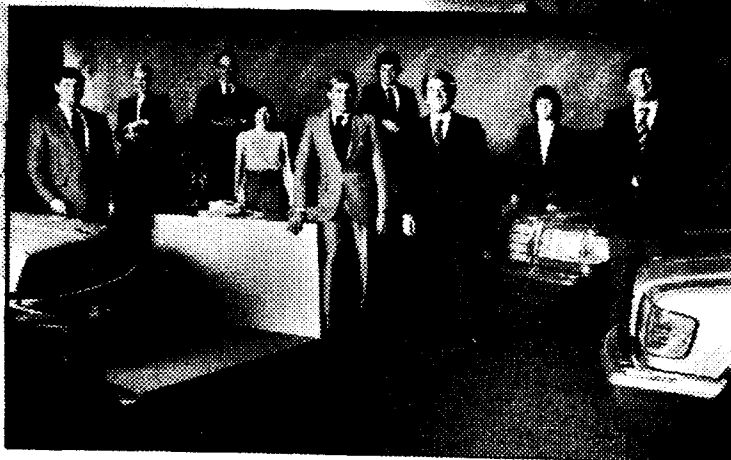
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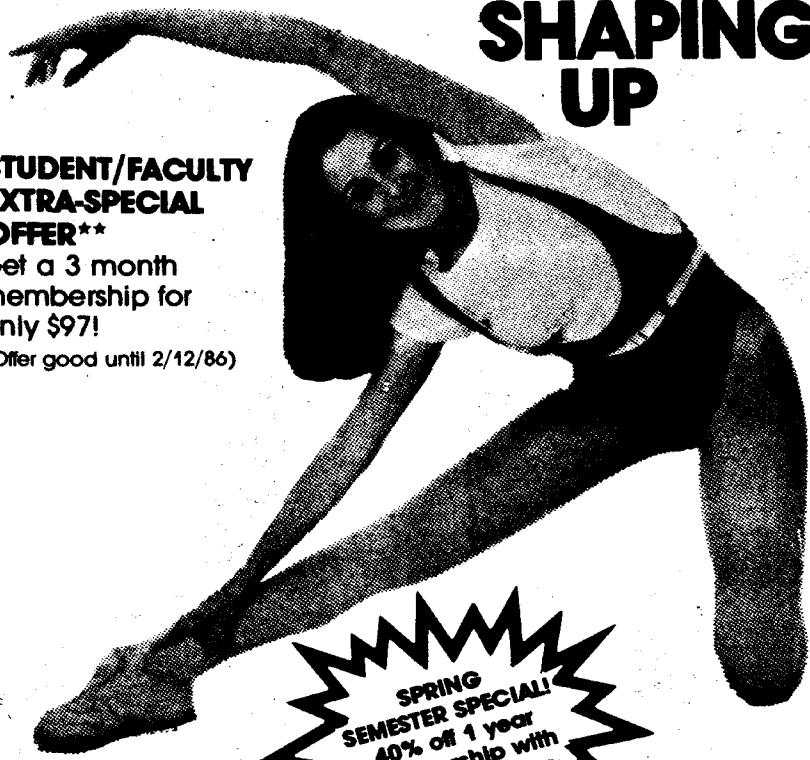
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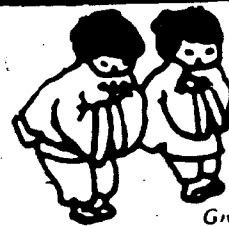
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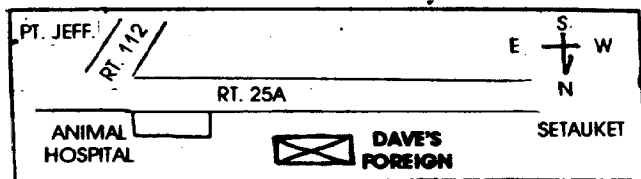
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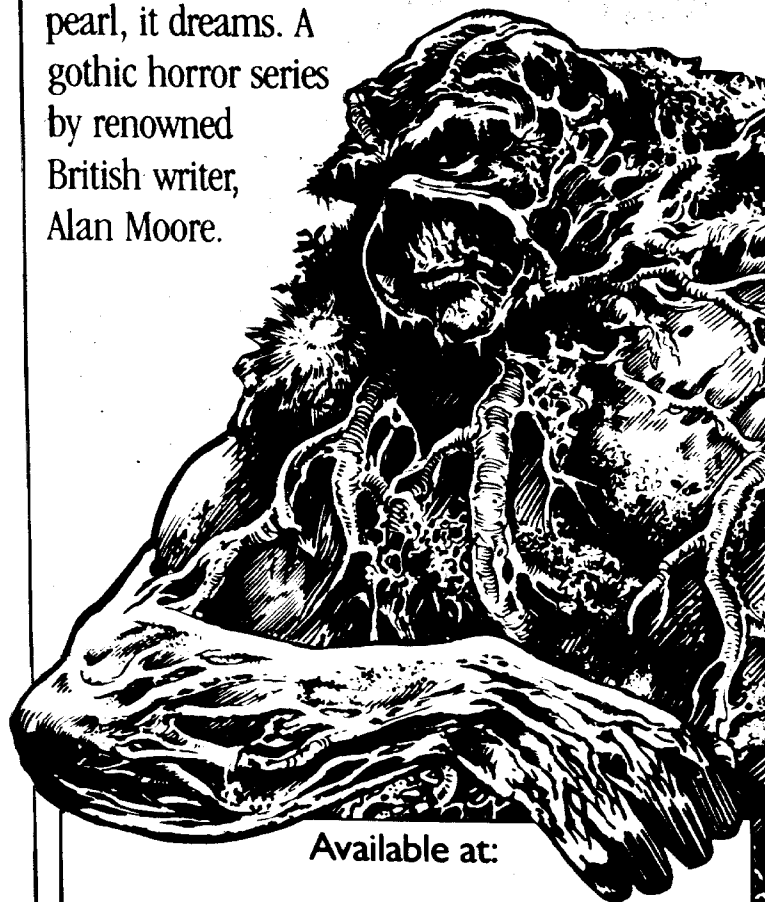
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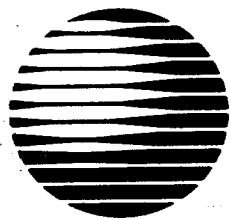
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The Changing Face of Miss Ellie

By Alan Golnick

Donna Reed's final years could have been a script from the prime-time television soap opera in which she starred in her last major role, Miss Ellie on Dallas. When Barbara Bel Geddes stepped out of the role of the matriarch of the Ewings in 1984 due to illness, the Oscar-winning Reed came out of retirement and back into the limelight. That was until she was unceremoniously dropped from the series last year to facilitate Bel Geddes' return.

And this month, a year after Reed reportedly collected \$1 million in an out-of-court settlement stemming from a breach of contract lawsuit brought against the producers of *Dallas*, she received the ultimate professional setback: death at age 64 from pancreatic cancer.

Reed's *Dallas* stint may have been short-lived, but it was long enough for viewers to appreciate the exquisiteness of her style. Unlike the no-nonsense personality hardened in cement by Bel Geddes over the seasons, Reed's version of Miss Ellie was more restrained, less volatile. Physical observations of Reed were indicative of the shape of things to come. Though prune-like in camera close-ups, Reed was lean and still glamorous. She wore feminine clothes, jewelry and employed a hairstylist. Bel Geddes should not be considered frumpy, but the staple of her wardrobe continues to be bulky sweaters, jeans and matronly dresses, topped with a nest-like hairdo.

If Reed's revampment of Miss Ellie was seen as an improvement in some respects, elsewhere she didn't fare as well. Because she was so ladylike, Reed amounted to little more than an innocent bystander



during Ewing power struggles, which mark the plot lines of *Dallas*. Her reactions to son JR's (Larry Hagman) unscrupulous business deals were limited to grotesque facial expressions of shock and disgust. While Reed was

generally affecting, anyone who watched the show from its inception recalls Bel Geddes as a tough act to follow.

Perhaps Bel Geddes is not as high gloss, but she's just as endearing. And Bel Geddes can take an active role in dealing with a crisis situation. In an early *Dallas* episode, she had to contend with a swarm of reporters amid news that the Ewing men were aboard a missing airplane. When a reporter came to the door and asked her to comment, Bel Geddes, addressing her ranch foreman, responded thusly: "Ray, get me my shot gun out of the closet".

Pointing the gun at the reporter, Bel Geddes told him: "You're on Ewing land, mister. And you're a trespasser. Do you know what we do to trespassers around here?" She went on to recommend that he relay his experience to his fellow journalists, and if they value their lives, they had better scram pronto.

"I'm just doing my job, mam," the reporter responded with about as much conviction as a gerbil.

"Then find another job, or find a better way to do the one you already have," Bel Geddes told him.

Reed by comparison couldn't help coming across somewhat whimpy. After all, the model wife and mother from "The Donna Reed Show" never packed a rod. It's not a question of talent. She won an Academy Award in 1954 for a supporting role in "From Here to Eternity". More likely, she was a porcelain vase on a shelf of Texan spittoons. "She was just a lovely person," former *Dallas* producer Leonard Katzman said of Reed. Too lovely, in fact, to be part of a family where lying, cheating, drinking and extramarital affairs are the norm. How did a nice girl like Donna Reed ever get mixed up with the Ewings?

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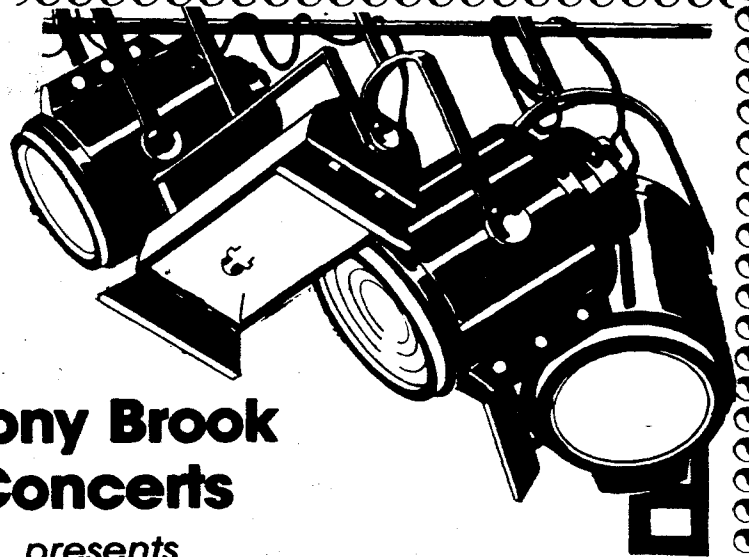
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An Intense, Electric 'Train'

Movies

★ ★ ★ ↓

By Scott Mullen

About two-thirds of the way through *Runaway Train*, there is a scene of almost incredible chaos. The three people stuck on the train are fighting brutally with each other, kicking, punching and screaming as the train hurtles on towards an inevitable collision.

Suddenly, they all stop and look at each other, in silence, for about thirty seconds. The only sound is the screech of the train; the people just lie back and think. And realize. And learn.

What makes *Runaway Train* one of the best movies around today is the fact that, while it is an adventure about an unstoppable train, it is also about people. The acting in this movie is excellent; Jon Voight and Eric Roberts have created characters with an amazing amount of different emotional levels. Escaped convicts can easily be stereotypes, but not these guys; the audience knows that they are animals, but the viewers also can see that they are people too. They idolize, they fight, they get hurt feelings, they feel. Even their feet get cold.

Runaway Train was produced by Golan and Globus, two guys whose track record includes such films as *Death Wish 3* and *Invasion USA*. They don't believe in spending a lot of money, going instead for action, but obviously someone approached them with the idea for this film and they were sold.



The combination of humanity and action, not often seen in films, is electric. And the camera work, while often wobbly, is stirring; long shots of the train, intercut with close-ups of the people as they struggle for their lives. The audience actually becomes part of that action, trying to figure out how to stop the damn thing.

The plot of this movie isn't as important as the way it's put together. On the surface, the movie is about Voight and Roberts, who escape from a high-security prison in the middle of the frozen Alaskan wilderness and manage to hop on a train. The rest is given away in one of the worst movie titles ever, though actually, it is an appropriate one; like the plot, it is pared

down to its most simplistic.

Under the surface, however, is the real plot of the film; the byplay between the characters that Voight and Roberts play, their attempts to deal with one another in a frustrating situation, and their responses when Rebecca DeMornay runs up as a fellow passenger on the train.

DeMornay played the prostitute in *Risky Business*, a beautiful blonde sophisticate who messed with Tom Cruise's head. In *Runaway Train*, however, she's unrecognizable; with dirty hair, a grubby appearance and a freckle-dotted face, she's playing a totally opposite character, and she plays it to the hilt. While her character is not as fully developed as the other two, it is an important one, as it allows Voight and Roberts to show more and more sides of themselves.

"Intense" is probably the best word to describe *Runaway Train*. It's exciting, realistic, stirring, emotional ... and, at times, very graphic. There are several scenes in which you can't help but wince, and this world is not peaches-and-cream; several people are killed, maimed, and beaten up. It's the real world, and that's why it gets the R rating. While it isn't exceptionally violent, *Runaway Train* definitely isn't for the queasy.

But the violence adds, rather than detracts. Voight and Roberts are amazing, the action is gripping, and the ending is one of the most memorable I've seen in a long, long time. Give *Runaway Train* a chance, and you won't be disappointed.

By Walter Fishon and Scott Mullen

Hollywood closed out the worst box office year of the decade with a number of good, if not excellent films. Released during the Christmas season, these films are still showing and are worth a look see:

The Color Purple: This is, by far, the best film of 1985, perhaps of the decade. The film, based on Alice Walker's novel of a young negro woman's struggle for personal happiness, is beautifully photographed and deftly directed by Hollywood's wonderkind, Steven Spielberg. Not only is it worth four stars, it's a two-tissue box film, but not sickeningly so. *Purple* touches upon every human emotion and will bring a tear to everyone; male or female.

***1/2

White Nights: Taylor Hackford (responsible for *An Officer and a Gentleman* and *Against All Odds*) directed this visually stunning film about two dancers who in one way or another, have ties to the Soviet Union. Mikhail Baryshnikov and Gregory Hines shine both as actors and as dancers. The opening moments, with a brilliantly filmed plane crash, are worth the price of the ticket.

Jewel of the Nile: This sequel to 1984's *Romancing the Stone* lacks the giddiness and flair of the original, but it's still a great roller-coaster ride of a movie. Kathleen Turner proves why she is the sex-goddess of the eighties but it is Danny DeVito who steals the show.

Young Sherlock Holmes: Beautiful settings and a witty eye for detail bring this movie to the "good" level but it would have been better if the characters were deeper and the action less convoluted. A lot of fun, however.

**1/2

Out of Africa: Sumptuously filmed, the movie is paced much too slow and doesn't focus enough on the strength of Meryl Streep's character. Instead the film plods along with Streep's on again off again romance with her husband (Klaus Maria Brandauer) and her lover (Robert Redford). The film soars when Streep is shown battling the odds in Africa to make a life for herself, but these scenes are few and far between. Nearly three hours, the film still demands some editing. Still, Streep is excellent.

**

Head Office: A decent comedy about the rigors of a big corporation but when Danny DeVito and Rick Moranis die (in the first fifteen minutes) the movie goes with it. So-so.

'Eagle' Is A Turkey

★

By Scott Mullen

How predictable is *Iron Eagle*? Because the times in the papers were wrong, I walked into the movie thirty minutes late -- and still knew what was happening, what had happened, and what was going to happen.

Why? Because *Iron Eagle's* inane premise, that a teenage boy could blast his way into a Middle East country and rescue his family, can only follow one plot line. Obviously he's going to make it, blowing away all of the enemies in his path while they, of course, all miss.

Iron Eagle doesn't break new ground in anything. Eighteen year-old Doug Masters (Jason Gedrick) really is just Rambo in sneakers, a midget A-Team. The plot, in fact, is remarkably like *Rocky IV*; the crisis, the tear-filled wall pounding, the planning, the big blow for freedom. Questions of morality, humanity, and realism? Forget it. *Iron Eagle* is playing to the knee-jerk Americanism in its audience, going for good special effects and stunt flying instead of story and plotting.

In fact, in the course of the film, Doug kills at least two dozen people, not even counting anyone who might have been in the oil refinery that he destroys. Who are these two dozen people that he kills? Not religious fanatics or communist slime, but soldiers, who just happen to live in a country run by a maniac. *Iron Eagle*, in its rambling, avoids bringing up the fact that these men being killed willy-nilly probably have families of their own. They aren't trying to conquer the world, just defend their country.

So Doug Masters kills two dozen other fathers to save his own. And they call him a hero.

Only Louis Gossett Jr. adds any class to this film. As Chappy Sinclair, Doug's mentor, he adds a little much needed -- but very wasted -- stability to *Iron Eagle*. His talks to Doug



are moving but, coming towards the end of the film, they are too little, too late. Gossett is good, but out of place in an otherwise idiotic movie.

In a season in which there are so many better movies around, this one should be avoided like the plague. Unless you love the A-Team or think that *Rocky IV* was a cinematic masterpiece, *Iron Eagle* will just put you to sleep.

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Steambath Stands The Test Of Time

By Richard Mollot

You might remember the Channel 13 production of *Steambath* that aired in the mid 70's. Bill Bixby and Valerie Perrine starred in what was then considered a steamy, if not avant-garde, production. Times have changed, however, and fifteen years after its off-off Broadway opening one wonders if the play can still be considered avant-garde, or even relevant, to an audience in the 1980's.

The current production of *Steambath* at Theatre Three demonstrates, unquestionably, that the play has withstood the test of time. Under the inspired direction of Bill Van Horn, the play takes on a new relevancy (seemingly more in tune with our current, yuppified society than that which existed in the early 70's) while its humor remains intact, if not refreshed. While this is due, in part, to minor alterations (most notably the updated selection of music), this production is faithful to Bruce Jay Friedman's original text.

In *Steambath*, Friedman has created a contemporary and humorously off-beat setting through which he addresses an archtypical question of mankind. The characters here find themselves, inexplicably, sharing a steambath. As they become acquainted with one another, and share recollections of where they were before their sudden arrival at the steambath, they come to realize that they are dead and that the steambath which they are sharing is a sort of purgatory. The question which they each must face is that of the nature of life and death and of God who is, quite logically, the steambath attendant.



Tandy, the principle character in the play, has difficulty in accepting both his death and the God who has perpetrated that death upon him. His struggle to reconcile himself with his fate and accept God as a Jamaican steambath attendant make for some of the funniest and most poignant moments in this satire.

As God, Fayton Hollington all but steals the show. From the moment he appears onstage (singing a rastafarian tune while attending to the more mundane chores of the steambath) through his performance of routine magic tricks (in an attempt to turn Tandy into a "believer") and his implementation of a video monitor in determining the world's fate Hollington commands the stage with his innate grandeur and timely comedic sense. As difficult as this implicitly contradictory character must be to portray, Hollington manages it with such expertise that it actually enhances the fluidity of the play and bolsters the performances of the rest of the cast.

This is particularly true when Tandy (perfectly portrayed by William Lardi) undergoes a painful self-realization in the face of God and death. Without a believable God, this epiphany (of sorts) would seem ridiculous, Tandy would come off as a fool and the production rendered a parody.

while understandably minimal, are well suited for the production (though I am curious as to why they procured a towel from the Hotel George V in Paris for Oldtimer—are they trying to imply that you can take it with you?).

Steambath will be presented through February 8th at Theatre Three in Port Jefferson. For ticket information and reservations contact the box office at 928-9100.

It is to both Hollington's and Lardi's credit that their individually flawless performances make this production of *Steambath* an overwhelming success. They are well supported by a fine ensemble cast, including an especially noteworthy performance by Bryan Boyhan as Oldtimer. Michael Odell Green's set design is both effective and striking and the costumes by Brent Erlanson,

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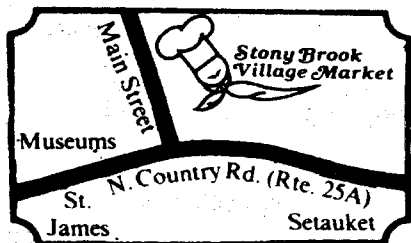
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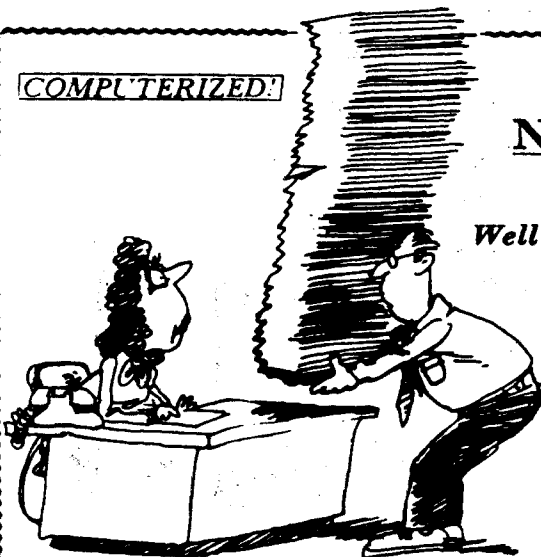
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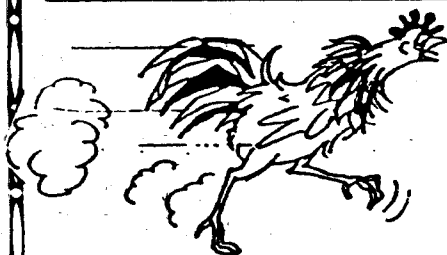
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By George Bidermann

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There are few devotees of rock and roll who will not agree that Pete Townsend is one of the survivors who has come through intact, or that he has chronicled the trip for us all through the mass of music he's created. From the youthful fury of songs such as "My Generation" and "I Can See for Miles" through the peak of the Who in the early 1970s to his solo work, Townsend has given his life to his music, both physically and lyrically. 1982's *All The Best Cowboys Have Chinese Eyes* brought rock and roll excess crashing to its knees, brilliantly taking Townsend to the edge and then back again.

Townsend has been obsessed with concept pieces since the early days of the Who. Even before *Tommy*, there was "A Quick One," an eight-minute melange of musical themes that narrated the story of a woman's unfaithfulness to her lover, and his subsequent forgiveness of her. *The Who Sell Out*, the group's third album, was a wry comment on the Pop Art explosion and also a tribute to the pirate radio stations of 1960s England. So it is fitting that Townsend return, in 1985, to musical narration of a story plotline.

Once one gets past the pretentiousness of the title (Townsend's work is a soundtrack album to a film, not a novel), *White City* rings with the layers of moving melody lines and solid foundations of rhythm that has marked Townsend's work since the late 1970s. Can this be the same musician whose work with The Who was noted for its gut-busting chord changes?

White City is melodic and contains some of the happiest music Townsend has made in recent years. The energy is there, but at the same time the mood is positive. While *Chinese Eyes* resounded in the despair of its songs, *White City's* nine songs are tuneful and bouncing.

I haven't seen Townsend's film, and after repeated listenings I find I'm just beginning to understand the protagonist of *White City*. He is a bitter middle-aged member of Britain's working class, separated from his wife yet not divorced. He despairs, yet his despair is not drawn from something as obvious as Townsend's excess of rock stardom.

"Hiding Out" and "I am Secure" show the unnamed protagonist cuddling up in his isolation. Both "Secondhand Love" and "Crashing by Design" feature some of Townsend's most impassioned singing. I've often wondered why Townsend moved back to Fender Telecaster guitars, yet both of these songs answer the question: Townsend's Telecaster is not so bold as the Gibsons he used to beat up on, and better suits the flow of his material. In *The Who*, it was the main instrument; in Townsend's solo work, it is used mainly for rhythm.

White City is a brightly-colored work, similar in its overall impression to *Chi-*

nese Eyes. Townsend continues to produce great music. Freed from the awful weight of carrying The Who's reputation on his shoulders, he is able to move in the direction he, and only he, desires.

Who's Missing, a recent release of assorted B-sides and unreleased Who material, gives the avid fan an addition to their collection which focuses on the band's roots. Side one showcases their rhythm and blues background, while side two is reminiscent of their 1974 *Odds and Sods* album, which was also made up of unreleased material.

As new material, it is refreshing to hear these songs. There's something about hearing music that was recorded, yet never appeared on album, that makes one feel you're in possession of a secret treasure. Hearing The Who rock out on such classics as "Shout and Shimmy," "Barbara Ann" and "Anytime You Want Me" is in itself a pleasure, but the quality of the other songs makes clear why The Who, though never a singles band and never superstars in terms of album sales, were a strong songwriting band with an abundance of extra material.

The album closes with a live version of "Bargain" recorded in 1972. This classic from the 1971 *Who's Next* album comes through with the power and spontaneity that categorized the band in concert, years before the calculated set lists and arrangements that categorized The Who's last tours. When Townsend yells "Pick me up!" after his solo vocal in the middle of the song, the emotion he puts into it sends shivers down my spine. Likewise, *Who's Missing* is a collection that will bring out the best in Who fans and leave them wondering if there will be another collection issued soon.

Music Notes

By Susan Mathison

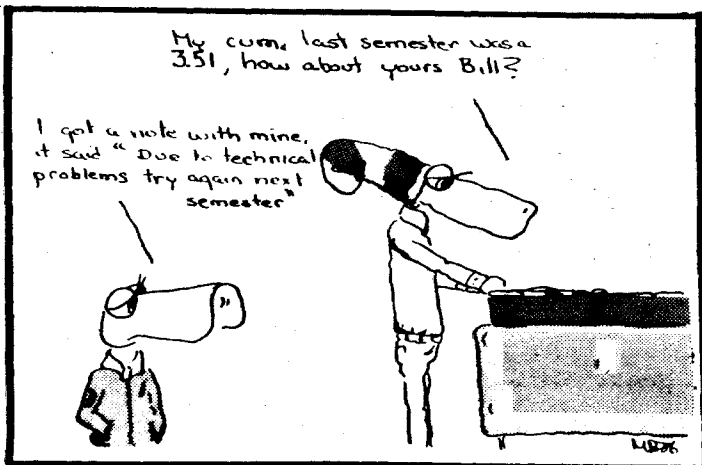
—When *Genesis* completes work on their latest album, the members will once again split to work on solo projects. *Phil Collins* will be back in the studio producing for *Eric Clapton*. *Mike Rutherford*, the group's guitarist, will use the time off to tour with his spin-off group, *Mike and the Mechanics*. The Mechanics also include *Paul Carrack*, ex lead singer of *Squeeze*.

—Even though *Stevie Nicks* is riding high on the success of her new album, *Rock a Little*, ("Talk to Me" is now in the top ten), she is back in the studio with the other members of *Fleetwood Mac*. *Lindsay Buckingham* is serving as producer. The new album has been rumored as being the group's last, but no one is confirming the fact.

—*Steely Dan* is reforming. Members *Donald Fagen* and *Walter Becker* are currently organizing themselves to bring the "group that would never tour" out on the road.

—Occasionally on ABC's *Moonlighting*, *Bruce Willis* croons to his co-star, *Cybil Shepherd*. Well, Motown has taken this crooning seriously and has offered Willis a recording contract. Word is that Willis is interested.

—*Patti LaBelle* and *Cyndi Lauper*, an unlikely duo, are working together. Each has new albums in the works, and each is contributing her vocals to the other's album. Lauper is collaborating with *Jules Shear*, LaBelle with a string of producers, including *Richard Perry*, who is known for his work behind the *Pointer Sisters*.



BILL

by Marc Berry



—*Pink Floyd's* album, *Dark Side of the Moon*, recently had its 600th consecutive week in Billboard's Hot 200 — which obviously holds the record for most weeks on the chart.

—And for those who missed *Casey Kasem's American Top 40*, or the year-end issue of Billboard, the number one song of the year was *Wham's "Careless Whisper"*. The top-selling album was *Bruce Springsteen's Born in the U.S.A.*, which, having sold 10 million copies (and still counting), makes it the fourth top-selling album of the past twenty years. It follows *Saturday Night Fever*, *Fleetwood Mac's Rumors*, and *Michael Jackson's Thriller*.

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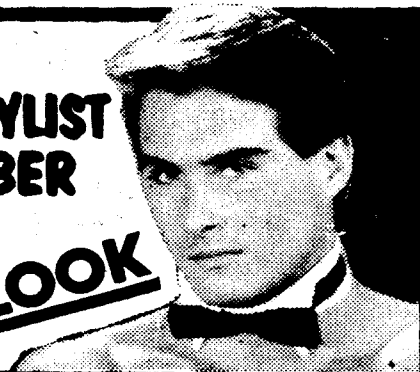
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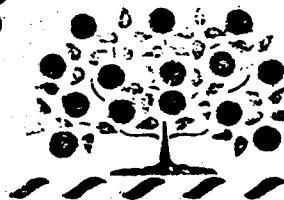
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Statesman SPORTS

Thursday, January 23, 1986

Stony Brook Pulls Another One Men's B-Ball Upsets Highly-Ranked Hartwick, 66-62

By Jeff Eisenhart

Lightning has struck twice at Stony Brook. After pulling a major upset against Division I Hofstra, the men's varsity basketball team struck again last Friday night in the Stony Brook Gymnasium. This time the Patriots came out on top of the nationally-ranked Hartwick Warriors with a 66-62 win.

Hartwick, who came into the game undefeated and ranked seventh in the nation among Division III schools by the NCAA News, met trouble early. Behind the red hot shooting of Frank Prantil, who scored 18 of his game-high 20 points in the first half, Stony Brook jumped out to a 36-26 halftime advantage.

The Patriots continued to control in the second half. A Dave Burda baseline jumper with 4:50 remaining in the contest gave Stony Brook its largest lead of the night, an 11 point bulge at 59-48.

However, the visitors from Upstate New York just wouldn't quit. After capitalizing off of three Stony Brook turnovers down the stretch, Hartwick closed to within three at 62-59 following a basket by Mark Ottati, with 33 seconds showing on the clock.

After a Stony Brook timeout, Patriot Tony Briscoe, the team's leading scorer, went to the foul line to shoot a one-and-one and possibly to ice the victory for Stony Brook. He missed the front end of it as Hartwick regained possession.

Warrior John Bronkema missed a foul line jumper that Burda grabbed before being fouled with 21 seconds remaining. Bronkema, in a vain attempt to get his own rebound, was accidentally nailed in the chest by Burda, who was trying to clear away defenders. Hostilities flared momentarily as dirty looks were exchanged. Burda threw the ball at the Hartwick guard a moment later as he was walking upcourt to shoot a one-and-one. Burda was called for a technical foul. "I lost my head. It was totally on impulse," Burda said of the incident.

The Stony Brook pivot man gave Hartwick another chance as he missed the front end of the one-and-one.



Junior guard Scott Walker goes up for 2.

Bronkema sank the technical foul shot, making it 62-60 with 21 seconds on the clock as Hartwick regained possession.

Hartwick failed in its last chance to tie as Warrior Ray Ruff missed a foul line jumper with 12 seconds remaining. Briscoe grabbed the rebound and was fouled. This time he sank two free throws, giving the Patriots a 64-62 lead.

The Warriors drove upcourt quickly as Ruff was fouled by Prantil with six seconds remaining. He sank the two foul shots, making it a 64-62 contest.

Patriot Eljay Scott was fouled after taking the inbounds pass with now five ticks left on the clock.

Scott promptly sank both shots to complete a 66-62 upset.

"It was an important game for us. It'll probably give us confidence that we can play with anybody," said Patriot Andrew Adams, who pulled down 11 rebounds while adding 10 points.

The win gave Stony Brook a 10-3 record at the half-point in the season. The team completed its intersession games with three wins and two losses. In addition to the victory against Hartwick, the Patriots topped Baruch College 96-72, and Maritime College 73-64. Stony Brook, however, was defeated by the College of Staten Island, 74-68, and Fredonia State College, 85-69.

The win has stirred the hopes of Stony Brook grabbing an NCAA playoff berth. "They (the NCAA) are going to look at us. After the win over Hofstra and this game, I think they'll consider us definitely," said Burda, who enjoyed one of his best nights of the season. Stony Brook's center of attention scored 13 points and grabbed 13 rebounds to go along with the seven shots he blocked.

Patriot Head Coach Joe Castiglie is confident too. He believes that teams are "going to get up for us" because of the teams Stony Brook has beaten and that should help strongly when the NCAA gives out recognition with berths to the post-season tournaments. But Castiglie and the rest of his squad know that the season is only half over and they still have a long way to go.

The Patriots will continue their drive towards an NCAA berth when they face John Jay College tonight at 7:30 pm in the Stony Brook Gymnasium. On Saturday night they will travel to Hartwick College in a rematch which is bound to create attention.

Starting point guard Charlie Bryant, who was injured and feared to be lost for the season returned to action over intersession, scoring eight points in the win against Maritime. Under doctor's orders he didn't play in the Hartwick game, and his status for the rest of the season remains unclear.

Runners Do Well at Yale Invitational

By Scott Mullen

A good showing at the Yale Invitational last weekend capped off a strong intersession for the Men's indoor track and field team, which earlier in the month saw one runner qualify for the NCAA Division III Indoor & Outdoor National Championships and two more qualify for the TAC Indoor National Championships.

Facing competitors from over 30 universities, Patriot Darian Hines placed an impressive third in the high jump, clearing 6'7" and just missing an attempt at 6'9". At the Dartmouth Invitational (on January 11), Hines became the first Patriot this season to qualify for the NCAA's, jumping 6'10" to set a new Stony Brook record. Hines also tied his own school record in the 55 meter high hurdles, covering the distance in 7.7 seconds; however, this wasn't enough to get him into the meet's finals.

Stony Brook made its best showing in the Division III relays, where they didn't have to face tough division I powers like Villanova and Georgetown. Led by Dan Riconda — a graduating senior,

running in his last meet — Stony Brook's relay team of Riconda, Brian Dillard, George Taylor and Gerry O'Hara finished first in the distance medley relay with a time of 10:29.28, narrowly edging out Amherst, which finished at 10:29.65.

An hour later, in the two mile relay, a tired Riconda anchored his team's second place finish, as O'Hara, Peter Lucke, Ken Cracchiola and he finished with a time of 8:08.94, only two seconds behind the University of Massachusetts. Cracchiola's time of 2:02.4 was his best of the season.

The Patriots also finished second in the 1600 meter relay, as last minute substitutes Lucke and Cracchiola joined Dillard and Thomas in a close race, as U Mass again nudged the Patriots by two seconds, 3:29.80 to 3:32.18.

Qualifying for the Athletics Congress (TAC) Indoor National Championships earlier in the month were race walkers Tom Edwards and Curtis Fisher. Because race-walking is not an NCAA-recognized sport, they will not be competing in the NCAA Championships,

but, as two of the nation's best race walkers, they are expected to finish near the top at the TAC meet. Edwards had qualified last semester; Fisher qualified at the Dartmouth Relays with a time, for two miles, of 13:17.7.

The Patriots next run at the PAC Championships this Sunday afternoon at Farmingdale.



Dan Riconda

Women's Varsity Softball workouts begin Monday, Jan. 27. See coach Christ at the Gymnasium.

