

STATE
UNIVERSITY
AT...



Stony Brook PRESS

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Thursday, November 13, 1980



How do you know she's a witch?

Not by her broom ...

Cover, Outlook

Will Debbie Do SB?

*X-Rated movie is cancelled,
but questions continue*

by Melissa Spielman

When the Irving College legislature approved a hall's request to show the X-rated movie *Debbie Does Dallas*, related Sophomore Liz Watts, "I was in shock." Her subsequent—and successful—efforts to stop the screening of the movie in her building resulted not only in off-campus publicity that went as far as Washington, D.C., but in on-campus confusion of and about questions of censorship, the effects of pornography and dormitory governance.

Watts stressed that although she perceives pornography as harmful to women she was not advocating censorship of the movie. She merely wanted it out of Irving. "If I want to turn on my cable TV and watch porn, that's my right," she said, but "it should be up to the community" whether to allow pornography within.

But by the time the news had spread across campus, and was picked up by *Newsday*, the *New York Daily News*,

WABC-TV and WCBS and BLI radio, free speech and other issues were being tacked on to Watts' effort concerning community decision. The publicity also attracted the Suffolk County District Attorney's office — as a result, Toscanini, which voted Monday to show *Debbie Does Dallas*, will probably postpone screening the movie. Toscanini Managerial Assistant Mark Glasse explained, "At this point in time we're unsure of the legal repercussions that we might suffer — it's been pointed out the DA may or may not step in depending upon the amount of publicity and the complaints they receive."

The controversy began at the October 22 Irving legislature meeting, at which the all-male A-1 requested permission to show *Debbie Does Dallas* to raise money for the college and the redecoration of their hall. Tom Kantor, A-1's Residential Assistant, explained, "We felt this was a standard way of making money on cam-

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Say It Ain't So Liz

Under Pressure, Wadsworth Resigns

by Eric Brand

Liz Wadsworth resigned as Vice President for Student Affairs under pressure—subtle pressure from the stresses of the vice presidency and the desire for a new occupation, and overt pressure from a changing administration and the new president changing it.

"The president and I had been discussing [resignation] ever since he arrived," revealed Wadsworth. "I assume he has been doing so with all the vice presidents." But Wadsworth's position is a particularly tenuous one, because of questions concerning her competence, because of her desire to leave, and because of the imminent redesign of the position itself.

Since the SUNY Trustees' approval of her appointment in January, 1974, a letter of resignation from Wadsworth has been a popular item to call for amongst various campus groups. Wadsworth admits that "I have always gotten terrible marks in the SUBS Senate administration assessment." She explains however, that the senate "simply [doesn't] know what's going on—any more than I know what's going on in the Eco department."

Instances of dissatisfaction amongst students were many, generally resulting from controversial decisions and actions by Wadsworth (e.g. the relocation brouhaha of 1979, or the current porno controversy—see story, this page). Observed an official close to the president, "I think the president feels that she doesn't have the confidence of the students."

Administrative objection to Student Affairs has taken two forms: informal and formal. In 1975, the Stony Brook Commission on Budget Priorities proposed the elimination of Student Affairs, its services to be relegated to other departments in the administration. This proposal, as was a similar one in 1969, was defeated.

The subtle politics of a large administration and particularly of a vice presidential cabinet are to be



expected, and Student Affairs often finds itself the target of close scrutiny, rumor and speculation. "There was a lot of discussion," said an upper-level administrator who requested anonymity, "that the job was not being adequately done." Vice President for Finance and Business Carl Hanes said that though "We've had our differences," he's "enjoyed working

with Elizabeth." Yet, Hanes became evasive when questioned on friction between the two departments. And recently, Jim Black, newly appointed to the new position of VP for University Affairs, has been privately critical of Student Affairs.

After her resignation, her colleagues have many supportive things to say about Wadsworth. Hanes viewed her decision favorably. He pointed out "when you're in a university and you're a vice-president . . . you're under a great deal of stress and strain."

"No one's worked harder," Paul Chase, assistant to the president, said. Marburger agreed that "Student Affairs is a tough job," and that "everybody has been critical" of the department. Wadsworth explains that "Student Affairs is always an easy scapegoat."

The difficulty of the job and the constant criticism can take their toll. Marburger asked, "What is the expected lifespan of a Student Affairs Vice President?" For this one, it is seven years.

"I've always said I've loved this job even when I hated it," said Wadsworth. "But it is extremely demanding." Complaining of the 12-hour workdays and the frustrations of bureaucracy, she revealed, "I've been thinking for a couple of years, 'what next?' It was just a matter of time before Wadsworth would leave and "I said to myself, 'all things considered, why not today, instead of next week or next semester?' I do have a life outside Stony Brook, and there are discussions there (that affect my decisions).

"I don't know what changes there are going to be [in the new administration]," continued Wadsworth, "and I don't figure I have to sit still and find out." Changes are indeed on the horizon, and Wadsworth's resignation falls neatly into the process in several ways.

One of the many committees set up by the new president is the Non-Academic Administrative Reorganization Committee, which is expected to present

Continued on page 6



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Will Debbie Do Stony Brook?

Continued from page 1

pus... we thought it was accepted." Pornographic movies are not uncommon on campus, and previously have been virtually uncontested.

The legislature approved A-1's request, 20-7. Watts commented, "The hall reps didn't have a chance to go back to their halls" to discuss the matter before voting. But Tom Murphy, chairman of the legislature, recalled, "I went around and asked if anyone had something to say about it... and there didn't seem to be a big objection."

Watts, however, objected quite strongly, and the next day she brought the problem to Irving Residence Hall Director Mike Saputo, who suggested that she take a petition around the building. She collected about 120 signatures from the four women's halls in Irving, and about 30 from three of the five men's halls.

When A-1 learned of the petition, said Kantor, they arranged to meet with Watts and other women. A-1 offered a hall patrol, according to Kantor, but the women "said that won't help anything." Watts explained, "When something is seen and accepted, it becomes part of a climate. There's way too much harassment on this campus—I think any way that helps that along shouldn't be."

By this time the issues of whether pornography contributes to sex crimes and stereotypes, and to what extent a minority opinion in the building should be respected, were almost irrevocably confused. Believing the women had not provided sufficient evidence that the movie would be harmful, said Kantor, the hall decided to show the film.

Kantor said he was swayed by the lack of conclusive data on the effects of pornography, pointing out, "studies [go] either way." In addition, he said, "I'm wondering about the way the petition was presented. People who signed the petition later said they'd see the film."

But the decision was not clear-cut. He admitted, "The biggest problem is I don't know what it's like to be... harassed in a sexual manner," which the women feared the film would encourage. "I can't empathize with that—I should try to understand that." He also wondered, "What if I'm in the position of being in a minority? I'd want people to sympathize with me."

Watts was also struggling to differentiate her efforts from censorship. "I strongly feel the government should not mess with people," she said. Decisions such as the one she was involved with "should be up to the community." But when asked about community book banning she hesitated. "I don't feel too good about it. I guess it's their right—but I don't think it's the same as what I'm doing."

At Irving's next legislature meeting, a motion to rescind approval of showing the film failed 13-16. Murphy lamented the confusion of the Effects of Pornogra-

building," said Watts. "I was adamant and they were adamant." So she took the problem to Vice President for Student Affairs, Elizabeth Wadsworth, to whom the buck had already been passed by Residence Life. Student Affairs must approve all facilities use requests, but Wadsworth

should be said that anyone would be biased in a case like this."

Accusations that the administration was interceding in student governance, said Watts, were "bullshit." She disagreed with the impression, exacerbated by publicity, that "there was a decision

whole building that a decision had been reached. Kantor suggested, "Maybe some guidelines should be set concerning what a legislature is."

University President John Marburger commented, "Our conception of governance in the dorms has been unsophisticated. I guess everyone assumes the dorms should run democratically." He suggested that when an issue is "likely to affect the quality of life" for all residents, a unanimous rather than majority vote should be sought. He added that he fully supports Wadsworth's decision.

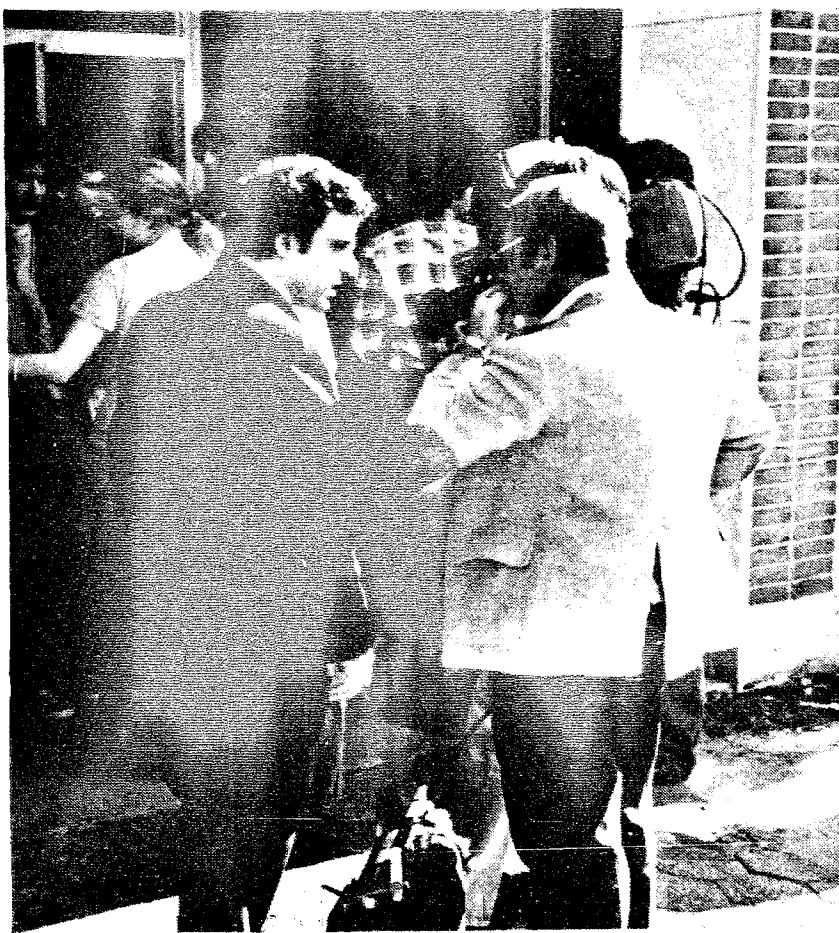
Toscanini student staff, after suggestions that the building show Debbie Does Dallas, attacked this problem by polling the residents.

Glasse said, "The RAs tried talking to every person. Eighty-six percent of the people polled responded they didn't care or were in favor" of showing the movie in their building.

Bernadine Calkins, also a Toscanini MA, said, "It wasn't a quick decision—this was a topic of discussion at at least three leg meetings. We encouraged opposition from anyone who didn't want to see it." But she said that even among the 14 percent who did not favor showing the film, there was no "vehement opposition."

Calkins was unsure of what the building would have done if the 14 percent voiced strenuous objections. "You can't discount their opinions," she said, but like many others was not certain where to draw the line between majority rule and minority rights.

Although as of this writing Toscanini will probably postpone showing the film, and, according to Murphy, Irving is taking its internal battle "in stride," the questions kicked up by the storm are hardly settling in its wake. The controversy has pointed up areas in which constitutionally guaranteed rights clash, and bared dilemmas with which even the most adamant on this matter are struggling.



WABC-TV focuses on Liz Watts addressing Irving residents

is rarely called upon to make such decisions.

The vice president's initial suggestion was that the movie be shown provided it was followed by a discussion of the effects of pornography. When this fell through, she decided not to approve the screening.

"It doesn't really matter," Wadsworth said, whether the correlation of pornography and violence against women "is true or not—what is relevant is that a number of the people in the building manifested themselves as being truly offended by this."

"I agree with the decision that Elizabeth Wadsworth made," said Murphy, "on the basis that there were enough people in the building against [the movie]." But elsewhere in Irving—and by this time, across campus—Wadsworth's announcement was met with grumblings about free

made in the college and [the administration] swooped down and changed it."

It seems in this case that the legislature's vote was not enough to satisfy the

'It is definitely not a free speech issue because we're not saying you can't show this on campus' —Elizabeth Wadsworth

phy issue with the Minority Rights issue, explaining, "Unfortunately, instead of A-1 recognizing they have a responsibility to the building and speaking to the whole building, they discussed the [pornography] issue. People voted on whether to have the movie rather than whether to rescind the order."

The second vote did not repair the rift in Irving. "There was compromise in the

speech, her "bias" as a woman and as chairperson of the campus Committee for Crime and Rape Prevention, and administration interference in student governance.

She asserted, "It is definitely not a free speech issue because we're not saying you can't show this on campus." Concerning the second accusation, she remarked, "I expressed, upfront, that I was biased—it

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Rights for Whom?

The current chaos concerning the presentation of a pornographic film on campus brings to mind many questions, foremost among them the basic question of what is freedom and who has it?

This treatise does not seek to ferret out the nut of truth from what is obviously an old, stubborn gnarled tree; nor does it seek to develop conclusions and proselytize. If neither the Founding Fathers nor the Supreme Court could come to a conclusion concerning these fundamental issues, it would be foolish to attempt to do so in this short space.

What can be done is to raise questions, thereby to provoke thought and generate some discussion of these topics.

To begin with, it is commonly thought that the Constitution guarantees certain freedoms (i.e. "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or a bridging the freedom of speech or of the press; or the right of the people peaceably to assemble."). But, does it do so in content or in spirit? Does it guarantee the freedoms or simply prevent laws abridging those freedoms? Can a document such as the Constitution dictate freedoms—or must it only come close, by disallowing laws abridging freedom?

Does this system work? In 1944, a man named Theodore Schroeder published a book entitled, *Where Speech Is Not Free—In the U.S.A.* In it, he "concluded that, here in these United States, despite our Bill of Rights, we probably had a greater variety of penalized opinions than any other country in the world at any period in recorded time." This sounds remarkable, maybe even fantastic, but it can also sound logical.

How can we measure something but by its limitations? The Ninth Amendment makes no particular amendment more important than any other — and therefore states that one amendment shall not take precedence over another. Does this model not indicate unlimited rights, limited only by the rights of others? Is this not merely a reflection of societal action in a free society? One is allowed to speak freely until he infringes on another's right (don't yell fire in an audience). And if this is the case, freedom is not free, but limited.

It is, in most cases, severely limited.

Schroeder points out a law against sending through the mails any information as to where may be had things "capable of an immoral use." Yet, "moralists will agree that murder is immoral and that a brick or an axe . . . (are) instruments capable of the immoral use of murdering. Hence, to advertise through the mails a brick or a hardware business is a crime." It is nearly an absurd illustration. Yet is it nevertheless as reasonable an illustration of the limitations placed on our freedom as any?

The model Penal Code lists many laws that abridge the freedom of assembly. Disorderly conduct, disturbing the peace, requirements for permits; libel and slander laws abridge freedom of speech and the press; tax laws and separation of Church and State abridge the freedom of religion; all these laws and the brick and hammer

illustration, can be turned against the common good and abused by those in power for the sake of oppression.

And yet, can a society function with no controls? No safeguards? Is not the system of checks and balances necessary to insure each person a modicum of freedom?

In a free society, the underlying tenet to which much lip service is paid is the Will of the Majority, respecting the Rights of the Minority. But what happens when a decision is reached by the majority refusing to recognize the minority? Are there safeguards there? In an election, majority rules; in a vote to amend the Constitution, unanimity is required. The idea is: with so much riding on it, we'd better make damn sure it isn't a whim of a vote, and all factions—far left and far right—recognize the move as a positive thing.

So where does that leave things like nuclear power and *Debbie Does Dallas*? The trend seems to be, after years of struggle, for nuclear power to be shelved until more is known about its use and

dangers. Here, an active minority may have finally swayed the majority to cease building nuclear power plants. In Stony Brook, a dorm legislature vote for the presentation of a "pornographic" film. It was a majority rule vote. President Marburger points out that "In any democratic system of government there is an ambiguity that has to be resolved." In other words, when must the rights of the minority be respected? Who is to decide when the question is of great enough import that the ruling must be unanimous rather than merely majoritarian? That is the sticking point.

The Federal Drug Administration bans drugs right and left at the merest hint of toxic qualities; it is assumed it does not take into account that 60 percent or so of the populace might benefit when 10 percent might die. If there is a chance that pornographic films will instigate rape—even one rape—is there presentation important enough to the community to disregard that?

On the other hand, can the scattered cries of outrage at any action obstruct the will of the majority at every turn? Obviously, compromises must be reached. There is not a single answer to the question. But can members of a community allow the decision-making—and the decision-making process—to be taken out of their hands? It is as dangerous for the decision-making to be out of the hands of a community as it is for the community to ignore its responsibility to all its members.

Do freedoms exist in this country in and of themselves? Perhaps not. Perhaps they are merely delineated by the limitation placed around them, and we can do no more than keep an eye out to expand those limitations and guard against them closing in.

Perhaps we will always end up with only a modicum of freedom for everybody—but is that prospect better or worse than the prospect of some with unlimited liberty and others with none?

Letter:

Dubious Service

To the Editor:

We are writing in response to a letter to the Editor (Nov. 6 Press) and in support of the Womyn's Center's letter (Oct. 23).

We have no personal grievance against Richard Milella, but we surely have a political one. Milella's Rape Prevention class purports to make wimmin "aware of rape." This is hardly necessary. Every woman has felt the threat of rape since early childhood. Fear of rape has manipulated and controlled our very lives. Young girls are taught not to go out alone at night, not to hitchhike, not to leave home. These "precautions" put the burden of "rape prevention" on the victim—the woman—rather than the rapist. Milella's class is a case in point. Milella adds insult to injury by charging a \$20 fee for his dubious service. Wimmin are vulnerable to appeals that claim to prevent rape because the fear of rape is constant in every woman's mind. If he had compassion for wommin as potential victims of rape, Milella would not economically exploit their victimization. The fact that he does so casts doubt on his credibility.

If Milella really wants to provide a useful kind of rape prevention education, he should direct his efforts at men. Men treat wimmin's bodies as theirs to possess by some divine or natural right. Men think of rape as a means of punishing wimmin for denying (hereto) sex, for being uppity, or for any kind of female disobedience. Although all wimmin are potential victims, men consider a woman an easy mark if she's young, drunk, or emotionally impressionable. Every man is a potential rapist, and as such, every man should be made to learn about the politics of rape. If Milella tried to educate the rapists, he would have his hands quite full.

Men use the threat of rape to manipulate wimmin into a condition of dependency. They also created and perpetuate a system which obliges wimmin to give more credence to what men say. When a man assumes the role of "rape prevention teacher," the condition of dependency and fear is exacerbated.

We at the Womyn's Center have worked tirelessly and expended enormous amounts of time and energy to make rape and rape prevention an issue on this campus, in the face of indifference, outright hostility and bureaucratic red tape. Milella is deriving profit from *our* work and suffering (i.e. last semester's 3-day occupation of the Administration Building). Wimmin's efforts to establish a Rape Survivor's Hotline are a more logical response to the rape crises on campus. If any woman in Milella's class wants to see what Rape Education really is, we encourage her to attend a Rape Survivor's Hotline Training Session, Friday afternoons. Contact the Womyn's Center for details.

Janet Yager
Jean Ann

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the editorial policy of the Press.

The Stony Brook Press

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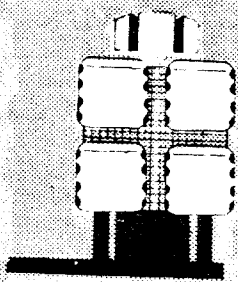
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OUTLOOK



No Newts A witch dispels myths

By Henry Ellis

The moon is full. The sky is clear and the stars are alive. The fabled creature of darkness and evil rides through the night on her broomstick, silhouetted by the moon. Beautiful temptress or loathsome hag, the witch is an instrument of the devil and an enemy of all that is righteous and good. She has supernatural powers that enable her to unleash all types of misfortunes. Vile evil is no doubt brewing in her cauldron.

Europe spent the better part of four centuries trying to purge itself of the medieval Church's conception of the witch. Today she is believed to be part of the stuff that Halloween legends are made of. Mention of modern day witchcraft evokes visions of unstable, misguided people who are into very wierd, immoral and perhaps illegal things. Reputations are hard to shake.

But witchcraft is no more than an ancient religion. Prior to the formation of better organized religions, such as Christianity and Islam, witchcraft was an accepted and respected form of worship.

Despite countless changes over the centuries, it has remained totally unlike its medieval caricature. Witchcraft encompasses many ancient beliefs and practices which would now be considered part of the occult. These sciences and philosophies are not generally known to the public and are subsequently enveloped in mystery and perhaps misunderstanding. All religions have their esoteric and highly spiritual level. And it is on this level where they can merge in agreeance with one another.

Witchcraft, like Christianity, Judaism and practically all other religions, has at its core a concept of oneness with a diety, but must also contend with the social forces which act upon it and the social forces which it has the potential to create.

Witchcraft, known to its practitioners as Wicca, or simply the Craft, has its roots in the dawn of European agricultural civilization. It is a pagan fertility religion, very closely bound to the workings of nature.

"We don't worship nature," said Demeter, the high priestess of a coven of witches originating in the Brookhaven area. "But rather we worship nature as a manifestation of a higher order; we are pagan or pantheistic in that we consider all of nature to be an expression of diety."

She explained that as humans began to shed their nomadic existence they became more dependent upon the repetitious patterns of nature. They realized the importance of cycles, especially of fertility. The fertility of the earth gave them the necessities to live, and human fertility gave them life. Wicca is matriarchal: a feminine deity is praised for the giving of life. "That which gives birth is female," said Demeter. "In Christianity you have a trinity of the Father, the Son and the Holy Spirit; in Wicca the trinity represents the Mother, Father and Child."

Demeter is the owner and operator of "Ye Full Moon Wicca," an occult supply store in Mastic Beach. She is an articulate and intelligent lady approaching middle age who smokes MORE cigarettes and drinks continuous cups of coffee.

"Ye Full Moon Wicca," now in its fourth year, is a curiosity along the Mastic Beach business district, but it does manage to keep itself financially above water. The small store is decorated in modern pagan style. There are no spider webs or brewing cauldrons; the only liquid brewing is the coffee in the back room. On the walls are numerous posters, plaques and pictures, most of which would not be out of place in the office of any self-respecting 'hip' Catholic priest. Candles, jewelry and ornamental knick-knacks abound. And there are shelves of books; a diverse assortment of philosophical and occult related material. The store also has herbal extracts to be used as remedies and the basis of good health. If Demeter doesn't have



the desired occult supplies, she can direct you to someone who does.

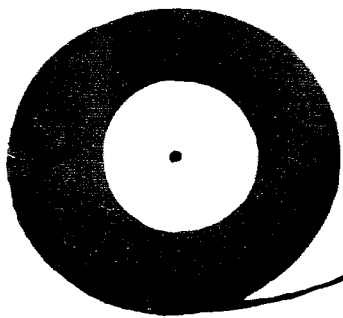
Two very friendly Siamese cats greet visitors to the shop, while two manikins, dressed in full witch's regalia keep watch out the windows. Demeter herself is dressed in a long black gown. "There's a public image to be maintained," she joked, "besides, black is very slimming."

Demeter explained that the High Holy days of Wicca (sabbats) coincide with the changes of the seasons; the equinoxes and solstices, May Eve on April 30, Lammas on July 31, Halloween or All Hallow's Eve and Candlemas or Yule on February 2. Halloween is the main sabbat and the one most closely associated in the public's mind with witchcraft. It is a celebration of thanksgiving for the past year's successes (the harvest), and a celebration of the earth's spring-time reincarnation. It is at this time of the year that the masculine aspect of diety becomes predominant as the feminine deity goes underground, awaiting rebirth in the spring.

Esbats are the regular meetings of the coven. They are usually held on the full moon of each month, because this is thought to be a time of high energy. The ceremony itself is a calling forth of psychic, mental and natural energies to be directed towards an agreed upon end.

At the esbats of Demeter's coven, both she and the high priest are usually present. The priest, facing east, will cast a circle with an athame or ritual knife (no blood please), around whose perimeter the witches will stand. The circle is cleansed with salt and the air is incensed from

Continued on page A3



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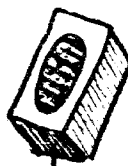
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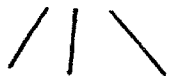


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Priestess Dispels Myths About Wicca

Continued from page A1

ground to sky. Each witch is blessed and also cleansed with salt. Following the 'drawing down of the moon,' in which the high priest and priestess ritually become the male/female counterparts of deities.

The coven works toward its during the part of the ceremony called the 'cone of power.' The witches dance around the circle, singing or chanting appropriate incantations. A frenzied peak of energy is reached. Demeter says that this climax can be described as a sort of communal mental orgasm wherein all the psychic energies built up are abruptly dispersed, leaving the coven in a state of momentary mental and physical exhaustion.

The coven then settles down to a more informal blessing and

Church, as is sometimes thought by outsiders, for the pagan ritual of Wicca priests predate the Mass by centuries.

The magick of witchcraft (as witches prefer to spell it), said Demeter, is not the 'abracadabra' or sparking fingertips of fairy tales. Rather it is the intimate knowledge of medicinal herbs and drugs, the workings of nature, psychic and tellkinetic tendencies and the provocation of certain reactions through the occult knowledge of psychology and fervent incantations.

"Wicca doesn't practice anything supernatural, it's nothing beyond the natural realm of life," Demeter said. "Call it 'supra-natural' if you like. Each human has the ability within them to exert power over inanimate objects and living things.

(13 full moons) and ingest diverse occult and related philosophical material. "They must be sure that Wicca is the way for them," said Demeter. "We don't actively solicit converts, they must either be family or people who search us out to find the occult path of knowledge."

Demeter came to Wicca as she was seeking answers to questions which her Catholic upbringing could not resolve. She feels that spiritual growth is restricted when a person is given only one set of beliefs, and so is giving her daughter a diverse religious foundation upon which she can choose the way for herself.

Initiates are given the passwords of 'perfect trust and perfect love,' and are instructed that as they expand themselves in love they will become more able to perform the type of magick they want. Witches believe the greatest and most powerful magick is the magic of love.

Modern witchcraft, said Demeter, is marked by the presence of some pseudo-witches who may use their self-proclaimed title as a license for sexual perversities, illicit drug rituals, or as a guise to con the public with amateur palmistry and crystal ball gazing. A psychic is not necessarily a witch, but a witch usually has developed some psychic abilities, she said.

Demeter warned against "illegitimate psychics and witches who have used the psychological need of people for guidance to line their pocketbooks. People will come to a psychic either because of curiosity or because they have some type of problem for which they are seeking help. The psychic reader will find this problem to be because the person has a 'spell' or 'curse' cast upon them and will offer to take it away ... most of the time for a sizable fee (anywhere from \$50 to \$500). Any reader who says a person is 'bewitched' and will remove the 'spell' for money has to be suspect."

Demeter, who described herself as an experienced and legitimate Tarot Card reader, maintains that there is such a phenomenon as a psychic attack, but that it is a rare one and she stressed that a legitimate psychic or witch will offer the victim a line of defense without charge.

*The Source of Beginnings, the eternal Blaze,
That which we reach at the end of the maze.
If it's answers you seek, you have only to look
But they can't all be found in any one book.*

*Although some use the pronoun 'Him',
God is beyond our genderal whim.
God gave us 'His Son' and also 'Her Daughter'
God is the land, the skies and the water.*

*God hath myriad forms and names,
Each is tailored to fit a cultural frame.
And no matter what the way He is seen or called
It is only one speck of the Greater All.
—Witch's poem*



eating of cakes and wine. Perhaps some educational or philosophical matter will be discussed, or psychic abilities may be enhanced.

Some covens perform their ceremonies in the nude, or as they call it, 'sky-clad.' This is not, Demeter explained, done as an erotic thrill, but is, in the most natural way to be, and adds to the heightened, perhaps even altered mental state that the witches achieve during their ceremony.

In the Wiccan celebration of worship there is no mockery of the rituals of the Christian

Look at what talking to plants does for their growth. Modern science admits that humans use their brain power to only a fraction of its potential. Witches have been using the subconscious resources of the human mind for centuries."

Everything, down to the smallest atom is in a state of flux, of vibration. Magical spells are, in essence, the exertion of positive or harmonious vibrations on the object of the spell.

A prospective witch must go through a period of intense study lasting a year and a day

No One Conned by Swindells

Being promoted as a "new rocker" puts Steve Swindells at a definite disadvantage. Although his style is often timely with regard to current British musical trends, there is nothing especially new about *Fresh Blood*, Swindells' latest album.

Literally, Swindells follows the general punk pattern; writing as someone who's wise to what's going down," cynically describing societal interactions, powerholders, and social injustices. His music, however, is often trite. With few exceptions, the melodies are not sufficiently primal to carry through the powerful statements contained in his lyrics.

Guitarist Huw Lloyd-Langton and drummer Simon King, members of the heavy-metal band Hawkwind, are joined by bassist Nic Potter of Van de Graaf Accelerator, with Swindells on keyboards. Their combined talents are often understated due to the simplicity and repetitiveness of the tunes. "Down on Love Street," for instance, is a slow deliberating ballad, mixing the sounds of Bob Seeger's "Night Moves" and Springsteen's "Jungleland." It makes for a decent song, but it's been done before ... much better, in fact.

Swindells and company have a great deal of energy, which is channeled into one song in particular. "I Feel Alive" is truly hopping; one of the more upbeat songs on the album. Utilizing some pop/rock catch-phrasing, playful looks, and a simple melody, it's supported by a tight, hard-rocking rhythm. The guitar riffs are the standout on this track, impressively executed by Lloyd-Langton, bringing the song around to a fine finish.

If danceability were a criterion for good new wave music, I'd have to say that *Fresh Blood* would not get a crowd out on the dance floor. "Shot Down in the Night" is unique to the LP in that it is a hot, dancing tune. The tempo is fast and builds to an intense climax. Once again, the energy of the musicians overflows, with the drummer working double-time, as quality guitar and keyboard action provide the emphasis for the hard driving vocals.

There is a definite lack of continuity and rawness to *Fresh Blood*. With the exception of a few good songs, the album is not very satisfying. Nonetheless, Steve Swindells is worth a listen as he has a strong, well-seasoned voice, and exhibits excellent keyboard capability. He's got the potential for future success.

—Nancy Bellucci

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Community Calendar

Thursday, November 13

ART EXHIBITS — Otto Piene — inflatable sculpture and works on paper, through November 21, Fine Arts Center Gallery, M-F, 12-5 PM; B&W Photo Exhibit — by Ivan Dunaief, through Dec. 4, Administration Gallery, 8:30-6, M-Sun; Long Island Tapestry — exhibit of LI's human and natural history, tours available, Museum of Long Island Natural Sciences, ESS SB, Info: 246-8373; Clay Sculpture & Paintings by Vilma Levy through November 14, Library Galleria, E-1315, M-F, 8:30-5

SAINTS CAREER CONFERENCES — Contact SAINTS at 246-3673 for more info.

THEATER — David Rabe's "Sticks and Bones," drama of Vietnam vet, 8 PM, Theatre II, Fine Arts Center. Students, sr. citizens, \$1; faculty, staff, alumni \$2; others \$3. Presented by the Other Season. Info: 246-5670

LECTURE — Art Prof. Howardena Pindell, "Free, White and 21," 1980s videotape performance on a Black experience, 12:15 PM, Art Gallery, Fine Arts Center

FILM — "American Schachden," 7:30 PM, 102 Lecture Center, Sponsored by the Library Film Society. Info: 246-5654

FIRST ANNUAL FALL LUNCHEON OF LABOR/MANAGEMENT STUDIES PROGRAM — With speakers Pres. John Marburger, "Advancing Education for

Labor/Management Relations" and Prof. Clyde Summers (Yale Univ. and Univ. of Pennsylvania), "The Present and Future Right to Fire," 12:30 PM, Old Sr. Commons Room, 2nd Floor Grad Chemistry. \$20; advance registration required. Info: Vera Rony, 246-6785

METROPOLITAN CONCERTS — Pat Metheny and Friends, Village Vanguard; Doobie Bros., Radio City Music Hall; New Riders of the Purple Sage, Bottom Line; The Others, Malibu

Friday, November 14

THEATER — See Thursday

LECTURE — Prof. B. Fraser-Reid (Univ. of Maryland), "Use of Carbohydrates in Organic Synthesis," 4 PM, Chemistry Seminar Room, 2nd floor Grad Chemistry

SECOND ANNUAL STONY BROOK SLIDE EXHIBITION — Last day to submit slides for annual juried show (begins Nov. 17; see Exhibits). Info: 246-3657, 246-7107 **ART EXHIBITS** — See Thursday

COCA MOVIE — "The Jerk," Lec. Hall 100, 7, 9, 12

STONY BROOK FESTIVAL ORCHESTRA — with pianist Gilbert Kalish and Arthur Weisberg, conductor, 8 PM, Main Auditorium, Fine Arts Center, Students, sr. citizens, \$3, others \$6 **METROPOLITAN CONCERTS** — Pat Metheny and Friends, Village Vanguard; Jon Lucien, Carnegie Hall; Dire Straits, Beacon Theater; Yellow Magic Orchestra, Palladium

Saturday, November 15

THEATER — See Thursday

ART EXHIBITS — See Thursday

FOOTBALL — Stony Brook Patriots vs. MIT, 1:30 PM, Athletic Field

WOMEN'S VOLLEYBALL — Stony Brook Patriots host NYSAIAW Championship Division III, time to be announced, Gymnasium. Continues through Sun., Nov. 16

COCA MOVIE — "Gilda Live," Lecture Hall 100, 7, 9, 12

METROPOLITAN CONCERTS — Pat Metheny and Friends, Village Vanguard; Muddy Waters/Buster and the Soul Bros., My Father's Place; Molly Hatchet/Michael Schenker Group, Palladium; Beaver Brown, Bottom Line; 4 out of 5 Doctors, Malibu

Sunday, November 16

WOMEN'S VOLLEYBALL — See Saturday

METROPOLITAN CONCERTS — Pat Metheny and Friends, Village Vanguard; Special Thanx/Dave Sharp Band, My Father's Place; Siouxsie and the Banshees/999, Palladium

Monday, November 17

THEATER — An Evening of One-Act Plays, 8 PM, Theatre III, Fine Arts Center. Donations. Presented by the Other Season. Information: 246-5670

RADIO PROGRAM — "The Learning Disabled Child," an interview with Special Education Lecturer Sidney Becker, on "Tribute," 1 PM, WUSB 90.1 FM

LECTURE — Prof. Diane Fossey (Cornell), "The Behavior of the Free-Ranging Mountain Gorilla," 3:30 PM, 236 Stony Brook Union

LECTURE — G. Gordon Liddy, 8 PM, 100 Lecture Center. Students 50 cents, others \$1. Sponsored by SAB. Info: 246-7085.

ART EXHIBIT — Oils by Susan Bernatovich, Nov. 17-26, Library Galleria, E-1315 Library, M-F 8:30-5. Open reception 7:30 PM, Nov. 17

Tuesday, November 18

LECTURE — Prof. Leo Bersani (Univ. of Calif., Berkeley), "Representation and its Discontents: Freud, Sade and Mallarme," 3:30 PM, 283 Humanities

TUESDAY FLIX — "Greaser's Paradise," 5, 7:30, 10 PM, Stony Brook Union Auditorium, 25 cents with Stony Brook ID, others \$1

SECOND ANNUAL STONY BROOK SLIDE EXHIBITION — Nov. 17-26, Stony Brook Union Gallery, M-F, 12-3 PM

HEALTH CARE ISSUES FOR LESBIAN WOMEN — 7:30-9:30, contact Health House at 862-6743 for further information

METROPOLITAN CONCERTS — Tom Waits, Palladium; Dave Valentin, Bottom Line; Jim Carrol, Ritz

Wednesday, November 19

All students are invited to attend a memorial service and mass in memory of English Professor Joseph T. Bennett xx at 12:30 PM in the Recital Hall, Fine Arts Center

LECTURE — Psychology Prof. Lyn Abramson, "Depression in Women," 12 noon, S-216 SBS Bldg, bring lunch

LECTURE — Religious Studies Prof. Peter Manchester, "The Doctrine of the Trinity and the Problem of Idolatry; or A Concept of the Trinity That Even Jews Can Like," 12 noon, 103 Old Physics

LECTURE — Art Prof. Grant Holcomb, "John Sloan and the Human Comedy, New York City at the Turn of the Century," 12:15 PM, Art Gallery, Fine Arts Center.

LECTURE — Dr. Michael Hirshfield (Benedict Estuarine Research Laboratory), "Life History Evolution of the Desert Pupfish Cyprinodon Nevadensis," 3:30 PM, 038 Grad Bio

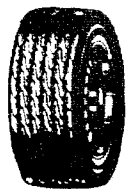
SLIDE SHOW AND LECTURE — Mary Sue Heniffen (Women's Occupational Health and Resource Center), "Occupational Health Hazards for Women, with an emphasis on Health Care Professions," 5:30 PM, HSC, Level 3 Lec. Hall 6

METROPOLITAN CONCERTS — Delbert McLinton/Kate Taylor, Bottom Line; The Insect Surfers, Malibu; Gang of Four, Carrol, Ritz

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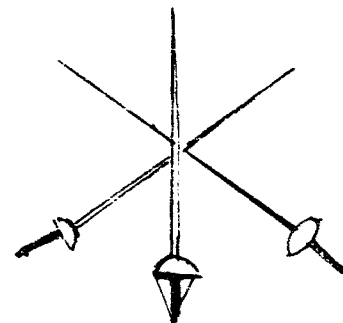
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Elizabeth Wadsworth, at last year's "Boat People" Rally.

Wadsworth Escapes

Continued from page 1

its findings today or tomorrow. Like the 1975 study, the committee may suggest the elimination of Wadsworth's position, though Marburger insists "the job was not in jeopardy," as his charge to the committee indicated the retention of that position. "A possible suggestion," said Marburger, is "switching functions."

Wadsworth is not "sure where Student Affairs is going to end up in the new organization," but "from the President's standpoint, the opportunity to make an appointment which will coincide with a better opinion of Student Affairs will be very positive."

Hanes agrees: "It might be good to have someone recruited to fit into all these new reorganizations."

So, mindful of her desire to move on, Wadsworth said the impending change made "a good occasion for my resignation," and she pointed out that Marburger certainly "didn't try to dissuade me from leaving."

"I don't want to say," said Marburger, "that my coming as president had nothing to do with her leaving," but though "I felt it was inevitable... the action was hers."

It seems, then, that it was the several pressures on Wadsworth that brought about her resignation. But in her time as Vice President, Wadsworth feels she has accomplished much. "I think I've made Student Affairs into a coherent group of departments. They have an identity."

Student Affairs staff generally agree. "She encouraged the professional growth of her staff," said one Student Affairs administrator, "and helped enable people to realize and actualize the best that was within them."

Her resignation, observed Emile Adams, assistant to the vice president, brings "a very profound sorrow on the part of all of us."

It is a resignation, however, which will not be effective until her successor is appointed, probably sometime next summer. And after that? "I'm in that wonderful state of planlessness," said Wadsworth, "which allows me to think I might do anything."

'Frimbo' Derails

by Jeff Zoldan

"You're crazy, Mr. Frimbo," cries the train's barber as he gives E.M. Frimbo a haircut and shave aboard a speeding locomotive. And crazy he is as Frimbo's obsession with trains traveling borders on the psychotic. You see, the travels of E.M. Frimbo, based on the character created by E.M. Whitaker for The New Yorker magazine, are the subject of the new and oftentimes absurd off-Broadway musical "Frimbo," which opened last Sunday in the City.

The unusual but rather apt location of "Frimbo" distinctively makes it an innovator as to where off-Broadway performances can take place. Staged in the waiting room of Grand Central Terminal's Tracks 39-42, the setting is most befitting the play's locale. But despite the unique location, Karl Eigsti's and Fred Bucholz's scenery fails to stimulate the audience's imagination, basically since more creative train settings have been seen (most recently in "On the Twentieth Century").

Yet, the real fault of the production lies with the shallowness of the script and the unconvincing performance of Richard B. Shull as Frimbo. The plot recounts the adventures of Frimbo as he travels all over the world via trains. This would be acceptable if interesting things occurred

May, and this scene does provide the audience with some rare comic interaction for which "Frimbo" so desperately strives.

But, Shull's worst fault is his singing voice, and unfortunately for him, "Frimbo" is a musical. His nasal drone lends itself better to a shower stall than to a stage in front of an audience demanding to be entertained.

Had "Frimbo" been staged as a musical revue, its success might be assured. The 11-piece jazz ensemble that first captures the audience's attention, and which dominates the stage throughout the show, is impressive and cohesive. Larry Riley, the show's conductor (in both senses of the word), shows off some fine dancing and excellent comic flair (which he rarely has the opportunity to perform) that clearly offsets him as an actor who will have better days with better scripts. As entertaining as Riley and the band is the female trio that provides most of the vocal accompaniment for the evening. Patty D'Arcy, in particular, exhibited amazing amounts of energy and added a much needed spark to a very low-energy show.

As far as storyline goes, Frimbo finally collects over 2,600,000 miles on his track record and retires a hero. No one is the sadder when he goes except, perhaps, the audience, whose most probable



Richard Shull; next time take the plane

to Frimbo aboard these trains. Some of his more exciting experiences on board include teaching some girls how to walk on a moving train, and getting a shave and a haircut. However, Shull's Frimbo does have exotic and beautiful women throw themselves at his feet from time to time, which is very hard to swallow since the bland and disinterested Shull resembles a clown without his makeup. Yet, he does get successfully seduced by a beautiful contessa, played charmingly by Deborah

he'll next be logging miles on planes. The entire air of trains that tries to sustain "Frimbo" becomes very stale, especially once the show is over. From the show's program, which is printed in the form of a railroad timetable, to the big clock (that really works) which hangs over the stage, "Frimbo" is headed for derailment. As Shull says at the play's end, "If you want to find out what a Frimbo is, get on a train." From the likes of this one, he must have meant the IRT.

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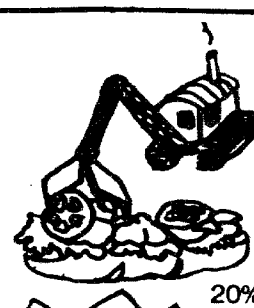
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Bowie Foretells Future

by Lindsey Biel

David Bowie's new release, *Scary Monsters and Super Creeps*, embodies desperation, pain and bitterness not only in its terror-charged lyrics but in the panic-stricken vocals and instrumentation. Bowie here presents an altered consciousness and dispels, once and for all, his stereotype stigma of the orange-haired bisexual. Breaking from the preceding David Bowie/Brian Eno trilogy of *Low*, *Heroes* and *Lodger*, *Scary Monsters* is rooted in rock and roll rather than in cerebral electronics. Bowie orchestrates related themes throughout the album, focusing particularly on the psychological damage done by technology.

The most crucial cut on the album is "It's No Game," a defeated realization of the futility of life. In a primal scream of despair Bowie wails, *Silhouettes and shadows watch the revolution/ No more free steps to heaven/ Draw the blinds on yesterday/ And it's all so much scarier/ Put a bullet in my brain/ And it makes all the papers/ It's no game.* Michi Hirota sings sections of the song in Japanese like a psychotic samurai. Her voice, like the images evoked by the lyrics, thrash at Bowie as he pathetically cries in submission to defeat.

The song is musically an orchestration of pain; it is logical that the vocals and instrumentation are terse and dissonant. It is a fascinating song as Bowie continues his trend of foreshadowing the future.

Bowie's new awareness is revealed especially in "Ashes to Ashes," the continuing saga of Major Tom from "A Space Oddity." In "A Space Oddity," Major Tom was the result of a technological society who becomes unsure of why he's up in space once he's there. "Ashes to Ashes" reveals a less pragmatic Bowie who realizes that "the whole process that had got him (Major Tom) up there caved him." Bowie further explained in a *New* had decayed, was born out of decay and has de-

Musical Express interview: "It's an ode to childhood... about spacemen becoming junkies."

An infectious tune, "Ashes to Ashes," is probably the most catchy and commercial cut on *Scary Monsters*. Bowie's lyrics are bi-directional. When he sings "I've never done good things/ I've never done bad things/ I've never done anything out of the blue," he questions the value of Major Tom's exploit as well as the import of his own work—which include numerous albums, videotapes, movies, and a current production of *The Elephant Man* on Broadway.

"Because You're Young" and "Teenage Wildlife" also question the weight of accomplishments. Bowie sympathetically warns young people that their dreams will decay one day like his own. If the songs had been addressed to anyone in particular, they would have been directed to Bowie's "mythical younger brother... somebody who's not mentally armed to deal with the shock of trying to assert one's self in society. 'I guess the younger brother is my adolescent self,' he said.

"Teenage Wildlife" is instrumentally similar to its predecessor, "Heroes." This is intentional—Bowie uses the same musical framework to highlight the disparity between the lyrics of the two songs. While "Heroes" is a hopeful song about the possibilities of dreams, "Teenage Wildlife" speaks of "the midwives to history in their bloody robes" who inevitably massacre those dreams.

The only thread of hope on the album is "Kingdom Come," written by Tom Verlaine, formerly of the band Television, and Patti Smith's ex-boyfriend. This beautiful song about the notion of grace is the only cut not written by Bowie—but it is a vital link in the symphony of *Scary Monsters*.

Scary Monsters is a heartbreaking album whose lyrics reveal a prophetic Bowie looking forward in horror: It's no game.



Preview

"Hi, Mom!"

"Hi, Rick."

"Hi, Dad!"

"Hi, Rick."

"Want some fudge?"

"Sure, Mom. Gee, life's great, huh Dave?"

"Well, Rick, with the barrel of the rifle thrust up into her pregnant belly, the saliva mixed with blood and phlegm formed a rippling stream down her torn carcass."

Well, not everyone's happy in the Nelson family.

David Rabe's absurdist serio-comedy, "Sticks and Bones," has found a temporary home in the Fine Arts Center. Presented by the Stony Brook Drama Club, it appeared last Thursday, Friday and Saturday and continues tonight, tomorrow and this Saturday, at 8 PM.



Dana A. Brussel © 1980

by R. Jonathan Kurtz

If you are one who rarely makes the cultural pilgrimage to New York to see a "Broadway" show, and when you do, you go for the sparkle, splendor and magnificence of Broadway theatre, stay away from the Century theatre. Because what's showing there isn't *Evita*, although the story is pretty good, and it isn't *Barnum*, although the star knows how to make the audience love him, and the dancing is great, but it's nothing like *A Chorus Line*—as a matter of fact there's only one guy who dances, and only one guy who sings. But if you enjoy going to the theater often and you are looking for something different and fun, and you can get two-fers down at Duffy Square, go see *Banjo Dancing*, a one-man show starring Stephen Wade.

Banjo Dancing is not in the same league as the previously mentioned shows, but it was probably never meant to be. Putting a musical like this on Broadway can be misleading because one tends to assume certain things before seeing it—which is unfair to both the theater-goer and Wade. I refer to the fact that there really is no choreography, there are no big musical numbers, and the

story-telling and singing are probably not what you might expect from Broadway. However, Wade and his banjo make an entertaining duo—and if that's all you're looking for then you're going to love it.

The show takes off with a relaxed feeling as Wade emerges wearing a blue pinstripe suit and tennis sneakers, talking with the audience. He then proceeds to the front of the stage where he changes from the sneakers into his clogs, bringing back fond memories of watching Mr. Rogers. As the lights fade to low, Wade looks up and says, "Well, I guess it's time..." and thus he begins his stories and pickin'. A highlight of his act is an upbeat fun number, where he has everyone in the audience take out a quarter and tap a different rhythm. What happens next is one of the funniest parts of the evening... but I won't ruin it for you.

Wade's performance expresses the sincerity of Dylan, the stage presence and energy of Jim Dale, the comic timing of Carson, and often the pace of Jimmy Stewart. In essence, the show is amusing and enjoyable, but so are my roommates. They don't belong on Broadway and I'm not too sure that *Banjo Dancing* does either.

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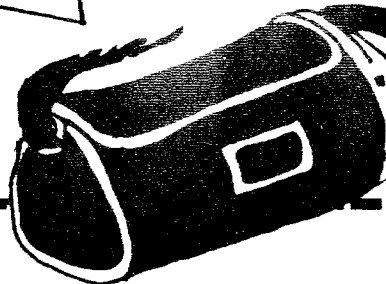
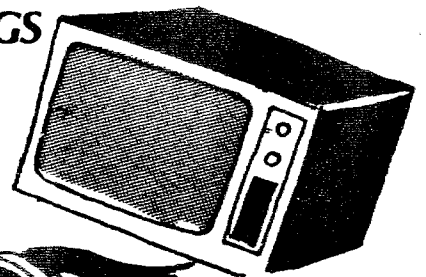
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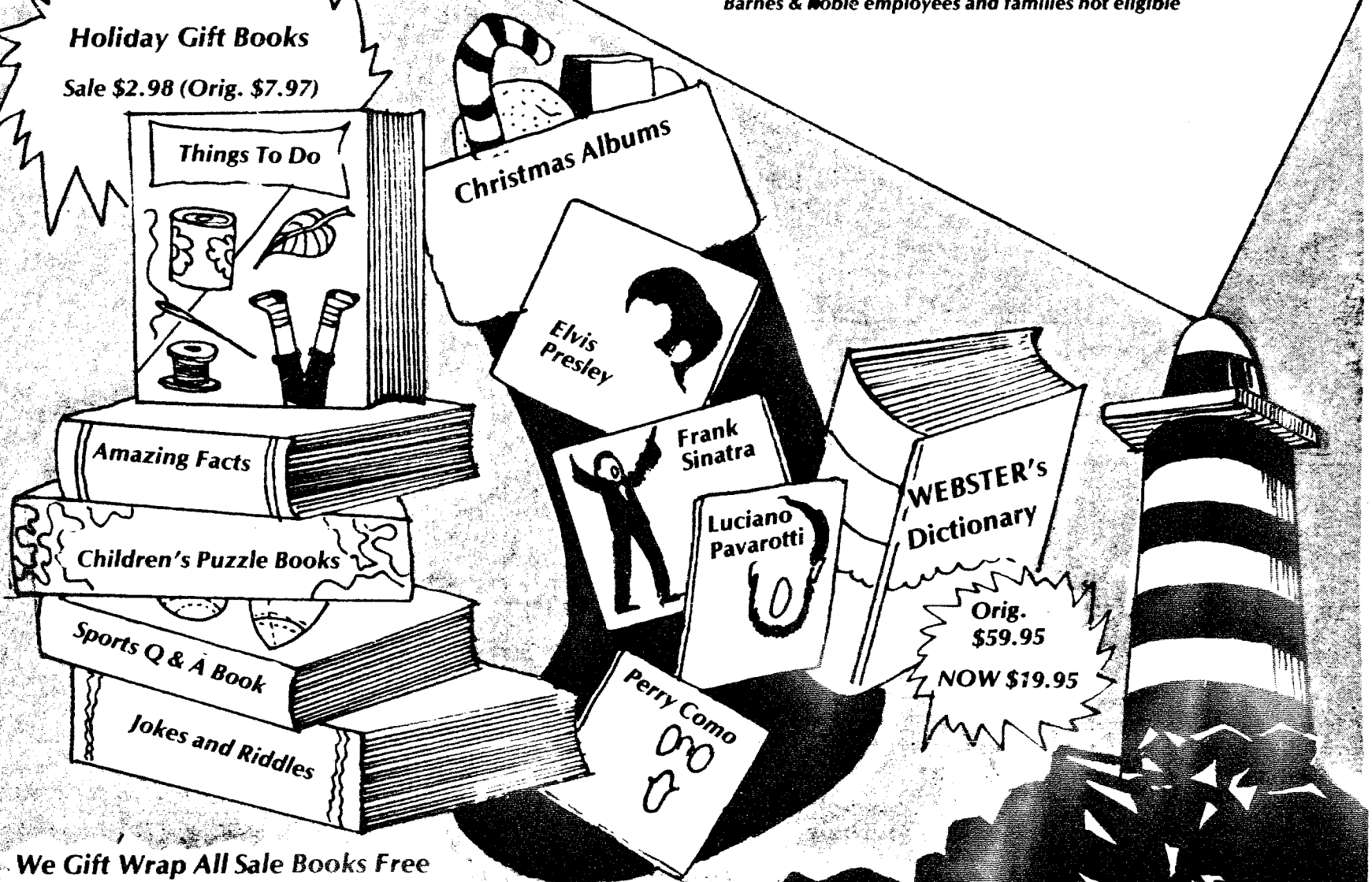
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