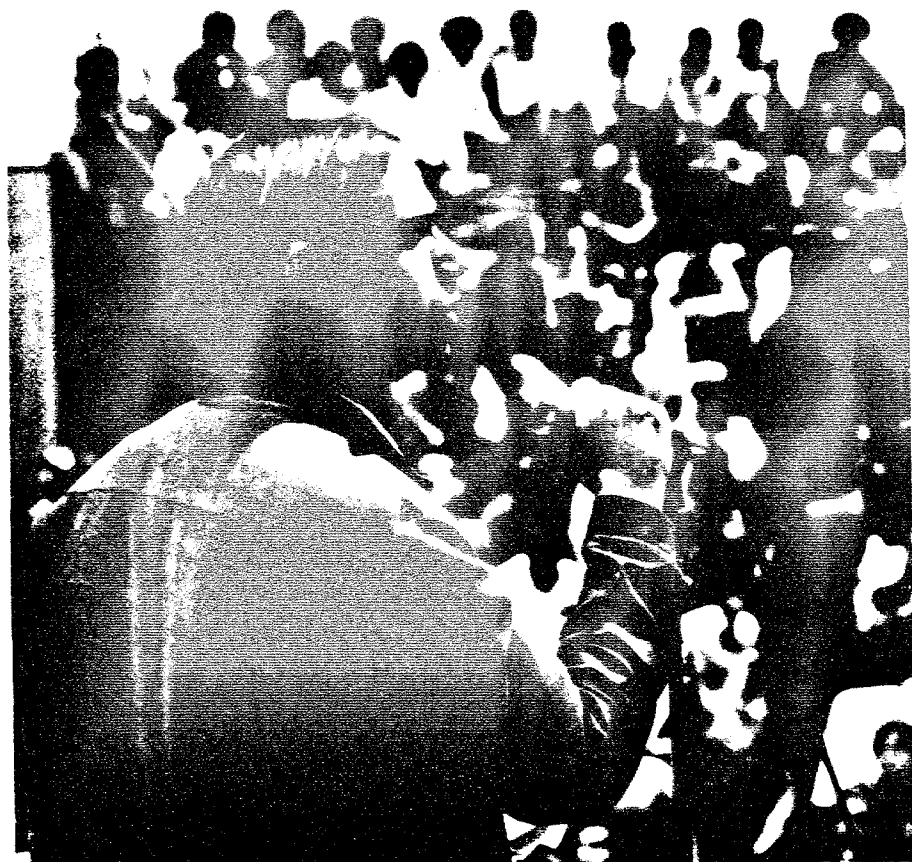




# Stony Brook PRESS

Vol. II, No. 6

Thursday, October 16, 1980



Courtesy/Specula

## Playing Politics

*In a time-honored tradition, campus elections get messy*

by Eric Brand

Throughout Polity's history, its elections have been imbued with a certain magnetism for dirty tricks, misunderstandings, surprises, and no small amount of amusement.

The campus has seen elected into office a dog, breed unknown; students running for positions that didn't exist; four presidents in one year; and a parade of political parties with such unlikely names as Run Amok, Apathy and the Laundry Ticket.

Polity's very origin was surrounded in controversy. Previous to 1968, the student government was smaller, less institutionalized and less powerful. In 1967 the long-felt need for a new or revised constitution, and therefore a new or revised government, found voice in the election of November, 1967.

One especially cumbersome aspect of

the constitution was the requirement of the voting assent of 2/3 of the entire student body for a constitutional amendment. In addition to the difficulty in getting that many people to the polls, it was close to impossible to get that many people to agree, and so an amendment to the constitution for more realistic requirements to amend the constitution was drawn up. This was called the "Amendment Amendment."

The day following the vote, Statesman reported a turnout of 55 percent (compared to an average of 5-10 percent for recent elections), but this was not enough to pass the amendment — nor was it enough to defeat it. It looked like the amendment would die from the very thing for which it was trying to compensate.

The Election Board then extended the  
continued on page 3

**A Stony Brook student, arrested at Shoreham, returns from a 'valuable' experience in jail**

**Cover, Outlook**



Dana A. Brussel c 1980

**The Warsaw Mime Theater illuminated childhood memory but disappointed many at the Fine Arts Center**

**Page A 3**



### On the Inside

Three rapes have been committed on campus this academic year and Stony Brook is doing something about it.

p. 3

After numerous delays and financial problems, Stony Brook may once again have an alternative energy workshop

p. 2

Former 'Band' member Rick Danko dropped in at My Father's Place and performed an impressive gig.

p. 7

'Album,' a new off-off Broadway play, reviewed

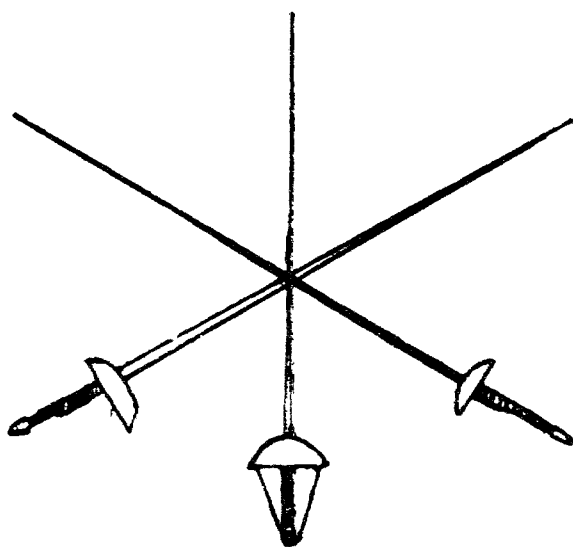
p. 7

## L'OUVETURE

Haitian Students Organization is asking your presence on Thurs. the 16th at 8:30 p.m. At Stage XII Lounge.  
ALL ARE WELCOME

## FRENCH CLUB

Le Cercle Francais (French Club) is meeting this Friday Oct. 17 at 3:30 p.m., Room 4006 in the Library. All members please attend and newcomers welcome. We will be discussing a tentative pot luck dinner.



## FENCING CLUB

MEETS Wednesdays from 7 to 10 p.m.  
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# POLITY

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For info call 472-3576  
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# Red Tape Clouds Energy Workshop

by Cameron Kane

The Solar Energy Workshop offered by students for Environmental Action (ENACT) which was suspended this semester after the administration reclaimed its work space, will be offered again next semester.

ENACT member Barry Aaronson said the group will rehire Carlos Fredes, the workshop's instructor since its inception in 1975, to continue teaching the course.

The course was suspended when Fredes was told to remove his equipment from the three classrooms he occupied in Old Chemistry because, according to University Business Manager Paul Madonna, he possessed no lease agreement.

Fredes commented, "The administration has always been resistant to the workshop's activities... this is just the 'successful' end to something started a long time ago."

University Legal Advisor Ron Siegel responded, "We are not judging the intrinsic value of the workshop... we are just administrative technicians. We have made a technical decision to reclaim the room space for academic purposes."

But custodians in the building confirmed that the rooms are not being used.

Fredes met with Madonna, Siegel and Chief Auditor Carl Singler, three weeks ago to discuss the Administration's action. At that meeting, Fredes claimed the workshop has been popular with students and faculty for five years and should not be ended.

Vice President for Student Affairs Elizabeth Wadsworth pointed out that the workshop was not closed, and suggested, "Fredes can still sell his services to ENACT." Siegel agreed, "He can teach the workshop in the Union building."

But Fredes commented, "This puts the workshop back to square one."

At the meeting Fredes accused the administration of being "manipulated" by someone who "triggered an investigation" into his activities last spring, though he did not present evidence to back up this charge.

Fredes had drawn attention last spring when he advertised the workshop off campus. The flyer ad claimed the workshop was offered free of charge by a not-for-profit corporation based at Stony Brook University, and could not be used for University credit.

Singler called the advertisement "misleading" because "There was in fact no such not-for-profit corporation registered at that time" and because

"there was a \$50 charge to non-students."

Fredes showed a document dating his application for not-for-profit corporation status January 9, 1980, before the advertisement went out. He also explained that he charged non-students for "materials and supplies," such as books and lumber, he had purchased with his own money.

According to Fredes, 300 people registered for his lecture last spring, 60 percent of whom, he said, were not Stony Brook students; at \$50 per non-student Fredes stood to have collected \$9,000. He explained, however, "I received around \$3,000 because some non-students didn't pay."

ENACT paid Fredes \$500 to teach the course, according to Aaronson.

He added, "The only thing [Fredes] did wrong was the way in which he handled the money... the way the records were kept." He assured us that next semester, "All he'll do is teach, and not get involved in the administrative aspects of the course — ENACT will handle them."

Fredes' claim that "The Engineering Department gave credit to their students who attended the workshop" was clarified by John Bilello, Dean of Engineering, who said that students might have received credit for projects which came out of the workshop, but "We never gave credit to students for any workshop."

"The course was not geared for the science major," commented one of Fredes' students, "but would be good for a non-science major. Fredes taught the course with a broad approach, and often a romantic style."

Fredes explained, "I teach a philosophy of science... I am interested in the social, economic and physical impact of alternative energy on our world."

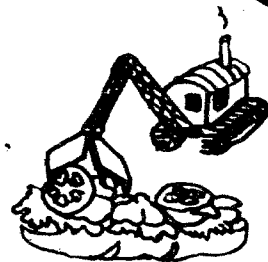
"The field is vast," he said, including "wind power, hydro power and solar energy... I teach the whole spectrum. I am making an effort to teach the overall community about alternative energy solutions."

One effort in that direction was Fredes' attempt in 1979 to build a solar, wind and geothermal powered recycling center on south campus. He applied for a grant, which went to Dean of Continuing Education Lester Paldy, who Fredes claims stopped the grant from being approved.

Paldy attached a memo to the grant continued on page A2

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# An Introduction to Rape Prevention

*Campus committee-sponsored six-week session teaches self defense*

by Vivienne Heston

"Three rapes have occurred on campus since the beginning of the semester," said Richard Milella at the first meeting of the rape prevention class. "The annual average at Stony Brook is three and we can assume that up to thirty rapes are committed since only one out of ten are reported."

Milella, a senior at Stony Brook and an experienced teacher of jujitsu, will be teaching the six session class on self-defense to a class of twenty women and through the prodding of Security Detective Jeanette Hotmer, got involved with the Campus Committee on Assault and Rape Prevention (CCARP).

The main idea behind the classes, states Milella, is awareness. "Victims are afraid to report rapes, and when they do, they suffer emotionally because of the public's misinformation on rape and all the myths surrounding it." Examples that Milella cited were that many rape victims were "asking for it," and that acquaintance rape was not rape at all. Milella stated that through awareness many rapes may be prevented and should one occur, then the methods of dealing with the victim's trauma will be improved. The classes' goal is to teach women rape prevention to lower the chances of their being raped and also to learn and practice self-defense, so that should an attempt at assault or rape occur, the woman will "maim, not kill, her prospective assailant," said Milella, "and this should happen quickly and spontaneously, without even thinking about it."

Milella boasted that occasionally when he spots one of his former students, he'll simulate

an attack to see if they've been doing their homework. In all cases, Milella insists that the women defend themselves adequately.

The classes will consist of lectures on rape prevention, including one by a guest lecturer from the Psychology department on "the Psychology of the Rapist." A lot of emphasis will be placed on question-answer periods, asserted Milella. Also included in the course will be films. The cost of the six two-hour sessions is \$20. Milella asserts that women must pay for the course because experience shows "if the girls pay for the course they will show up, if they don't they won't."

Some of the women who attended the first session of the classes shared their personal experiences. A senior at Stony Brook described how she was attacked in her dormitory room last year, during the day. Someone knocked at her door asking if her roommate was in, she opened the door and allowed the stranger to come in and write a message. "He looked sort of distressed and troubled and asked me if he could talk to me awhile. I said okay and suddenly he grabbed me, threw me on the bed, and tried to touch me. Not even thinking, I hit him square in the neck as hard as I could and started screaming. He rushed out of the room and I was so shaken by the incident that I didn't report it. The same guy came back the following day." And on this occasion, she reported the incident.

Last year a woman was raped near the Lecture Center at two o'clock in the afternoon. Another incident occurred at night, when a woman was raped in front of her roommate. The list



Richard Milella speaking at a rape prevention class

of horror stories was endless. "Everybody is vulnerable," asserted Milella. He dramatized this by claiming that "100% of all girls have experienced an attempted assault or rape."

Security problems were also discussed at the first meeting. Campus lighting was termed dangerously inadequate. Also, campus gates are left open all night and entrances to dormitories are unlocked and visitors go unchecked. The walk service, now run through the Crime Prevention Unit is available only from 8 PM to 12 midnight. Milella assured that many of these issues were being tackled by the CCARP and that he would personally bring all other

grievances to the committee. He stressed the importance of petitions and working in numbers, stating, "Nothing gets done on this campus unless a lot of people want change."

Some suggestions were given for taking preventative action now. Locking doors at night, giving little or no information to strangers about whereabouts, removing address and telephone numbers from the campus directory, never walking alone at night and generally staying aware and conscious of surroundings, were some of the measures recommended. Improvised legal weapons were also suggested, such as a plastic lemon filled with ammonia, keys

and other sharp instruments or a lit cigarette. Milella even gave his personal phone number, "in case," he said, "of emergency situations."

At the end of the first meeting, attended by approximately 120 women, most of Milella's audience left feeling more secure and prepared.

"I feel like I'm not defenseless," declared one Freshperson, "I've signed up all my friends to join the class."

Another woman, however, did not leave on such an optimistic note, "I feel like I have to live in constant fear," she said.

The class is open to all women and meets every Tuesday night at 7:30 PM in Lecture Hall 101.

## Elections Past: Politics and Pranks

continued from page 1

voting an extra day, but by now debate had risen to a fierce level, with various ideologies struggling to come to the forefront of what was fast becoming a campus-wide Constitutional Convention. Constitutional Committees began to spring up. Impromptu and planned meetings were held in an attempt to revamp the student government. These discussions had various descriptions.

"Chaotic" was one; "boring" was another.

Stephen Levine, a student involved with the constitutional committees, complained, "Of the paltry few who do turn out, most wish to express their own perverted views on issues other than the constitution." Out of the ashes of that chaotic perversion rose an organized, strengthened Polity.

Elections proceeded gingerly until February of 1969, when a little noticed snag was found. Elections were all set for student representatives to the new Stony Brook Union Governing Board. Suddenly, the Judiciary issued an injunction postponing elections. Someone had made a mistake. As reported in Statesman,

"The injunction was issued because it was ruled there cannot be an election for an office when the office does not yet exist."

Elections again and again were the subject of dispute. And as quickly as they were elected, many politicians were resigning. Due to a rash of abdications there were four Polity presidents in 1972. According to one former Polity President: "Resignation was a big thing then."

One election elevated mud-slinging to a new low. A big scandal erupted when presidential candidate Bittman was accused of calling his opponent Dave Morgenstein a bad name. The story ended happily, however, when the third candidate, Cherry Haskins, was elected with over 1,000 votes. She was the first woman, and only the second minority student to become president.

Over the years, campaign workers have received pretty much of a raw deal. One year, workers were accused by their opponents of being part of the Revolutionary Student Brigade, an organization in disfavor with everyone but the RSB. The election was enjoined.

In the middle of all that fun, an unusual candidate was presented. His name has been lost to history, but his species has not. He was a dog, and after a breezy campaign, he won. "The dog was run," said a Polity official, "because nobody else wanted to run."

He was disqualified, however, "not because he was a dog," said the official, "but because he didn't pay an activity fee." Well, Candidate Dog shouldn't feel too bad; they disqualified everyone that year.

The political career of Gerry Manginelli provides some interesting moments. Manginelli lost a run-off in the Spring of '74, was elected President in Fall '74, reelected in Spring, '75, but because of academic "difficulties" in Fall, '75, could not complete his term. Three incidents of ballot-stuffing arose in the ensuing election, called, by one observer, "a very sloppy job." His difficulties cleared up, Manginelli ran again in the Spring of '76 and won, by the largest landslide since Haskins.

In April, 1973, "Langmuir Senator Mark Minasi," wrote Statesman, "became the first senator in Stony Brook history

to be recalled (have his seat taken away) by his college... in a dispute involving the Intercollegiate Sports Program." He was reinstated, however, by the legislature the same day. But this happy ending was postponed when the judiciary declared his re-election invalid, and Minasi waited a month or so before he was declared valid again.

Perhaps the strangest political team was that of Ishai Bloch and Frank Jackson. They were President and Vice President, respectively, in 1977-78, and were purveyors of the most vicious and lengthiest in-fighting Polity had ever seen. Accusations ran from bribery and embezzling to lying, and led to physical incidents, climaxing by what Jackson was said to have called "a knockdown dragout fight." When the Fall elections came, the two aligned themselves with candidates and, as Statesman reported, a campaign charge and countercharge ensued, including tampering and intimidation of candidates.

Perhaps no one would have been as upset if Bloch and Jackson hadn't run together on an "anti-politics" platform.



# Semper Eadem

Knee-jerk reactions to crises are never adequate, for no situation exists in a vacuum. Life is a continuing process of interrelated events, never isolated ones. And when foresight and hindsight are not exercised, anarchy results.

Because of its young age, Stony Brook is without the signs of perpetuity and tradition that are inherent at other schools. There is little to remind a student here that life went on before he arrived and will continue to do so after he's left. Additionally, all college students are at a disadvantage because their residency in the college community can be nothing but temporary. So, at Stony Brook there is little sense of permanence, of continuity.

But it is just this awareness which is imperative to real progress.

Human advancement has been predicated on building upon others' achievements. Obviously, things would be rather slow and cumbersome if we had to re-discover electricity every time we wanted some reading light. It is only by using what others have done, by adding and adapting past accomplishments, that we can progress.

One of Hegel's greatest contributions was his theory of history and its movements. One conclusion we must draw is that it is impossible to view events as being isolated and unrelated. Crises are the high tide of a ceaselessly pulsating sea of activity. To deal just with the waves and ignore the sea is to misunderstand the situation. And misunderstanding leads to mistakes and confusion.

At Stony Brook, crises, like the threatened bar closings, seem to spring from nowhere and require spontaneous, specific reactions. Often, no solutions are seen. Because the situations are dealt with as isolated incidents, because they are dealt with as symptoms, because no thought is given to the history of the problem, student power is seriously threatened.

At one time, the student government had a historian — a person who kept track of major and minor events of the past,

events that transpired too long ago to be remembered by the present officials. Though the position seems frivolous, it may have been the most important one in Polity.

The idea is the same as that for a legal historian. What precedents exist for this case? What are the previous rulings? By checking what administration has done in the past, a future plan could be charted out; some sort of guide was available.

But this resource, the past, is not used now. The past is neglected, often repudiated. Polity Councils, upon first taking office, are traditionally eager to ignore the previous council's efforts. At times, out of an insecure assertiveness, they reverse those efforts, regardless of the outcome.

This denial of the past is harmful. No understanding of the flow of power and events exists. Denial does not mean eradication, and refusal to see will not make that which is refused to be seen go away. We must deal with the past as part of an evolutionary process in which everything is a part. The past can be used as a resource, a tool — even a weapon.

University administrators who have been on campus for many years obviously have the upper hand over ill-informed students who have been here for a shorter time. Experience is one reason. Knowledge is the other. One University official scoffed the other day at the surprise and consternation of student leaders at a recent rash of administrative maneuvers. He was amused at the egocentricity they displayed by assuming they were the first class of student leaders to be hit with these obstacles. When we suggested that perhaps things were a little different now, even we were surprised at his answer. The events now transpiring and the reactions to them run parallel to events which have occurred not once but several times, in Stony Brook's past.

This is not to say that things cannot change, or that growth is impossible. But it is a fact that current events are rooted in actions taken years ago, and that the scenes of tomorrow are being written — unwittingly or no — today.

## The Second Estate: Polity Viewpoint

Though in various meetings with President Marburger he has given repeated assurances of his desire to see Polity act as a strong viable organization, he has seen fit to undermine its own effectiveness by a total disregard of its voucher system.

This past week, Dr. Marburger superceded the same Financial Policy and Procedures that the University Administration criticized Polity for allegedly not following during the summer. Not only did he totally ignore the Polity voucher procedure, but it seems ironic that the President could find \$1500 to sponsor a Polity club's dinner yet could not find even that minimal amount to run the Ambulance Corps — a vital service — two weeks ago.

Last week the SUSB Senate cleared the way for a new option in grading. The use of pluses and minuses in the grading system may be a fine idea; however, this procedure must be implemented uniformly throughout Stony Brook if it is to be implemented at all. Colleges viewing the transcripts will have no way of knowing that use or non-use of pluses and minuses were up to the discretion of each individual professor. We urge the SUSB Senate to reopen this topic of discussion for student input, because it directly affects every student attending this University.

Campus Committee Against Rape (CCARP) had their first meeting this past month. Topics for discussion included the Rape Response line, Walk Service, Public Safety: Its Image, and the Operation Crime Watch Problem.

Walk Service, formerly under the auspices of Polity Hotline, currently under the aegis of the Student Dorm Patrol, employs work study people who work in pairs to escort students at night (8-12 midnight), across campus.

Notably, though, there is a mandatory selection process for most every job on campus — whether Polity or administration — the Walk Service seems to be an exception. At this CCARP meeting Robert Cornute, Director of Public Safety, stated that though there is a selection process he "can't screen out" the applicants from the work study program. Amazing, isn't it.

Great news. For those of you on campus who really want to do something worthwhile the planning of a 1980 Muscular Dystrophy (MDA) Dance-a-thon is presently being organized by Barrington Johnson. Your ideas and enthusiasm is vital to making this event successful. For further information call Barrington at 246-3863.

Tired of complaining? Frustrated with all the red tape? Why not express your views directly to the people who have the ultimate responsibility for these affairs. Come to the second Town Meeting, Monday, October 27th in Lecture Hall 100 at 7:30 PM.

Ruth Supovitz, Senior Class Rep  
Martha Ripp, Junior Class Rep  
Steven Schoenfeld, Election Board Co-Chairman

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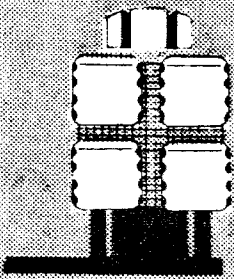
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COMMUNITY  
NOTION



# OUTLOOK



WLIW/21's camera crew films a recent fund raising drive

## Valuable Video

*Channel 21 is LI's own TV alternative*

by Henry Ellis

By watching television we are in a sense polluting our minds. Commercial programming not only hypnotizes its viewers with split second ionic flashes, but repetitions of "ring around the collar" can insult even the lowest level of organic matter. Yet, people continue to watch.

Luckily there is a local alternative to commercial TV, for the moment.

"We are the only station that focuses on Long Island, its people and problems and the Island is our number one priority," explained Charles Bell, General Manager of WLIW/21.

After an 11 year financial struggle, Channel 21 first aired in 1969. It is a non-profit, educational, community owned and operated television station, broadcasting from Garden City, New York. According to General Manager Bell, WLIW serves Long Island, New York City, and parts of New Jersey, Connecticut, and Westchester County. But, if the station's financial situation doesn't improve, Channel 21 will be forced to add to a list of shows already cancelled.

WLIW relies heavily on funding from local businesses, corporations and the general public. In addition, the station receives

federal and state funding in the form of matching grants. Bell stated bluntly, "we don't have the money to do all we would like to."

In April 1980, WLIW/21 announced that it had a budget deficit of over \$250,000 and unless the money was raised by June 30th, all local programming would be forced off the air. Billed as "Meet 21's Challenge," WLIW's massive fund raising drive was unsuccessful and subsequently, nine local programs produced exclusively for Long Island were indeed cancelled. The "Long Island Magazine,"

continued on page A2

## Prison For Principle

*Student continued anti-nuclear protest in jail*

by Scott Higham

"The hardship was being away from work, school and normal living circumstances but I came out a lot stronger than I went in," reflected Stony Brook student John Cino. "The main thing was that there were a lot of valuable experiences."

Cino had just spent eight days in jail.

Cino, a 22-year old art major, became involved with the anti-nuclear movement last May 24th at the Seabrook, New Hampshire demonstration. Outbreaks of violence between state troopers and protestors marred the "non-violent" aspect of the action according to Cino, but he stated, "I felt I could make this (Shoreham) movement work. I don't want to live here if Shoreham goes online."

Because of participation in the September 29 Shoreham Nuclear Power Plant blockade, Cino was arrested

for disorderly conduct along with 156 other protestors. By lying in front of the plant's gates, they had attempted to prevent nearly 1,600 construction workers from entering.

One hundred-twenty six of the protestors identified themselves hours after the early morning blockade. But Cino and thirty others refused to give authorities their names and were consequently jailed, some for up to ten days.

"We were never given the chance to vote on whether we wanted Shoreham or not," explained Cino. "This was our chance to vote. When people vote in this country it remains anonymous. That's why we decided not to give our names."

By refusing to identify themselves, the blockaders assured themselves an evening in various police stations on

continued on page A2

## Solar Workshop

continued from page 2

which read, in part, "The project proposed is imaginative and ambitious, it should be approved... [but]... further study should be made of the noise, pollution and traffic created by the plant." He added that a community discussion be held as well.

But, according to Paldy, although Fredes knew of the problems he did not communicate with Paldy after the initial proposal.

It is misunderstandings such as this which led Wadsworth to reflect, "I have seen people like Fredes before: creative, innovative, full of purpose — who get bogged down in the nuts and bolts of procedure."

And so the existence of the workshop was bogged down this semester. Jim Leotta of the Stony Brook chapter of the New York Public Interest Research Group commented, "It's the only course like this taught on campus... the important thing is that the course has to be taught."



Ben Linder, Channel 21's Chief Engineer, at the station's master control panel

## Channel 21 Is LI's Own TV Alternative

continued from page A1

"Long Island Speaks Out" and "Long Island World in Review" were among the shows laid quietly to rest.

Channel 21 has since been receiving many of its shows from the Public Broadcasting System. These programs are largely funded by corporations such as Exxon and Gulf & Western who may also sponsor occasional commercial programming. However, WLIW exercises complete control over the programs it will air and they are not confined by the controls and censorship imposed on commercial stations by sponsors.

"21's programming is scheduled according to specific Long Island concerns and interests," explained Public Relations Director Edith Illegio. "For example, we air a show called, 'This Old House'; it is about restoring old houses, of which there are a lot on Long Island."

WLIW's shows air entirely commercial free and since the installation of a new transmitter, Channel 21's reception has increased considerably.

Prior to February 1979, WLIW's transmitter was located in Garden City, and its signal barely reached most Suffolk townships. A high elevation transmitting station at Jane's Hill in Nassau County, "was the prime cause of the signal interruption" claimed Illegio. "We moved to our present location in Plainview so our transmission could be received better in eastern Suffolk."

As a result, reception of Channel 21 is reportedly very good in the Three Village area provided the technical requirements for UHF reception are met.

But technical aspects sometimes conflict with aesthetic ones. WLIW owns the microwave transmitter/receiver adjacent to South P-Lot, and this has been

the subject of much complaint from local residents. They complain that it is dangerous and unsightly, and a tense three-way dialogue has existed since its establishment amongst the town, the University and WLIW.

WLIW argues, however, that the installation allows it to receive and record up to four shows at once, increasing their programming's volume and diversity. Further, they explain, that the technical quality of satellite transmission is superior to that through phone lines.

Television has the potential to be a great cultural and educational tool. The fact that TV is a "vast wasteland" is usually attributed to assinine commercials and their sponsors who control commercial broadcasting. But, who is actually to blame? Perhaps the viewers should take a long look at their own viewing habits and, as consumers of visual media, shop and compare.

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## Student Freed

continued from page A1

Long Island. The following morning at an arraignment in the New York State court at Hauppauge, 21 protestors refused to identify themselves and some refused even to walk into the courtroom, according to Cino.

"Tuesday, they brought everyone into the arraignment. Eight of us refused to walk into the court and the cops wouldn't carry us." As a result 12 male demonstrators were sent to the Yaphank Honor Farm and nine women were imprisoned at the Riverhead County Jail.

Though the good nature and generous behavior of the Suffolk County Patrolmen at Shoreham were widely agreed upon, Cino complained that Suffolk County Sheriffs serving as corrections officers at the Hauppauge detention center treated him and other protestors "adversely." Since eight of the blockaders refused to walk or cooperate during the arraignment procedures on Tuesday, "They [corrections officers] chained our handcuffs together and pulled us along the floor" towards waiting police buses, according to Cino. "They didn't treat us like human beings. Though he added that "the cops out at Yaphank were really nice."

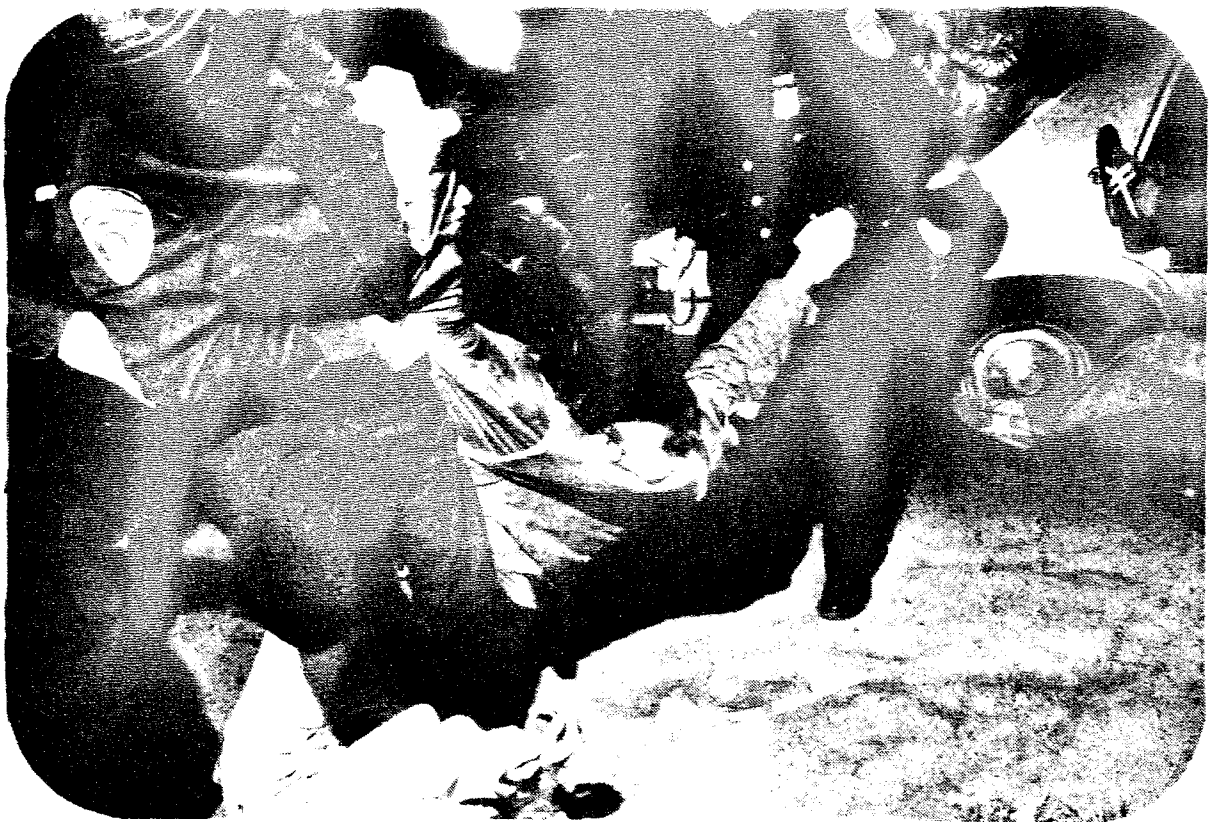
Yaphank Honor Farm is a minimum security facility geared towards the eventual release of adjusted or rehabilitated prisoners. Temporary "residents" and soon-to-be paroled inmates view its unconfined atmosphere as a benefit.

Cino explained, "We talked a lot to each other . . . about music, and revolution in South America. There was a lot to learn from everyone in there. We spoke about our families and the cops told us about theirs. It was a really good exchange."

Yet while incarcerated at Yaphank, prison tension began to rise. The State had ordered the transfer of prisoners from both the Yaphank and Riverhead Facilities to up-state jails, thereby reducing overcrowding in local institutions. Cino explained that many of Yaphank's inmates saw the anti-nuclear protestors as the reason for the state order. He added, "One inmate yelled to a guard, 'Stick 'em in my cell! I'll find out who he is.' " It was time for Cino to leave.

"We knew we weren't taking away any of their privileges," he said, "but emotionally we were causing a strain in their lives."

Cino also felt that the blockade was effective and by remaining in Yaphank he would only cause further ten-



A protestor is arrested at the September 29th Shoreham blockade

sion. In addition, he viewed the non-cooperative action as a success, as it had brought the Shoreham demonstration to the public's attention. Following the protest, the three major networks and many newspapers ran reports of the blockade and its implications.

"That's exactly what we wanted to do," said Cino. "There weren't enough demonstrators to stop construction at the plant [as was originally planned], so we had to keep it in the public's eye . . . to keep attention on Shoreham."

But, according to LILCO Spokesperson, June Bruce, demonstrations at Shoreham cost the utility nearly \$500,000 for each anti-nuclear action, and these costs are passed on to consumers and tax payers. Cino, however, saw the long-range cost of the facility as the more detrimental expense, explaining, "It's pathetic when you look at the cost of Shoreham and what it's costing each

person on Long Island right now." LILCO has projected Shoreham's cost at nearly \$2.3 billion after originally slating it at \$180 million in 1969.

Although no demonstrations at Shoreham are planned for the immediate future, SHAD (Sound Hudson Against Atomic Development) and other anti-nuclear groups have stated that there will be more civil-disobedience protests at the plant before its scheduled completion in 1982 or '83. Since an important inspection was performed last fall at the facility, Shoreham has begun the second, or "start-up" phase in its three stage history. The first and third are the "construction" and "operational" phases, respectively.

LILCO hopes to begin fueling the plant with uranium in 1983 but Cino warned, "There's going to be one helluva fight to keep those fuel rods off Long Island. We'll lie down on the Long Island Expressway if we have to."

# Mime Remains Misunderstood

by Lindsey Biel

The Warsaw Mime Theater's production of *Mirror* at the Fine Arts Center last week reflected

Zdzislaw Starczynowski, swaddled in seagreen batik sheeting, flit about to primordial waters-type music and are borne from

be simple to get complex ideas across, but when the idea is so basic, the mime should be more intriguing. Although the scene

symbolize the passing of time are again an affront to the audience's intelligence.

"Sculpture" provides a welcome break from the jumbled pantomime and cacophonous music of the first part of *Mirror*.

Chopin piano sets the mood for this interpretation of man's attempt to express his aspirations in the creation of a perfect being.

"Sculpture" is overtly chauvinistic as it is man who sculpts woman into the image he desires — the whole idea is reminiscent of *The Stepford Wives*. Mime Jerzy Winnicki tries to sculpt mime Jolanta Kruszevska into the ideal woman. Kruszevska is hypnotizing; her perfectly sculpted face and abysmal eyes forcefully express her determination not to be remodeled. Mime Maria Swidergal portrays a woman who wants to be manipulated by this man but cannot attract his attention. Swidergal is an ample comedienne as she tries to be lyrical but appears more like a teenage klutz pretending to be a ballerina.

When the man's attempt to remold the woman fails, the three characters undergo a severe role reversal; Kruszevska becomes a crucifix, Swidergal becomes Christ, and Winnicki becomes a mourning Mary. Although the transition is difficult to justify,

the melodrama of the mime outshines all.

"Meditation" explores the effect of childhood experience on adult life. Dressed in fascinating costumes of nerve-and muscle-painted leotards, the pantomimes relive nightmarish childhood memories and ultimately push these recollections into the subconscious in order to remain sane. In this piece, the cast finally enlightens a universal theme through use of concrete, comprehensible pantomime. Again, Kruszevska's magnetism is captivating as she relives her transition from innocence to experience.

"Masks" presents a symbolic vision of life as embodied by five masks: tragic, comic, old man, courtesan, and Othello. Mime Zdzislaw Starczynowski is brilliant in his personification of each mask. He is especially entertaining as the courtesan, a narcissistic, pompous fop. Starczynowski's concrete gestures of despair, joy, futility, conceit, and anguish are easily distinguishable.

Mime must be comprehensible in order to effectively mirror reality. When the reflection is distorted and overly abstract, a clear image cannot result — the Warsaw Mime Theater's *Mirror* suffers from just this.



dim light on what was intended to be an illumination of the human soul. *Mirror* allegedly reflects man's evolution in mime symbolism. But this symbolism was unrecognizable and diluted to the point of alternately being senseless and silly. The company presented stock figures in stock themes that lacked subtlety and panache, and instead affronted the audience's artistic intelligence.

The opening scene, "Eyed by Time," attempted to explain man's struggle for independence in a series of trite cliches. Two mimes, Andrzej Szczuzewski and

the sea into the harsh, unsympathetic world. In charade rather than mime, the men struggle for independence. Story-line and pantomime both lack complexity; certainly pantomime must contained a linear beauty, the theme, choreography, music, and costumery were too elementary to merit artistic significance.

"Old Men" declared that the result of the independence achieved in "Eyed by Time" is loneliness. Two old men meet by chance and provide each other with a temporary escape from loneliness. This idea could have

been touching, but the shallow execution of emotion prevented any evocation of sympathy.

The caricature of the blind old man is blatantly offensive; not only does he walk erratically, but he walks with a cane and reaches wildly into space — an increased subtlety would have lent him pathos and character depth. The other old man simply pantomimes unrecognizable gestures. The mimes lack emotional charge and insight into their roles. There is little method to this cliché-ridden madness. The use of yellow lighting to symbolize the sun and a clock to

# Community Calendar

## THURSDAY, OCTOBER 16

ENGLISH LECTURE— Prof. Donald Fry, "The Cliff of Death in Old English Poetry," noon, 283 Humanities.

MUSEUM OF NATURAL SCIENCES— A tapestry of Long Island's human and natural history. Tours available. Earth and Space Sciences Building, SB. Info: 246-8373.

ART EXHIBITS— Various fine arts students, SB Union Gallery (2nd Fl.), M-F, 9 AM-5 PM. Info: 246-3657.

ARTIFACTS EXHIBIT— "A Time to Mourn: Expressions of Grief in XIX Century America," through Nov. 16, Museums at Stony Brook, W-Sun., 10 AM-5 PM. Info: 751-0066.

WILLIAM SIDNEY MOUNT (1807-1868)— Art Exhibit through November, Museums at Stony Brook, W-Sun., 10 AM-5 PM. Info: 751-0066.

DRAWINGS BY JUDITH HOWELL— Through Oct. 30, Administration Gallery (lobby Admin. bldg.), M-Sun., 8:30 AM-6 PM.

OTTO PIENE— Inflatable Sculpture Exhibit, through Nov. 21. Fine Arts Center Gallery, M-F, 12-5 PM.

AMIRI BARAKA'S "DUTCHMAN"— Africana Studies presents film version of the award-winning play. Discussion by the author will follow, 5 PM, Lecture Hall 109.

THEATRE— Clifford Odet's "Awake and Sing," through Oct. 18, 8 PM, Theatre I, Fine Arts Center. Students, sr. citizens, \$2; faculty, staff, alumni \$3; others \$4. Info: 246-5678.

PARTY— "Overactive Glands, Pharmaceuticals, Boulders and Buns," College Mixer, Kelly E, 10 PM.

RADIO PROGRAM— Part one of "Orthopaedic Problems of the Elderly," an interview with Prof. Roger Dee on "The Gift of Health," at 1 PM, WUSB, 90.1 FM.

MOTIVATION WORKSHOP— 8 PM, call SAINTS 246-3673.

## FRIDAY, OCTOBER 17

LECTURE— Prof. Alan R. White (Univ. of Hull), "Rights and Claims," 2:30 PM, 249 Old Physics.

DNA LECTURE— Prof. M. T. Record (Univ. of Wisconsin), "Effects of Counterion-DNA Interactions on Helix Stability and Protein Binding," 4 PM, 2nd floor, Grad. Chem.

ASTRONOMY LECTURE— Prof. Roger Knacke (ESS SB), "Maya Astronomy," 7:30 PM, 001 ESS. Telescope

viewing to follow, weather permitting. An Open Night in Astronomy.

CELLO RECITAL— Cellist Alvin McCall, 8 PM, Fine Arts Center Recital Hall.

THEATRE— See Thursday.

COCA MOVIE— "Electric Horseman," starring Jane Fonda and Robert Redford, times to be announced, Lecture Center 100.

## SATURDAY, OCTOBER 18

FOOTBALL— SB Patriots vs. Siena, 1:30 PM, Athletic Field.

CONTINUING EDUCATION OPEN HOUSE— Information on part-time graduate study and other programs offered through the CED Evening Center, 1-4 PM, N-201 Soc. & Behav. Sci. Info: 246-5936.

AUTOCROSS— Precision driving event sponsored by SB Performance Car Assoc. Registration, 10:30 AM, South P-Lot, students \$3, others \$5. Info: 589-0443, after 6 PM.

THEATRE— See Thursday.

MBA FORUM— Roosevelt Hotel, NYC, 10 AM-4 PM, van leaves SB Union 8 AM. Reps from over 130 nationwide grad programs will answer questions and provide information on admissions, curricula, financial aid, and career opportunities.

COCA MOVIE— See Friday.

FIRST PRESENTATION BALL— Honoring Mrs. Ward Melville, 7:30 PM, Victoria House, 1890, E. Setauket. \$50 per person; benefits Museums at Stony Brook. Info: 751-0066.

LONG ISLAND PHILHARMONIC— Concert, 8:30 PM, Hauppauge HS. \$11.25, \$9, \$6.75; students, sr. citizens, half price. Info: 549-9855.

## SUNDAY, OCTOBER 19

HERMAN BAUMANN & TASHI— Concert (horn, clarinet and strings), 3 PM, Main Auditorium, Fine Arts Center (Music II Series). Students, sr. citizens, \$6; others, \$12, \$10, \$8. Series tickets \$40, \$34, \$27. Info: 246-5678.

IRON CITY HOUSE ROCKERS— SB Union Auditorium. Sponsored by SAB, at 8 and 10:30 PM.

## MONDAY, OCTOBER 20

PSYCHOLOGY LECTURE— Prof. Rae Silver (Columbia Univ.), "Hormones, Timing and Parental Behavior," 3:30 PM, 231 SB Union.

ARTS & SCIENCES SENATE MEETING— 3:30 PM, Tabler Cafeteria. Students, sr. citizens, \$1; others, \$2.50. Info: 935-9131.

## TUESDAY, OCTOBER 21

LECTURE— Prof. Alan Leiken, "The Demand for Higher Education," 11:30 AM, 312 Old Physics. Bring lunch.

ART LECTURE— Prof. James Rubin, "The Beaubourg Center of Art and Culture in Paris: Its Architecture and Social Programs," at 12:15 PM, Art Gallery Fine Arts Center. Topics in Art lecture series.

SOCCER— SB Patriots vs. Southampton, 4 PM, Athletic Field.

STUYVESANT HIGH SCHOOL ALUMNI REUNION— Members of the University faculty who are Stuyvesant HS alumni are inviting university students and faculty who are Stuyvesant graduates to attend an informal reunion: 7 PM, Soc. & Behav. Sci. Refreshments will be served. RSVP: 246-3450.

TUESDAY FLICKS— "Belle de Jour," 5, 7, 10:30 PM, SB Union Auditorium. 25 cents with Univ. ID; others, \$1.

CELLO RECITAL— Cellist Alvin McCall, 8 PM, Fine Arts Center Recital Hall.

ANNUAL DINNER— Three Village Historical Society, 6 PM, Three Village Inn, Stony Brook. Info: P.O. Box 1776, E. Setauket, NY 11733.

## WEDNESDAY, OCTOBER 22

NEWCOMER'S COFFEE— 10 AM, Sunwood Estate, Mt. Grey Rd., Old Field. Carol Marburg, guest of honor. Sponsored by the University Ass'n. Open to Ass'n, members, new faculty, NTP's and postdoctoral students and their spouses. Info: 862-7043/ 689-9478.

HSC LECTURE— Dr. Steven Reimer (Family Medicine), "Controversies in Infant Nutrition," 12:30 PM, L-4, 084, HSC.

BIO LECTURE— Prof. Kamal Bawa (Univ. of Massachusetts, Boston), "Sexual Systems in Plants," 3:30 PM, 038 Graduate Biology.

SOCIAL SCIENCE FORUM— Economics, psychology, sociology, liberal arts, etc., call SAINTS 246-3673.

PSYCHOLOGY WEDNESDAY SERIES— Prof. Dave Cross (Experimental—Scaling Subjective Experience) discusses his life and work, SSA 111, 11 AM.

CAREER NIGHT— 7:30 PM, Union Auditorium.

WOMEN'S VOLLEYBALL— 6 PM, Gym. SB Patriots vs. Queens.

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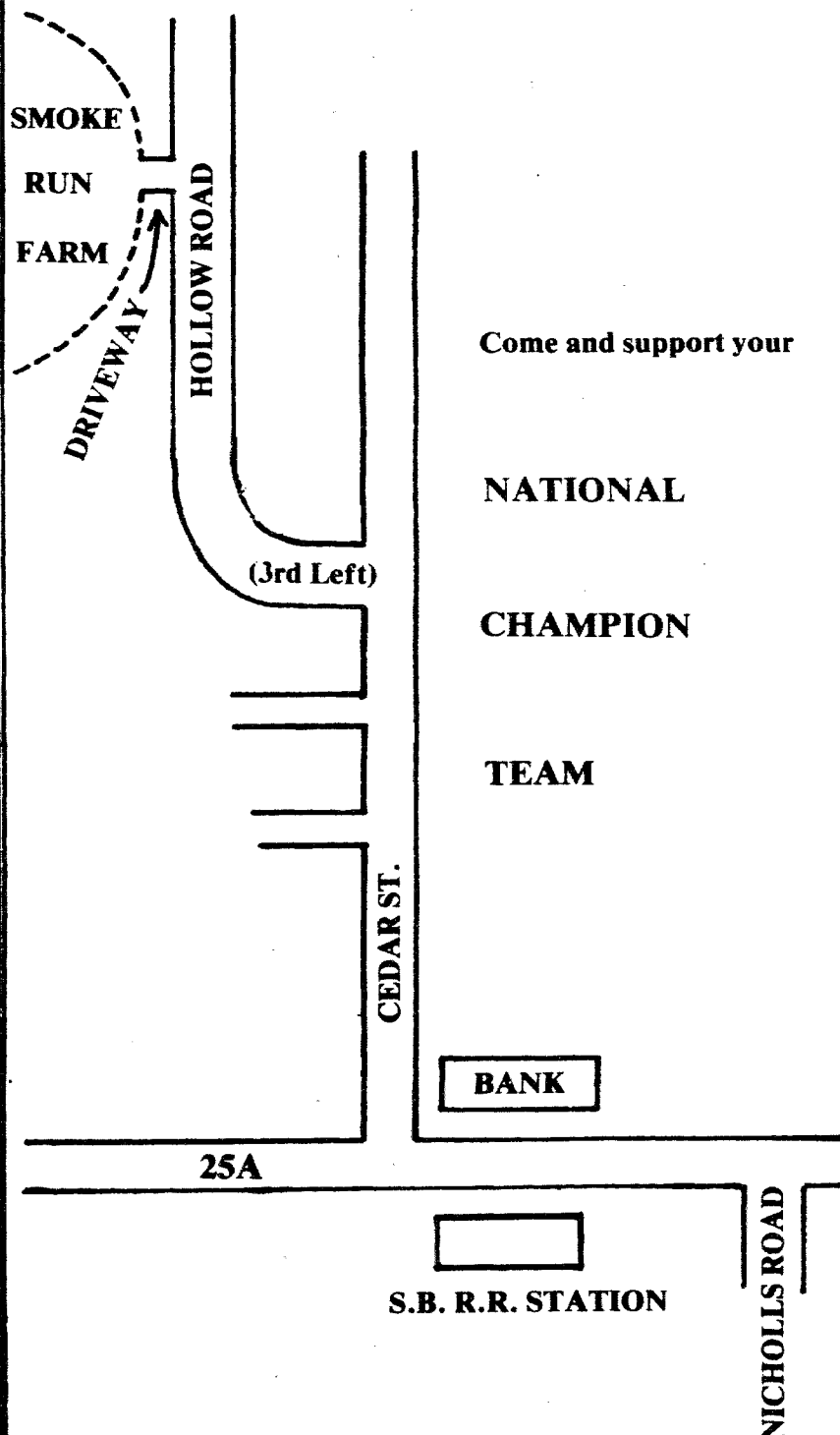


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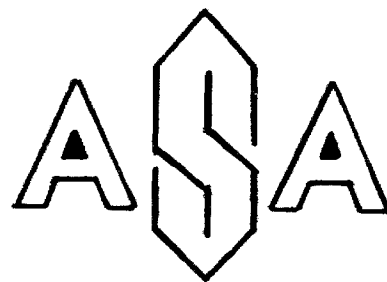
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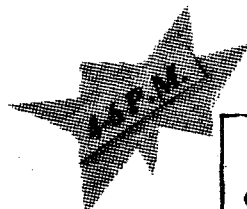
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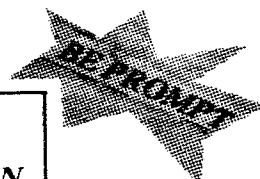
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# Nile Annihilated

by Cameron Kane

At 12:30 A.M., two weeks ago Saturday in the living room-like atmosphere of the Union Auditorium, there was an artificial suspense created by dimmed lights. The sum of people's mumblings gave forth a reverberant buzz that made one wonder: "What's everyone buzzing about?" Out of the darkness came a twang and a lonely hoot from the audience. With a few bumbling bass notes and a moderate drum beat, the lights went on over the stage, the rhythm section picked up their cue, and Willie Nile began to wail.

Nile, in a Dylanesque stance, opened with an insignificant round of chords as he gazed into space. (Later, one girl commented: "Oh yes, he was looking at me.") Nile's simple progression of chords was as monotonous as dry heaves, and he stopped the song by slamming on the brakes: he simply used *retardo* until the song withered and died.

The next number featured Nile strumming a "mean" guitar, with heavy bass lines reminiscent of Neil Young. Nile ended the tune with an inspiring leap into the air holding his guitar.

Launching directly after that into a country hoedown number, "I Got a Girl," Nile illustrated his capacity for deep and thoughtful nursery rhymes that could put Mother Goose out of business: "I got a girl whose name is Mary/ She's real cute but her feet are hairy." Later in the song, he has a girl named Bess whose hair was, you guess it, a mess.

"The Champs Elysees," dedicated to Jean-Paul Sartre and Chubby Checker, was another pitiful rocker — this time about a guy who goes around Paris asking girls to twist. The arrangement showed

off Nile's understanding of verse, choral lyricism and the accoutrements of rhyme. The lead guitarist offered a stunningly forgetful break from the monotony with a shallow exploration of the pentatonic scale. Drumbeats and heavier bass thumpings aroused high expectations. When I saw Nile leap into the air, I knew these expectations were not false: the song was finally ending.

One notable tune was "Song to India" in which Nile played the piano. While the rhythm section sustained Nile's beat, the lead guitarist's notes rolled off the fret board and into the ears of everyone in the audience.

The songs that followed — "rockers" and "mellow ditties" with alternating endings of dissonance and "Willie leaps" — were in the folk-rock form. Nile reduced the genre to simple songs with no instrumental interaction. The lyrics were equally meaningless and static. As I sat in the haze of the auditorium, I imagined Shakespearian fairies parodying the music behind the players on stage.

The last song was called, oddly enough, "It's All Over." (I wasn't sure if Nile meant the concert or his career.) Nevertheless, heavy rhythmic strumming gave heart to this song about goin' down the "old" road.

Nile was a true ingrate and did not play an encore. Even though amateurs play more interesting music, you'd think a professional like Willie Nile would dutifully plan an encore to the paying audience. Then again, maybe it's better that he didn't. Any more plop, plop, fizz, fizz from a dull plop musician like Nile would have made me spell "relief" g-o h-o-m-e, Willie boy.

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# Playing in The Band

by Jeff Zoldan

After 16 long years touring and playing with the legendary Band, Rick Danko hasn't had enough. Along with three other accomplished musicians, he has been a familiar face on the East Coast club scene. In a one year period ending this month, Rick Danko and Friends — as his show is billed — will have played at least 15 different dates in the metropolitan area, from fashionable Carnegie Hall to suburban My Father's Place. And every show has boasted another musical star to accompany Danko. Paul Butterfield and former Band pianist Richard Manuel were two such greats who have shared the stage with him on his last two tours. Last month, Danko brought his third club tour of the year to My Father's Place and this time, Danko and his band were left to play all by themselves.

Danko is certainly not your run-of-the-mill performer. Aside from his exceptional musical talents, the always active and charismatic bass player has a nonchalant, boyish attitude onstage. The smaller the audience, the more verbal Danko becomes. He proves himself to be an amazing wit with clever retorts for the occasional obnoxious remark that creeps up from the crowd. At My Father's Place, the audience was small and Danko was as affable as a Rely tampon salesman.

With his standard set opener, the Band's "Stage-fright," Danko and the band set an up-tempo mood for the evening. The tunes are basically the same from tour to tour. Without a current album to promote, Danko plays the songs he wants, and they all exemplify the talents of his strong band.

Since most of Danko's repertoire consists of hard driving blues, his thumping bass lines and Blondie Chaplin's soulful guitar licks are not enough. That's where Howard Hughes, the newest member of Danko's band of friends comes into play. His blues piano riffs are enthralling, offering an excellent rhythmic filler to the band's chop-

ping, kick-ass sound.

As a musician, Danko is an enigma. Looking at his bass delivery, with his carefree, herky-jerky slaps at the bass strings, one can only wonder how he ever gets the right notes or even how he plays the beat. Yet, despite his impetuous and haphazard behavior onstage, the bass notes buzz out sharply and on time. His talent was particularly evident on "Crazy Mama," an old J.J. Cale number, when it was up to Danko to hold together the tune while Blondie Chaplin went off on his punchy guitar leads. Knocking over mike stands and losing the plug on his guitar, Danko nonetheless managed to keep the song riding on. With his charisma, energy, and musical prowess, Danko could easily be another Bruce Springsteen.

The only other new feature of Danko's stage show on this tour was a three song acoustic set by Danko halfway through the evening. Picking up a nicely polished Guild, downing a shot of tequila, and tuning up for about 10 minutes, he played several ballads that were lacking due to his unremarkable guitar picking and drunken state of mind. However, the highlight of the set and the evening was a rendition of the Band's classic "It Makes No Difference." Although Danko's voice cracked several times, the song inspired the same feelings of the days when he sang it with the Band. Because of the small house attendance, too, its chopiness felt less abrasive. What it lacked in professionalism was made up in warmth.

Perhaps by being out of the shadow of Robbie Robertson and the Band, Danko has finally found his own place on the club scene, attracting the sometimes small audiences because of his wit and musicianship—and no longer because he was the bass player of one of the world's greatest bands. Either way, it's always a pleasure to see and hear an amiable and talented sort like Danko knock over mike stands, break bass guitar strings and drink shots of tequila.



Danko: affable and charismatic

## — 'Album'; a Record of Adolescence

by Mike Kornfeld

We've all experienced the joys and traumas of adolescence. Now, we can relive those growing pains and derive satisfaction (or discomfort) from knowing that this time around they will last only 90 minutes.

David Rimmer's "Album," playing at the Cherry Lane Theatre in Greenwich Village, traces the lives of several suburban youth coming of age in the early 60s. The wonders, fantasies and frustrations associated with emerging teenage sexuality are approached in a witty yet realistic way.

It is 1963 and the characters are 14 years of age when "Album," Rimmer's first major production, begins. The play opens with the four teenagers playing strip poker and culminates with the foursome getting laid on prom night four years later. One couple get their rocks off in a quarry, no less.

Keith Gordon, the aspiring young actor who played young Bob Fosse in *All That Jazz*, a wisecracking kid who couldn't score in *Jaws II*, and currently stars in Brian DiPalma's *Dressed to Kill*, is superb as Boo Marston, a gawky, shy, introverted nebbish with an unyielding sex drive. Lacking in self esteem, Boo turns to drugs and takes on the persona of Bob Dylan, his

childhood idol. Jan Leslie Harding, in her impressive off-Broadway debut, plays Trish, a fanatic teenybopper whose obsessive idolization of rock stars (she gets hot over photos of Brian Wilson and John Lennon she pasted in her mom's photo album) shuts her out from everyday life — that is, until Boo appears. Kevin Bacon, who appears in the horror flick *Friday the 13th* is well cast as Billy, the "Joe Cool" Nordic blond stud who "always gets the girls" (or does he?). Jenny Wright plays Peggy, the object of his desire. She is a stereotypical blondes-have-more-fun gal, who puts on airs of having experienced it all without putting out (or does she?).

Each character is minimally developed; they never emerge as believable personalities. The maturing process is effectively portrayed, but because they are only stock character teenagers they cannot reach a realistic, mature integration.

The action of the play takes place between October '63 and June of '67 — the period references are nicely interwoven without nostalgically detracting from the story-line. Recordings of that period's pop music are an integral ingredient. The pop music of the 60s sets the tone for each scene (while David Potts' effective set design adds the

right touch) and ties everything together. Indeed, Trish and Boo are molded by it. The youthful spirit and beat of the Beach Boys' suburban soul captures the emotions of Trish. Boo feels more comfortable dealing with situations as Bob Dylan rather than himself; his amusing and remarkably Dylanesque rendition of "Just Like a Woman" isn't half bad either.

But "Album" transcends the 60s. As director Joan Micklin Silver says, "his [Rimmer's] characters have a relationship with pop music that only teenagers have. Pop music is universal; its bounds are timeless. Any number of groups could substitute for the Beach Boys and the Beatles in today's pop milieu" (or could they?). Not according to Trish who claims she isn't normal because her only love is Brian Wilson. Rimmer delineates Trish's fixation mercilessly. Although he seems fond of these puerile teenagers, Rimmer sharply satirizes their innocence.

Having grown up in the 60s, Rimmer has a good grasp of the events and fads of the decade. With wit and chronological sense, he interlaces this with the main context of his work, the evocation of teenage sexuality. Silver, taking her first shot at live theater, has found a very talented young cast (ranging in age

from 18 to 22), who, in a sense, needed little guidance. Having gone through the pubescent scene not long ago, they could relate to the characters and bring some of their own adolescent experiences to light.

Most will probably find something of themselves in each of

the characters and will laugh knowingly in the realization that they have been through similar experiences. An enjoyable, albeit predictable play, "Album" leaves you with the feeling that you have taken a spin through what was once familiar territory.



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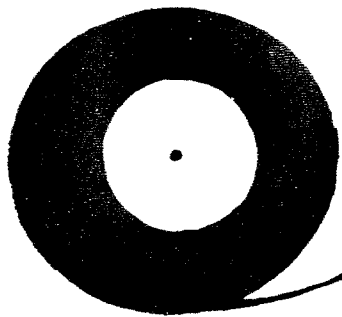
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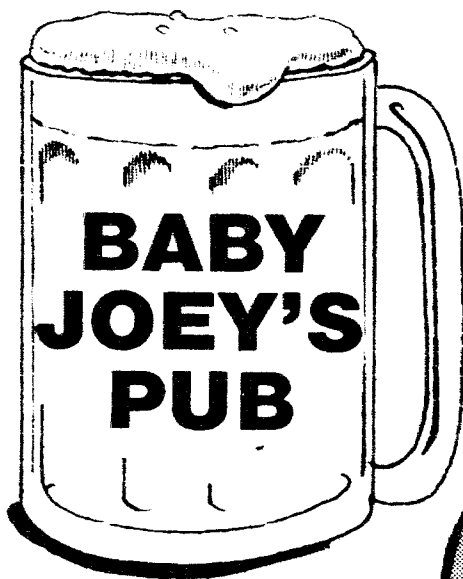
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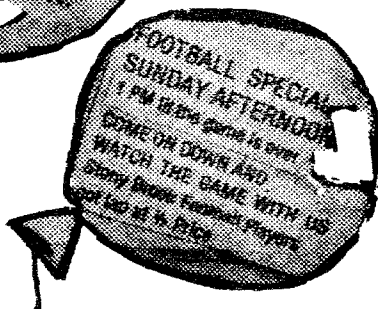
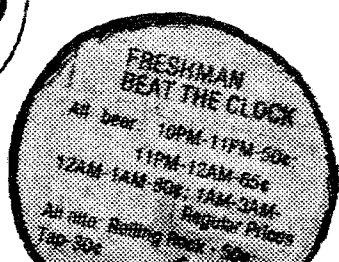
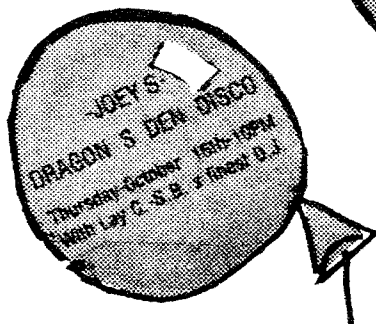
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**Molson s - 85¢**

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We have all forms  
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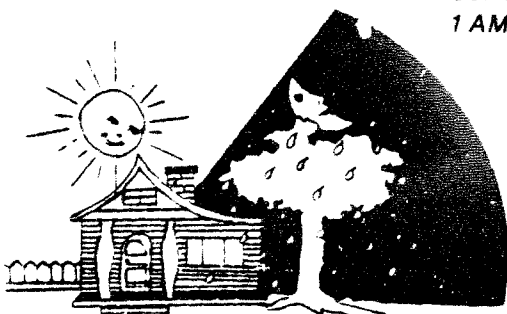
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RAINY NIGHT HOUSE

Coffehouse - Pub situated in the Union Basement. Open Monday-Thursday 10 AM - 12 AM; Friday 10 AM - 1 AM; NEW HOURS: Saturday 11 AM - 4 PM, 8 PM - 1 AM; Sunday 11 AM - 4 PM, 8 PM - 12 AM.

## LIVE ENTERTAINMENT - EVERY WEDNESDAY

October 22nd, George Elliot & Co., 9 PM

## TALENT SHOW - FRIDAY, OCT. 24th, 8 PM

1st Prize - \$50 + performance contract

2nd Prize - \$25 + contract; 3rd Prize - case of beer

+ contract; Plus lots more prizes!!! Interested

Performers leave name and no. at RNH, c/o Wendy

## CHAMBER MUSIC - EVERY MONDAY & THURSDAY

Poulene Chamber Players - Monday 1:45-3:15; Thursday 2:30-4

**COMING SOON:  
HALLOWEEN PARTY  
&  
MOOSEHEAD NIGHT**



Live Entertainment - 9 P.M.

Free Raffle of 25 Moosehead t-shirts, Moosehead momentos for everyone;

Prizes for best costume; Wadsworth look-alike contest and more!!!

MOOSEHEAD - 75¢

ADMISSION - FREE WITH COSTUME; 25¢ - WITHOUT COSTUME

### BRUNCH SPECIAL

Weekends 11 AM - 2 PM  
Bagel w/cream cheese or  
butter, OJ, coffee or tea  
\$1

### HAPPY HOUR

Molson's Ale - 85¢  
Thursday-Friday-Saturday  
(except nite of Talent Show)  
8 PM - 9 PM

### TUESDAY FLICKS

Molson's Ale - 85¢  
with handstamp from  
Tuesday Union movie

### DINNER SPECIAL

25¢ off all bagels  
with salads  
5 PM - 7 PM

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