

Let Each  
Become Aware

# Statesman

Wednesday  
February 27, 1985  
Volume 25, Number 58

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

## Council OKs SUNY Corp Motion

By Tim Lapham

The Stony Brook Council voted unanimously last night in favor of a resolution urging the state legislature to make SUNY a public benefit corporation, based on the findings of the Independent Commission that SUNY is over-regulated. Also discussed at the meeting was Stony Brook's \$5 million dollar deficit, which council members feel is damaging the quality of education the university can provide.

"SUNY is the most over-regulated university system in the country," said University President John Marburger. "This over-regulation is the cause for SUNY's failure to advance at the same rate as other universities."

If it is approved, SUNY will become a public benefit corporation in April of the 1985-1986 academic year. Becoming a public benefit corporation would increase the flexibility of Stony Brook, primarily when dealing with monetary distribution.

"The more complicated the situation, the more flexibility you need," Marburger said. "Stony Brook is the most complicated university [in the SUNY system]. We are a strange campus and run into more bureaucratic problems than any other university."

An example cited by Marburger of the many problems caused by over-regulation is the hiring of nurses at the University Hospital. The hospital hires nurses from a list that is compiled based on the results of an exam. The problem, Marburger said, is that the time from when the exam is given until the hiring can begin is usually about six months.

Presently, the hospital needs to hire many additional nurses to handle the new beds that are being added. "We



Statesman Doreen Kennedy  
University President John Marburger (above) told the Stony Brook Council yesterday that SUNY "is the most over-regulated" university system in the country. Carl Hanes (center left) talks to council members at the meeting. The council unanimously endorsed a resolution urging the New York State Legislature to make SUNY a public benefit corporation.



Statesman Gila Cohen

aren't going to get the list in time to get the new beds open," Marburger said. This will cause the university's insurance premiums to be raised as a result of this loss, he added.

Carl Hanes, vice president for Administration, also felt strongly in favor of the motion. "This is the opportunity of the century for SUNY to improve. If we miss this opportunity, it will be our last chance for this kind of move," he said.

The council felt, however, that the move to make SUNY a public benefit corporation was only a first step. "Even if all the changes requested are made, there will still be serious over-regulation in the SUNY system," Marburger said.

The council agreed that the most effective move for removing the over-regulation of SUNY would be to have constitutional independence. "The more regulation, the lower the quality," Mar-

burger said, quoting Frank Newman, Rhode Island University's President. He added that the top ten state universities in the country (including UCLA) all have constitutional independence.

The council then moved to discuss the growing problem of lack of funds in the university's Other Than Personnel Services (OTPS). Presently, there is a \$3 million deficit in the OTPS budget. This lack of funds has resulted in the serious maintenance problems prevalent on campus, including the poor job done of snow removal and the lack of heat in some of the dorms earlier this semester.

In addition to the deficit, Stony Brook is once again faced with another budget cut: 1 1/2 percent of Stony Brook's overall budget, or about \$2 million dollars. This results in a total deficit of about \$5 million. "If this was just one cut," Hanes said, "we could absorb it. But we have been receiving cuts such as this since the '75-'76 [academic year]."

"In the past," Marburger said, "we have been willing to tighten our belts and absorb the cuts, because of the serious budget problems in the state." Presently, the state has no such problems. "At a time when the state has an excess of money, amounting in the hundreds of millions, Stony Brook is still receiving cuts," he added.

In the past 10 years Stony Brook's need for money tripled. In that time the university has reduced its staff by 20 percent, Marburger said. "We have never had a deficit like this in our budget," he said.

The problem of the deficit in OTPS money causes serious problems in main-  
(continued on page 5)



Statesman Doreen Kennedy  
ABC Television News correspondent Bettina Gregory

## Reporter Talks Media, Politics

By Patricia Hall

She has been an ABC radio anchor and a White House correspondent. She has accompanied Queen Elizabeth II on a trip to war-torn Northern Ireland, has covered the Iranian hostage crisis, and is currently Senior General Assignment Correspondent for ABC Television News. Last night, Bettina Gregory lectured on "Broadcast Journalism and the American Political Process" to a crowd of nearly 150 people at the Fine Arts Center. The lecture focused on trends in the American political system in relation to the media and public opinion from the 1960s until the present Reagan Administration.

Referring to him as the "first television President," Gregory attributed John F. Kennedy's victory of Richard M. Nixon in 1960 to the fact that Kennedy was able to present himself well on television. She said that many who had listened to the debate on radio thought that Nixon had won, whereas everyone who watched the debate on television thought that Kennedy had won, in part because he had a better television appearance.

"[Jimmy] Carter was elected because he was an outsider."  
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# Sandinista Pres Proposes Peace

Managua, Nicaragua— Daniel Ortega, president of the leftist Sandinista government, said yesterday he is sending U.S. congressional leaders a detailed proposal for peace within Nicaragua and in Central America.

Bishop Rene Garcia of Corpus Christi, Texas, a member of the U.S. Catholic bishops' delegation that met Ortega last night, said he was "impressed with the extent and the boldness of the initiative." Nicaragua was seeking to renew talks with the United States and the regional talks by the four-nation Contadora group, said Ortega, who added that other points of the proposal would be made public today.

Ortega stood next to New York's Archbishop John J. O'Connor as the proposal was announced at a news conference following his meeting with the churchmen.

"We hope President Reagan considers and accepts this initiative and contributes both to the peaceful solution of the problems that we face and to diminishing the alternative of war and bringing us closer to peace," Ortega said.

The Reagan administration wants Congress to renew aid for rebels fighting to overthrow the Sandinistas, who came to power in a 1979 coup that toppled the pro-U.S. regime of Anastasio Somoza.

O'Connor said Ortega did not ask the bishops to act as mediators or bearers of a message to Washington but wanted only to "share with them" the proposals before he released them. He said the proposals would be mailed to House Speaker Thomas P. O'Neill, D-Mass., and Senate Majority Leader Robert Dole, R-Kansas.

# Mexico Releases Police Officials

Mexico City— U.S. Embassy officials said yesterday that Mexican authorities released three former police officials questioned in connection with the abduction of an American narcotics agent, but the Mexican Attorney General's office said the men were still in custody.

"It is our understanding they have been released," said an embassy spokesman, talking on condition of anonymity, when asked about the case of Enrique Camarena Salazar, 37, an agent of the U.S. Drug Enforcement Administration.

Earlier yesterday, an embassy press attache, Lee Johnson, told reporters following a news conference by U.S. Ambassador John Gavin, "We understand they are going to be released... We agree with the Mexican

assessment that they were not involved in the kidnapping. We are quite convinced of this," Johnson said.

However, Felipe Flores, a spokesman for the Attorney General's office, said Tuesday night the three "are still in custody." The news service of the Mexican newspaper *Excelsior* quoted federal judicial police in Guadalajara, where the men were being questioned, as saying that they would probably be released Wednesday for lack of evidence.

Asked what the release meant to the investigation of the Feb. 7 abduction, Johnson said, "It cannot be considered a setback." The three men were arrested Sunday night in Tijuana and taken on Monday to Guadalajara, where Camarena was kidnapped by four gunmen within sight of the U.S. consulate.



"First I'll pretend I can't hear them ... and then I'll wave into Sam's camera. Just like Nancy said."

# Govs Vote On Budget Freeze

## Reagan's Objections Ignored

Washington— The nation's governors ignored President Reagan's objections and voted yesterday for a federal spending freeze that would include the Pentagon and Social Security and the possibility of increased taxes to reduce the budget deficit.

"What we accomplished is what Congress is going to have to accomplish, and that is to show guts, to be courageous, to set aside at least enough self-interest and put enough on the table to get the job done," said Kansas Gov. John Carlin, chairman of the National Governor's Association. "We've proved, representing the 50 states, that we could do it."

"Now we want to work with Congress to see to it they do it working with the administration," Carlin, a Democrat, said after the group voted 27-9 for a compromise resolution that also endorses constitutional amendments requiring a balanced federal budget and empowering the president to veto individual items in appropriation bills. Reagan has supported the balanced budget and "line-item" veto amendments.

Much of the debate as the governors concluded their three-day winter meeting was over an amendment by Democratic Gov. Richard W. Riley of South Carolina challenging Reagan "to immediately demonstrate his commitment to a balanced budget" by sending Congress a new spending plan that states how he would balance the budget.

The governors voted 26-14, primarily along party lines, in favor of the amendment, but that fell short of the two-thirds majority necessary for adoption. Carlin was the only Democratic governor to oppose it.

The budget Reagan sent Congress earlier this year projects a deficit next year of \$180 billion, dropping to \$144.4 billion by 1988. Republican Gov. Dick Thornburgh of Pennsylvania defended Reagan's refusal to touch Social Security. "What the president did say yesterday [Monday], in my view, is that he did not want to be set up on this question as he felt he had been in 1981," when the issue of possible Social Security cuts became a major political argument, he said.

Reagan was asked during a Jan. 9 news conference whether he still considered the annual cost-of-living adjustments in the retirement and disability program untouchable as he pledged during the presidential campaign.

He replied: "I never specifically mentioned that. I did say, however, that I would resist anything that would reduce the payments and the benefits."

# Cops Bust Mob Leaders

## Bosses Charged in Indictment

New York— The five reputed leaders of the city's Mafia families were rounded up overnight and charged yesterday in a federal indictment with being the "ruling body" of a criminal enterprise that deals in murder, labor racketeering and extortion.

Officials predicted the federal indictment would encourage crime victims to cooperate with police and would touch off a violent struggle within the families. "This is a bad day, probably the worst ever, for the Mafia," said U.S. Attorney Rudolph Giuliani. Never before, he said, had a federal indictment charged so many bosses.

The indictment, which also named four other men, said a mob "commission" oversaw Mafia business. FBI Director William Webster said, "The ruling body of the most powerful organized crime elements in the U.S. ... has now been brought to the bar of justice."

The indictment named Anthony "Fat Tony" Salerno, Paul Castellano, Anthony "Tony Ducks" Corallo, Genaro "Jerry Lang" Langella and Phillip "Rusty" Rastelli as heads of the Genovese, Gambino, Lucchese, Colombo, and Bonanno crime families, respectively.

Three other alleged Mafia leaders also were indicted: Aniello "O'Neill" Dellacroce, reputed underboss of the Gambino family; Salvatore "Tom Mix" Santoro, an alleged Lucchese underboss; and Christopher "Christy Tick" Furnari, described as a Lucchese "consigliere," or counselor.

"There will be struggles for control" which will "take an interesting twist with this indictment," Webster said. "Being at the top isn't always the best."

Assistant U.S. Attorney General Steven Trott said "now is the time" for the mob's victims to shed their fear of reprisal and step forward to help authorities. "We believe the Mafia's code of silence is virtually a thing of the past," Webster said.

But Giuliani said the although the indictment was "a very major blow...we shouldn't call it the death of the mob" because there was "more work to do."

**Statesman**  
— Spring 1985 —

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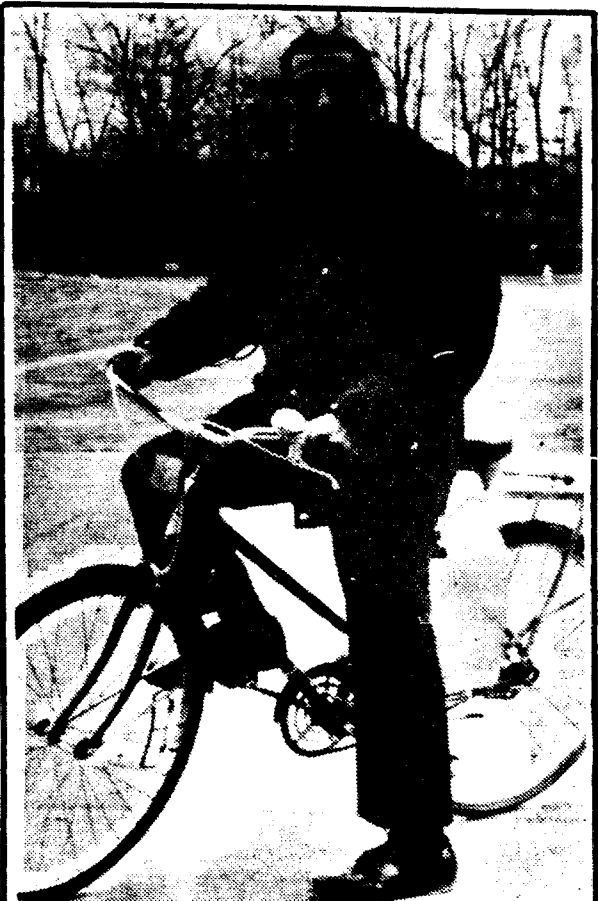
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Statesman: Crystal Costantinan  
Biochemistry Professor Vincent Cirillo, a look akin to that of Albert Einstein.

## Profile: Of Wit And Biochemistry

By Scott Strumpfler

"When Moses came down from Mount Sinai he said, 'I've got good news and bad news. The good news is I got him down to ten. The bad news is adultery is still in!'"

This was the closing remark of a lecture in the undergraduate course entitled Biochemistry 361. The man who told this somewhat vaudevillian joke was Professor Vincent P. Cirillo, the 59-year-old Bronx-born lecturer.

If Cirillo were ever on "What's My Line," very few people would have much trouble picking him out as a professor. His classic European facial features, medium build, and the invading strands of silver in his hair all give him a look akin to that of Albert Einstein. In fact, a glimpse of Cirillo atop his bicycle can actually remind one of Einstein.

Cirillo doesn't claim to have Einstein's laid back composure, however. "I have what used to be called a Type A personality. A Type A personality is an individual who is compulsive, easily excited, and the opposite of laid back," says Cirillo. Though he does have his sedate moments, there are times when Cirillo's Type A personality shows. For example, he was somewhat terse when a TA of the biochemistry class he taught disagreed with his plan regarding the return of graded exams. In fact, because Cirillo was wearing a microphone at the time, the entire room heard the TA being chided. "Do it my way, dammit." Needless to say that ended the encounter. Cirillo, who has suffered a heart attack, has made no effort to change his Type A personality. Instead, Cirillo said he changed his diet and, "I'm not as sedentary as I used to be. I ride my bike back and forth from home."

Cirillo started along a winding path from the Bronx to Stony Brook when he received his B.A. and M.S. degrees in New York State. He then went to UCLA in California for his Ph.D. From there he worked at the University of Oklahoma Medical School, and then Anheuser-Busch in St. Louis, where, in 1957, he began the line of research he is still in today; sugar transport mechanisms. Or more specifically, "I'm interested in the proteins in the cell membrane that are involved in transporting sugars across the cell membrane," he said. After Anheuser-Busch, Cirillo worked at what is now the

(continued on page 7)

## Prof Awarded \$180,000 Grant

By Jeff Leibowitz

George Stell, a professor in both the Department of Mechanical Engineering and the Department of Chemistry at Stony Brook, has been awarded a \$180,000 research grant from the United States Office of Basic Energy Science. The grant will be used to continue Stell's research on the development of a microscopic theory of the transport properties of substances as well as the structural properties of multi-component and multiphase systems.

Stell, who is on a two year Guggenheim Fellowship has made major discoveries in the early 1970's enabling better predictions of the thermodynamic properties of liquids and mixtures. He has developed a method called "Pade approximants." Using this method one can know the thermodynamics of a substance at all temperatures merely by knowing its thermodynamic reactions at one high level and one low level.

Part of the new research resources will be used to develop an "Information Theoretic Approach." This approach will enable scientists to make approximations about a substance by maximizing a substance entropy.

Stell will also be continuing his research on the reactions of solutes and solvents. "In a solvent-solute particle collision the affective collision diameter, and the affective reduced mass depend upon the solvent sea," he said, yielding a new theory for the transport properties of a solution. "If a solute is used it doesn't matter what size it is. This theory can be applied to give new predictions for various kinds of systems," he said, cit-

ing pollution and aerosol as examples.

Much of the grant will be used for computational facilities, such as a micro computer. Some will be used for the support of research assistants as well as travel and summer pay.

Stell received his Ph.D in 1961 from New York University's Courant Institute of Mathematical Sciences. He has been doing his research at Stony Brook since 1968. Stell had received a similar grant in 1978. "I'm already into it. It is a continuation of my earlier work," he said.

"The basic work is to understand basic principles of fluids and fluid molecules as well as suspensions and dispersions. For example, systems which have small particles suspended such as industrial situations and the atmosphere. Any fluid has basic properties such as conductivity and viscosity [when matter flows against itself]. I'm interested in being able to predict changes in transport properties as more things are added into the suspension," Stell said. "I'd like to be able to predict things from their first principles." He said that in theory it is possible to predict all the properties of a substance as well as its thermodynamic properties, pressure, density and temperature by knowing the molecular structure of a substance.

Stell said that his work is aimed at "bringing up the state of the art of transport property predictions." He said that he would like to see these predictions attain the same level of accuracy as is now seen in the thermodynamic predictions which are easier to calculate as the substances are not in motion.

Stell said receiving the grant "felt great. It really means a lot to do the research that you want to do."



Statesman: Doreen Kennedy, Inset: Richard Perrin  
The Trans Am sitting in the impound lot. Inset, some of the recovered computer equipment.

## Call Helps U Police Halt Theft

By George Bidermann

A phone call from a Stony Brook student helped University Police officers prevent theft of \$8,000 of computer equipment from the Engineering building Saturday morning. In a separate incident Friday, officers arrested two youths after a member of the Volunteer Residence Dorm Patrol (VRDP) reported a suspicious vehicle in the Kelly Quad parking lot. The two youths were reportedly siphoning gasoline from a parked car in the lot.

Police say the student, who requested anonymity, phoned headquarters at 3:30 AM to report that he saw three men loading equipment into a car that was parked in back of the building. Ten minutes later, the student called back to say that the car was now parked in the Whitman parking lot.

Doug Little, spokesman for the Public Safety Department, said officers Susan Fantel and Chris Bergman responded to the parking lot, where they saw two males sitting in the car. When Bergman approached the vehicle, the driver of the car drove off over the curb, tearing up about 150 feet of grass near

Roth Cafeteria.

Little said the officers pursued the car north on Loop Road. The driver lost control, hitting two street signs before running up on a curb, causing extensive damage to the vehicle, which came to rest near the intersection of Loop Road and Engineering Drive. The suspects then fled on foot into the woods near Tabler Quad.

University Police impounded the 1984 Trans Am and recovered from the vehicle several computer systems that had been stolen from the office of the Dean of Engineering, including a Digital disk drive, keyboard and printer and 2 Commodore computers, an IBM typewriter and a Kodak slide projector.

Lieutenant Fred Evans said the equipment might have to be held as evidence until a trial, unless Suffolk County's district attorney allows the release of the equipment after identification tagging.

"Once again, we have the case of a student observing a crime and reacting by calling the police, not getting himself involved," Little said yesterday. "It's because

(continued on page 7)



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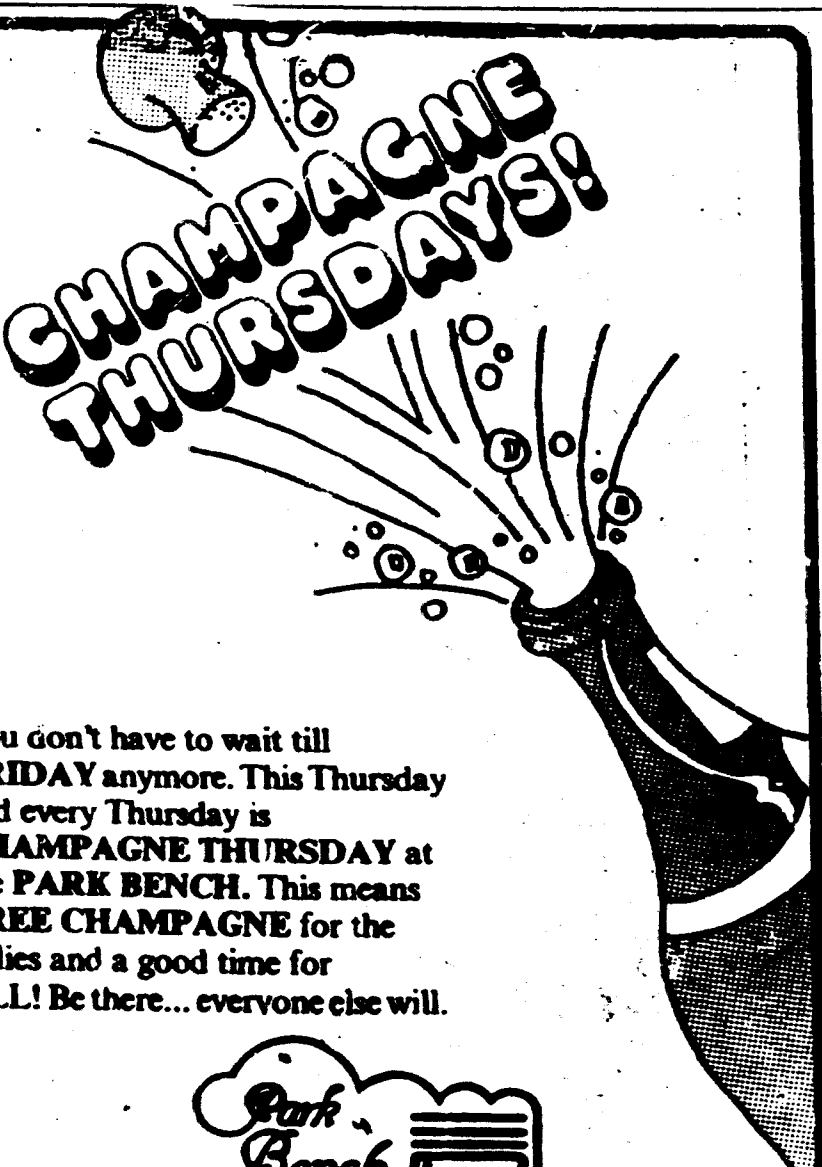
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# SASU Legislature Addresses Lobby Issues

By Benjamin Charny

Albany— The 14th annual Student Association of the State University (SASU) Legislative Conference kicked off Sunday with a statement of priorities for the upcoming lobby sessions, namely the effects of the state and federal budget cuts on students, the "Stop 21" campaign against the proposed hike in the drinking age, and divestment of SUNY interests in companies doing business with South Africa.

The conference and workshop sessions were held at the SUNY Albany campus, attended by about 80 students representing 13 universities.

SASU holds these conferences in order to inform delegates from member schools about major issues affecting the SUNY system and ways of organizing local SASU chapters into action, including lobbying of state legislatures.

"What we do at these conferences is give students a sense of their own power to organize and what to organize around," said Tom Swann, vice president of SASU. "What we are mainly concerned with this year is opposing the 21-year-old drinking age proposal and lobbying against cuts in the newly proposed SUNY budget and divestment of SUNY funds from South African companies."

Speakers at the conference stressed the timeliness for student lobbying. "It's an exciting time for SUNY," said Senator Kenneth Lavalle. "We are looking to make changes. SUNY has reached a point in its evolution where we need to make the institution adaptable to the

'80s and the future."

Sharon Ward, New York Citizens Action Network worker who spoke about the role of college students in the New York State Legislature, commented on the conference's ability to create student prowess through organizing. "Our role now," she said, "is to move forward as an active voting block. Credibility is created when students are speaking in one voice, united, together."

"SASU is effective," said NY State Senator Ronald Stafford, one of four winners of SASU's "Legislator-of-the-Year" award. "Legislators do listen," he said.

The major issue at the conference was the recently proposed New York State Executive Budget, which contains cuts in funds to the SUNY system. Assemblyman Mark Alan Siegel said the proposed cuts reflect the need for more flexibility in the budget process for the SUNY system. "The current executive budget system places authority in the governor's hands, giving him control over the SUNY budget," he said. "We are trying to make it so decisions made in campus organization are reviewed by bureaucratic employees in governmental offices. What we need now is unified student support."

Some specifics of federal budget cuts discussed in workshops were harmful cuts in the number of Pell Grant recipients, a five-percent decrease in graduate student loan funds, and proposed cuts in aid to students that are already signed into law.

Another issue local SASU chapters

were asked to rally around was "Stop-21," a program fighting a proposed increase in the state's legal minimum drinking age. Arguments presented included that 99 percent of all 19 and 20-year olds are never involved in alcohol-related traffic accidents and the wrongful use of federal funds to dictate state laws.

Divestment of SUNY funds from companies investing in South Africa was encouraged by SASU organizers. "SASU is encouraging all campus governing bodies to pass resolutions in support of divestiture," said SASU Vice President Andrew Chin. "It would be a great help."

## SB Council Urges More OTPS Budget Funding

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tenance of equipment. "The OTPS problem is disastrous," Marburger said. "We should never be forced into a situation where we must ask a hundred students not to return in the spring semester because there is no heat in the dorms."

This could have been easily avoided he added, if the university had less regulation and could plan more than one year in advance. Presently, there is only one person overseeing \$640 million worth of equipment on campus.

The lack of funds in the OTPS budget creates problems in many other areas besides maintenance. To account for this lack of money, just so that the campus can operate money must be removed from other areas. One example of this is the hiring freeze that result in professors and staff. "We have already lost 118 people," Marburger said. "Under the new proposal, we will lose an

additional 100 plus positions."

Hanes said he felt that now there is a surplus of money in the state, Stony Brook must make the legislature aware of our problem.

Dave Gamberg, the only student member of the Stony Brook council, expressed his feelings on the role of students in voicing Stony Brook's budgetary concern. "Students play a vital role in attracting the kind of attention that the legislators are forced to take notice of," he said.

Lawrence Slobodkin, director of the Department of Evolution and Ecology, felt differently. "Relying on the student voice treads a very fine line with the potential of backfiring," he said. He cited the drug bust of 1969 (and the resulting retaliation of students against police) as an example. That incident, he said, hounded the campus for six years, causing national publicity and a resulting decline in enrollment.



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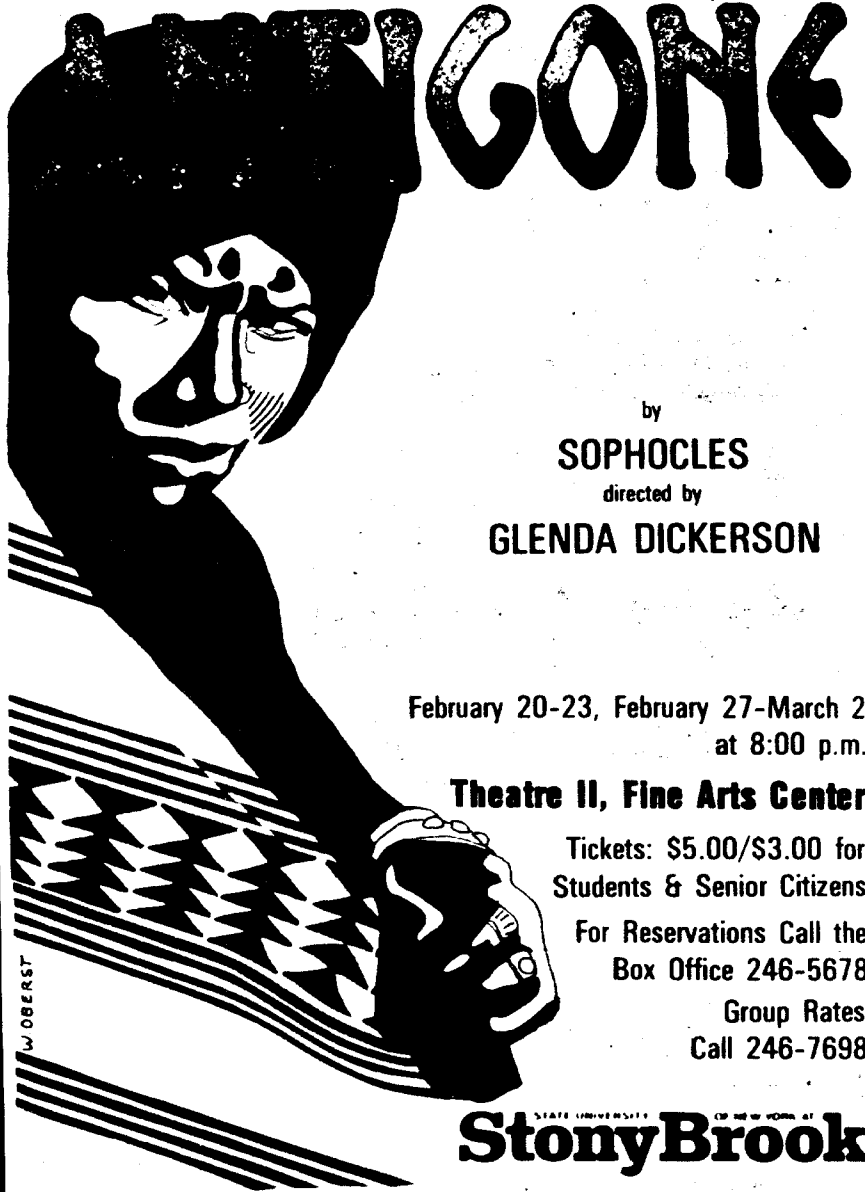
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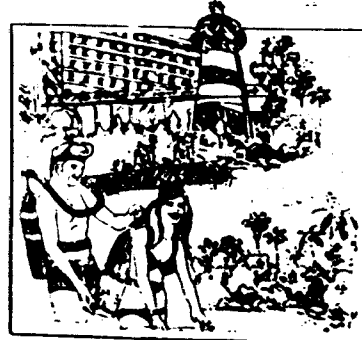
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# Prof With Interesting Experience and Wit

(continued from page 3)

New Jersey College of Medicine in Jersey City, and finally ended up at S U N Y at Stony Brook where he has been for the past twenty years.

Having been at Stony Brook for so long, Cirillo has had an opportunity to see the general trends in the type of students attending this university. "Academically the university is outstanding. We have an outstanding faculty, and we have some outstanding students," said Cirillo, but he added, "The quality of life, however, requires a great deal of improvement." Cirillo suggested the latter could be largely attributed to the fact that, "The general level of mutual respect among students is appallingly low." The condition of the men's room in the Lecture Center was cited as a visible example of the low level of respect.

Yet teaching such students is still very important

to Cirillo. As a matter of fact, through all his travel and research, teaching was the one thing that remained constant. According to Cirillo, "I like teaching very much. Even when I was at Anheuser-Busch I was an adjunct professor at St. Louis University."

Why does he like teaching? "I get a kick out of it," he says. "Enjoying telling people things that excite you, and trying to transmit what you're excited about," is Cirillo's idea of enjoyment. Although Cirillo would not like to choose between a purely research or purely teaching job, he seemed more adamant that he would not like a research position without some teaching. When asked what he might do if he won Lotto, Cirillo demonstrated his dedication to education by listing one of the first possible uses of the money as, "to support some student to whom money was not easily available."



Statesman Crystal Constantinn  
Biochemistry Professor Vincent Cirillo

# Student Action Helps Prevent \$8,000 Theft

(continued from page 3)

of this young man that \$8,000 worth of equipment-state property- was recovered, and the Public Safety Department appreciates that."

The suspects gained entry by kicking in an air conditioner that was in the window of the Dean's office, Little said, and then went through the offices in the suite, taking the equipment, and loading it in the car.

John Ferrero, director of laboratories in the College of Engineering and Applied Science, said the department was "most grateful" for the quick action taken by the student and officers. "We would like to thank that student who came forward to report the theft, and the Public Safety officers for their good work," Ferrero said.

University Police would not release the identity of the car's owner yesterday because the case is pending, but Little said the department is hopeful that an arrest will be made soon. The car is reportedly registered to one suspect's father. The suspect is not a student at Stony Brook.

In the gas siphoning arrests, Little said VRDP member John Murro called the department at 3:43 AM Friday to report a suspicious vehicle, a pickup truck, in the Kelly parking lot. Officers Paul Kayser and Steven Streicher responded, and saw two males fleeing into the woods.

Little said the officers found a siphoning hose stuck in the gas line of a blue Chevrolet, and gasoline on the ground next to a gold Chevrolet pickup truck, which

also had its gas cap off. The officers also recovered a gas can near the edge of the parking lot.

About five minutes later, the two males emerged from the woods, and were taken into custody. Little said the two youths admitted to siphoning gas from the car.

Little would not release the names of the suspects because they are both under 18 years of age. They were charged with petty larceny, a misdemeanor, and released to their parents.

"What is important to remember is that both of these crimes were prevented because a student took the time to make a simple phone call," Little said. "It's encouraging for us to see this kind of spirit."

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—Editorial—

# 'Vigilante' Now A Vulture?

"Vultures." That is what Bernhard Goetz was calling reporters less than two months ago. After his now famous act of subway vengeance — shooting four threatening youths with a handgun, including two in the back — he seemed to want to avoid all the publicity that was thrust upon him. It appeared he wanted to lead a quiet life.

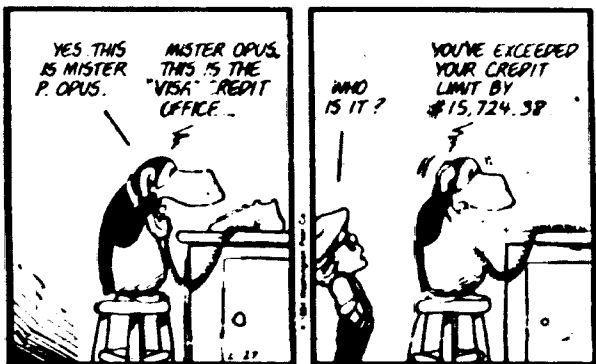
Even if one did not morally agree with his actions, it was difficult not to feel a bit sorry for someone being constantly hounded by *New York Post*-style reporters. However, Goetz's view of public life seems to have remarkably changed in these past few days and it is very discomfoting.

Goetz made two highly and consciously visible public appearances on Sunday. At both appearances he was perfectly anxious to talk to the press and courted them like a pro. It is hard to say which is more disturbing: the fact that Goetz is now so open to the press or the events (which he really made into actual events) that he attended. The first was the arraignment of Andrew Frederick, who after reprimanding two men for stealing candy from a subway stand was hit with a bottle and then proceeded to stab his "attacker" to death with his pocket knife. The second place Goetz appeared at was the funeral for a retired Harlem High School Principal who was shot by a thief while driving a gypsy cab. Incidentally, Goetz was turned away from the funeral home.

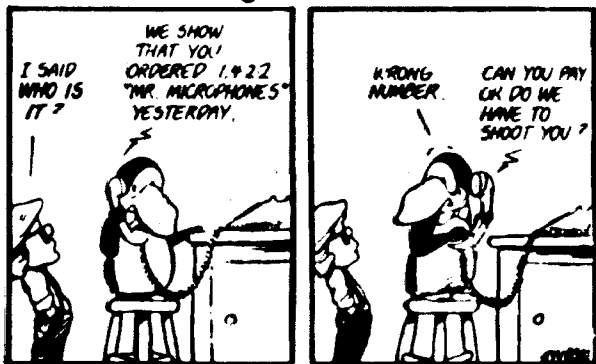
It is nothing short of disgusting that Goetz now chooses to make himself the self-appointed spokesman for the "avengers" and victims of street crime. His presence in these cases is disruptive, unneeded and seems self-serving. Are we to expect him to run for New York City Council next year?

Goetz's own situation, in which he truly should have been indicted on attempted murder charges for, was unique and unclear. But spreading his public influence over to the other cases is inexcusable and should be stood against.

## BLOOM COUNTY



by Berke Breathed



Everybody has an opinion, but few utilize the opportunity to make their feelings known. *Statesman* gladly accepts Letters and Viewpoints from members of the Stony Brook campus and community who have something to say. Write us at P.O. Box AE, Stony Brook, NY 11790 or stop down at our basement offices in the Union. We're waiting for you.

## Letters

### DAKA Blues

(In Reply to Vice President of Campus Operations Robert Francis' statement in Monday's *Statesman*)  
To The Editor:

You seem to have the ability to know how "every student" lives. Well, I feel you are very wrong. Before I got on the DAKA Plan, I had an iron stomach. I had no reactions to any type of food. But thanks to DAKA this has all changed. Now I use your "time saved from cooking and cleaning," sitting in the bathroom, disposing of DAKA (refuse) food and sipping Bromo-Seltzer. So this saved time is lost to post DAKA rituals.

I'd rather be on a meal plan made by a clown, a grimace, and other furry creatures rather than on DAKA. If you think DAKA is so delightful, then why don't you try the 19 meal plan for one month, without Mr. Thrasher at your side, and see if your stomach handles it and see how much time you save. Hint: try Kelly.

Neil Auerbach

### Wake Up

To The Editor:  
(An open letter to Michael Borg)  
Preface to the letter: The word

*Cretan* is used to refer to the myth of the Minotaur wherein young people were sent in tribute to the King of Crete. The king placed these sacrifices in a maze with no exit. The 1/2 man 1/2 bull Minotaur would stalk and kill the youths. This was accepted as a natural part of societal affairs much in the same way that the systematic denial of opportunity to the poor and uneducated is accepted as a fact of life in America. I apologize for the harsh tone of the letter, but it boggles my mind how supposedly educated people would be seduced by the vague rhetoric and empty premises which constituted Reagan's platform.

Mr. Borg,

I congratulate you on the publishing of your letter to Ronald Reagan. I am a Graduate student in Philosophy at S.U.N.Y. Stony Brook and am looking forward to living an unnecessarily impoverished life due to the naivete of the silly young people who voted for Reagan.

Do you remember what Reagan did after his election in 1980? He cut education and welfare programs like Job Corps to the bone in the name of budget necessity. Meanwhile he took our tax money and invested it with his friends at Hughes Aircraft and General

Dynamics in the form of a Military Budget. When I lost my student aid four years ago, tuition increased from \$6,000 per year to \$9,600 by 1984. Guess who learned his lesson and decided never to vote for the Cretan in the White House again. Apparently the rest of us have not learned and SURPRISE! He is doing it again.

The only people who learned this were the black people. Yes the smartest people in America are the black people (excuse the use of the term). Women, labor, and students all voted Reagan. Now they are all being sapped dry by trickle down. The black people know they are going to get screwed anyway, and they still managed to show their true interests in the way they voted: 10 to 1 anti-Reagan. They know that you can't teach an old Republican new tricks. Boom! cut spending to the public sector and redistribute in the Corporate sector in the name of the good and safety of the people. Why need safety when you have nothing to save? Your Government has no concern for your needs and dreams. "Ketchup is a vegetable," "there are no hungry in America." This is the word from Reagan and his friends. Wake up my friend before there is nothing left to save.

Michael Ruse  
Graduate Student



# ALTERNATIVES

STATESMAN'S WEEKLY MAGAZINE OF THE ARTS

By Sharon Marcus

She sits back in her chair and adjusts her blue fluorescent specs thoughtfully, facing the stage with her hair held back tightly in a colorful floral print bandana, accentuating the cool, patient, calculating stare of experienced eyes. The actors on stage run through the scene, occasionally stumbling over forgotten words or newly learned steps, trying desperately to perfect the swells of emotion that move the course of action.

Glenda Dickerson, director of the current production of *Antigone*, abruptly pops up out of her chair and swiftly marches out to the middle of the stage. In one motion, she swoops up one of the long bamboo staffs that was planted in the set, and begins to run through the lead actors' speech, dramatically timing the pounding of the pole with the emphasized words in the speech and with her strut around the stage. She finishes, halts...and the meaning of the speech has suddenly come alive.

The actors glance at each other and smile.

One of the most outstanding features of Dickerson is the "choreographic base" of her work. Dickerson says she also does a lot of "stylized things in terms of movement," and has always worked "with a choreographic eye." And her audience is growing. Last night, the production of *Tar Baby*, under her direction, made its debut at the United Nations, in a show that was sponsored by the UN African Mothers for the Crises.

Most productions of the classical tragedy, *Antigone*, written by Sophocles, are set in the ancient city of Thebes, Greece. However, Glenda Dickerson, in her "pioneering" style, has migrated this season's production to the even more ancient city of Thebes in Egypt — way before it was even called Egypt or Ethiopia. Once a center of great knowledge, architecture and sophistication for its time, the fact that this Thebes even existed is little known historically. More significantly, it is important to realize that the well-known city of Thebes in Greece was named for the original Thebes in Egypt — because it was there first. Dickerson feels strongly that this approach is much more interesting than the typical Greek setting.

The play is set in the desert of Chem, and the costumes are designed to reflect the people of Thebes during that time period. They sweep across the stage, like a bedouin or nomadic tribe, draped in beautiful, flowing gowns of tan and white. The leads are complimented with the same flowing gowns, only theirs are dabbed with more colors and patterns.



Statesman: Howard Brewer

## Glenda Dickerson 'Antigone' Director Has Her Own Unique Style

In order to establish the mood of the play, Dickerson has several actors implementing small hand instruments for the effect of percussive bell sounds. As Dickerson explains, "The chorus is orchestrated differently than they are in traditional Greek tragedy. Everyone dances more, and it's much more stylized in an African way."

Directing more than 35 dramatic productions in the course of her career, Dickerson holds amongst her repertoire the direction of award-winning film and television productions as well. In 1974, she received the Peabody Award for the film entitled *For My People*. She was also responsible for 12 dramatic productions that made up "The Living Library Series," a video program for young adults.

Though she agrees that media is "the wave of the future," Dickerson has stayed away from film for a long

time. To her, "Theater is not theater without an audience," and she prefers a more reactive atmosphere for her performances. She stressed, however, that there is a lot more that you can do with film, because "film is forever," unlike the stage, where her past productions "live only in people's minds." She described a scene in her production of *Jesus Christ Lawd Today* in which the show actually had to be stopped for 20 minutes because the members of the audience were "dancing in the aisles."

"It's magic," she sighs. "And we have no record of that."

So far, Dickerson has done two productions here at Stony Brook: *God's Trombones*, which she describes as "black folk poetry," and *Tar Baby*, a women's piece. *Antigone*, in the Fine Arts Center under her direction, is different from these plays in that it's the most fully produced piece that she's

done here and that it employs an inter-racial cast.

"We have real honest-to-God sets and costumes," Dickerson laughs, "and it's a much more demanding piece than either of the others, because it's a real stretch for the actors."

Dickerson has been noted in general critic evaluations to emboss an inspirational and dynamic directing style — a reputation she has earned within the realm of the classics, the adaptation of myths, legends, and poetry to "folk drama," and the black classics in particular.

She feels that overall, two basic strengths create the essence of her personal directing style. One is the kind of "choral orchestration" that she does. Using some form of choral work in almost everything she does, she says, "It's because of my oral interpretation background. I always use a group of actors almost as singers."

In addition, Stony Brook Theater Arts Professor Tom Neumiller believes Dickerson relates especially well to student actors. "She's able to get the best acting out of them because she encourages them so positively."

Dickerson's directing style has spoken the loudest in terms of her accomplishments. She is still however "doubly crippled" in trying to make progress in the power structure here.

"Immediately they see a black person who's a woman, that already creates two barriers. I'm very aggressive and very assertive. I have very specific ideas and I don't bite my tongue. It's been hard and not always pleasant — but I've been a pioneer all my life and I'm pioneering again here," she said.

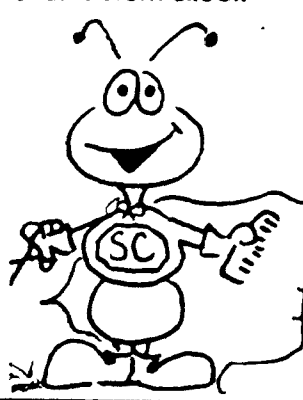
Glenda Dickerson's fascination for the theater was first ignited by her natural flair for oral interpretation and creative literature in high school. She participated in several regional oratory contests, and her first oral production was *A Raisin in the Sun*. She was most inspired during the early years by the woman who taught her to love literature in her accelerated creative writing class. For Glenda, the only other career she had ever considered was law school, where she would have specialized in entertainment theater law.

With a strong dedication to the stage during her college years, Glenda received a B.F.A. at Howard University, and then her M.A. at Adelphi University; both degrees in theater arts. While she attended Howard, Owen Dodson was chair of the department. Bringing his students through a very traditional training program, it was his style to emphasize the Greek classics in particular. It was under Owen Dodson's

(continued on page 9A)

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# The Editor Speaks

## What's In What's Out

This past month, US magazine came out with their list of what's "in" and what's "out" for 1985. In fact, it took them a whole issue to do it in. People Magazine will probably also be coming out with one (if they already haven't), as will Entertainment Tonight, The National Enquirer, Tiger Beat, and probably Spiderman Co:nix.

Not wanting to miss out on a growing trend, *Alternatives* will now offer the official in-and-out list of the 1988 Olympics: our version of what's in and out for 1985.

First of all, listening to Julian Lennon on your Walkman is in. Playing Julio Iglesias on your roommate's stereo is out.

Dwight Gooden, Ally Sheedy, Larry "Bud" Melman and He-Man are all very in. Reggie Jackson, Linda Evans, Richard Simmons and Joanna Carson are all very out. Pia Zadora and Joe DiMaggio are somewhere in the middle.

Flunking Philosophy 101 is in. Flunking English 101 is out. Making the Dean's List is in. Ruining the curve is out.

Eating asparagus tips while watching David Letterman is in. Eating peanut butter and jelly while watching General Hospital is in. Throwing toast at the screen of The Rocky Horror Picture Show is still in.

Going to see any movie set on a farm is out.

Wearing your sweats to math class is in. Wearing your roommate's sweats to any class is out.

Drinking until you puke is out. Drinking until you collapse in euphoric inebriation is in.

Laughing at "Celebrity Bloopers" is out. Singing in public is out, unless you're alone and you don't know anybody there. Eating in the Lecture Hall is in. Eating at DAKA is out.

Pretending that you are Stevie Wonder is out. Pretending that you are Bernhard Goetz is in, but not at Stony Brook.

Studying is out, unless you are pre-law. Sporadic studying, marked by trips to the fridge, is in. Doing all-nighters and then bragging about it is in. Doing all-nighters and sleeping through the test is out.

*Alternatives* is in. Joe Kidd's guide to friendly farm animals is in. Even the *Stony Brook Press* is in. But the *New York Post* is out.

This week in *Alternatives*, Sharon Marcus profiles Glenda Dickerson, director of *Antigone*. Plus, Ellen Breidner looks at *The Mean Season*, Walter Fishon checks out *Mischief*, and three album reviews go rolling by. And, Stage Cues, Mixed Media, the *General Hospital* winner, *Stupid Poetry*....

S.M.

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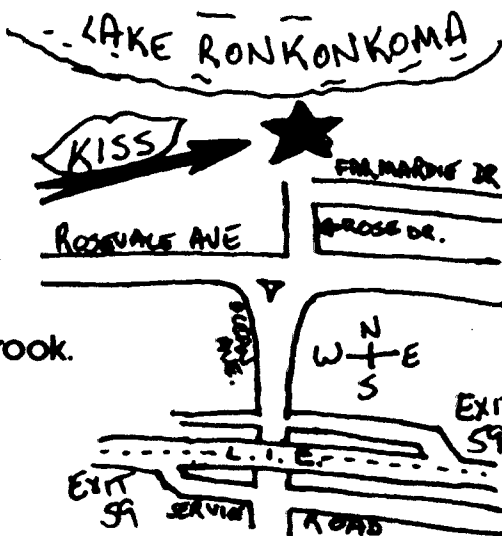
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# 'Misanthrope' a Mixed Bag

## Theater Three Show Loses Something in Translation

By Warren Scott Friedman

Jean-Baptiste Moliere's *The Misanthrope* recently opened at Port Jefferson's Theatre Three. It is a complicated play so rarely done well: the debate over the correct interpretation of this masterpiece has raged virtually since its first staging in 1666.

One school holds that the central character Alceste, is a tragic character, representing the hopeless battle for honesty and principle in a corrupt society. Alceste's friend, Philintine accordingly symbolizes the average man's readiness to compromise himself. Alceste's beloved Celimene represents the socialite's frivolous pursuit of petty advantage. Others insist that Alceste is meant to be an object of derision. His professed hatred of any sort of human intercourse, they say, is established mainly to emphasize, for the audience's amusement, the weakness of the male — the collapse of all he pretends to stand for when he is in love.

Both sides are right to a degree, I believe, and director Bill Van Horn treads a thin boundary between the two sides. This makes for some confusion in the production as we are not always sure whether we are witnessing a satiric comedy or a tragedy. Perhaps this is what Van Horn intended, but for all practical purposes it is wearisome.

Still, there are plenty of laughs in this production which Van Horn does capitalize on. The scene where the fat-



Carolyn Droskoski and John Castiglione

uous Oronte reads his inane sonnet to Alceste, who hypocritically dissembles a bit before expressing his disapproval, is marvelously performed with a high-spirited sense of humor. In contrast, the famous letter scene in which Celimene is exposed as the promiscuous flirt she is, is handled in just too light and frivolous a manner to convey the tragic component of such a bitter disclosure.

John Castiglione delivers an affecting performance as Alceste, portraying both the ridiculous and sublime aspects of the role. In his performance we see both a man at odds with the superficial cordialities of society and

also a man who is so blinded by love that he actually believes he can change the tantalizing Celimene into the perfect individual he envisions capable of his love.

Liam Cooper gives a properly austere performance as Alceste's friend, Philintine. Margie Salvante plays a coquettish and light-hearted Celimene which is alternately winning and alternately frustrating. There are times when I wished she would be more silly, displaying Celimene's fickle, transparent nature. There were still other times when I wished she would expose the character more and let us see what I feel is the true tragic

essence of Celimene.

Brent Erlanson and David Chadwick give wonderfully daffy performances as the screwball gossip-mongers Clitandre and Acaste. Carolyn Droskoski is never less than a pure delight as Arsinoe, the fraudulent prude who despises Celimene in her jealousy and envy of her.

Though the program notes do not cite who is responsible for the verse translation, I suppose it is as good as any other I have heard performed. If at all possible, however, it is much preferred to read or see this classic work performed in its original French. One can't help but find the English translation rather clumsy and long-winded under the circumstances.

The setting for this production was moved up to the early 1900s. This change I found particularly detracting and unsatisfying compared to the style, mood, and setting of the original back in the 1600s. Overall, I have rather mixed emotions about this *Misanthrope*.

The *Misanthrope* can be seen on Thursday through Sunday evenings at 8PM, with 2PM matinees on Saturday, March 2 and Wednesday, March 6. A signed performance for the deaf and hearing-impaired will be seen on Friday, March 8. The show runs through Saturday, March 9 with tickets ranging from \$6 to \$10. Discounts are available for Groups, Students and Senior Citizens. For reservations and information call 928-9100.



## STAGE CUES

By Dennis Britten and Jill Kutok

Well, one would think that Stony Brook is becoming the sixth borough of New York City with the number of performance exchanges going on this week at the Fine Arts Center. On Saturday, March 2 "Lincoln Center Comes to Stony Brook," or so the publicity of *The Chamber Music Society of Lincoln Center* reads. If not the entire center for the performing arts, they are some of the best talent it has to offer. They will be playing works of Beethoven, Poulenc and Brahms on the Main Stage of the Fine Arts Center.

In Theatre III the hit of last semester, *Tar Baby*, a stage work conceived and directed by our own Glenda Dickerson, may be seen again for one performance only, the evening of March 5. It is a presentation given in celebration of the cast's return from a triumphant performance at the United Nations.

And, on Thursday March 7 for two performances, one at 5 PM, the other at 8 PM, two graduate dancers from the school next to Lincoln Center, The Julliard School, will be in Theatre III performing an experimental theatre piece, *City and*

*Country Cousins*. This "Other Season" production is a performance of poetry, dance and improvisational music, featuring Adrienne Stevens & Chandler Holland, a student, and co-writer of this column Dennis Britten. The poetry features works of Mr. Britten and Ms. Dana Foley whose new punk-rock show, *Surrender* just opened at Theatre for the New City in Manhattan. If this sort of thing keeps up, they'll have to run the subway out here!

### Casting:

If you are interested in theatre, are energetic and would like to be involved in a production this semester, we want you. The director of *Mass Appeal* is looking for an assistant stage manager, and would appreciate if you would respond in the FAC Third Floor, Theatre Dept. Please ask for Vic LoGiudice in room 3038.

Casting for *Purlie Victorious*, Ossie Davis' "romp thru the cotton patch" begins the week of March 18th. Scripts are available from Mr. Auerbach, Theatre Dept.

### Cues:

University Theatre presents Sophocles' *Antigone*, directed by Glenda Dickerson. *Antigone* takes place in Thebes, third millennium B.C. Invaded by adventurers who crossed the Mediterranean, torn by Civil War and weakened by incest, Thebes' decline became inevitable. It is in the midst of this decline that this production takes place. Performances are on Feb. 27 — March 2 at 8 PM in Theatre II or the Fine Arts Center. Tickets \$5/\$3.

Wednesday Feb. 27 at 8 PM the University Band/Wind Ensemble will perform on the Main Stage of the Fine Arts Center. Tickets \$3/\$1.

The Stony Brook Symphony Orchestra will perform on Fri. March 1st at 8 PM in the FAC Main Stage. Selections will vary from Berlioz *Nuits d'Ete*; Sibelius *Violin Concerto, op. 47*; and Beethoven's *Symphony No. 6 in F major*. Tickets \$5/\$3.

Saturday, March 2 at 8 PM the Chamber Music Society of Lincoln Center will be performing at the Fine Arts Center, Main Stage. Tickets \$11, \$13, \$15.

An *Other Season* presentation of *Tar Baby*, directed by Glenda Dickerson, will be performed again on Tues. March 5 at 8 PM FAC Theatre 3. Tickets \$3.

Every week there are several free graduate student recitals. For information stop by the Fine Arts Center or call 246-5678.

Have an entertaining week!

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# Mischievous Fun

By Walter Fishon

Teen oriented movies about this season, with *Heaven Help Us*, *The Breakfast Club* and *The Sure Thing* all battling for box office receipts. *Mischief* is another film that centers itself around the pains of growing up.

Set "A long time ago in a galaxy far far away...Ohio, 1956," *Mischief* borrows from *American Graffiti*, *Happy Days* and the classic *Rebel Without a Cause*. Of course, to make it a movie for the 1980's, the film has its share of sex play, but it is done tastefully (Surprise! There's only one gratuitous breast scene!).

The film is centered around Jonathan Bell (Doug McKeon), who is a Richie Cunningham character, save that he is friendless. Enter Gene (Chris Nash), an emulor of James Dean, who moves next door to Jonathan. He also becomes an outcast, like his neighbor, so the two become friends.

Jonathan becomes Gene's "charity job," as he sets out to have him "do it" with the girl of his dreams. What follows is a series of misadventures, as the young innocent tries desperately to "become a man."

McKeon (On *Golden Pond*) and newcomer Nash are a likeable duo, and come across realistically as friends who need each other. Kelly Preston, who portrays Jonathan's dreamgirl, Marilyn, does an excellent job "toying" with the audience's feelings for her. One doesn't know whether to embrace her or curse her.

Catherine Mary Stewart plays Bunny, Gene's heartthrob from "the other side of the tracks." Stewart's smile is enough to send one reeling in the aisles. She is the ultimate sweetheart and assumes her role well. Stewart (*The Last Starfighter*, *Night of the Comet*, *Hollywood Wives*) proves to be one of today's rising stars.

Nelsonville, the setting of *Mischief*, is, in reality, a small hamlet in Ohio that has surprisingly retained its 1950-ish look. One would expect the Nelsons and the Cleavers to live next door to the characters. Visually, the film is a slice of Americana.

The soundtrack also transports the viewer through a time warp. At least twenty-five rock and roll tunes (all by the original artists) were chosen to



Doug McKeon and Kelly Preston

accompany the film. All are nicely edited to enhance the action. One might unconsciously sing along.

Writer Noel Black has conceived a tightly woven script, with likeable (and unlikeable) characters. Black could have written an exploitive film, based on the idea he began with, but he instead has created a charming, humorous film. It is to his credit that he has done so.

*Mischief* tends to be a bit contrived, with its rich creep and "gory looking" girl (portrayed brilliantly by Jami Gertz). The ending of the film is also to be expected, but it doesn't prove to be a distraction. The film moves along at such a pace that one doesn't have time to ponder such things. *Mischief* is just plain of fun.

# 'Season' Is Hot

By Ellen Breidner

Director Phillip Borsos has gone and done a unique and prestigious feat. He has made an almost perfect movie all about the newspaper business. More importantly, he has succeeded in giving an honest account of a reporter's involvement and troubles with a murder case that he's covering. Although *The Mean Season* won't go down in history as *All the President's Men, Part II*, it's far more truthful about journalism than *Lou Grant* ever was.

*The Mean Season* takes place during the summer in Miami. The journalist in question, Malcolm Anderson, (portrayed by Kurt Russell) reports for the *Miami Journal*. His girlfriend, Christine (played by Mariel Hemingway) and he have decided to move to a small town in Colorado to get away from all the pressure in "The Big Orange". So, everything seems honky-dory, right? Too bad there's a psychotic killer (played by Richard Jordan) on the loose.

The killer likes Mal's report about the first murder and decides to help him write the others by giving him a first hand account of how and why these murders are taking place. The plot thickens when the killer gets upset by Mal's sudden fame. At one point, the killer calls Mal and tells him that he's "becoming more important than me." Because of his anger, he kidnaps Christine.

From a journalistic viewpoint, alone, this movie has many good points. *The Mean Season* shows difficulties with the law and with ethics that journalists sometimes have to face. It also shows how demanding the job of a reporter can be. Mal sums this up at one point by saying, "I'm tired of seeing my name next to pictures of dead bodies."

Another good quality of this movie is the script. The storyline is good and contains quite a few twists and surprises. Mal tells the killer that he wants to meet him. All of a sudden a person with information about the killer comes through. After a few scenes, it's learned that Mal's been conned. It was the killer in disguise.

There's also a concentrated plot: when a real informant turns up, he's only given a few seconds worth of time. A lot of other directors would have given this more time, as an important "development" in the storyline. Another effective thing about this movie is the photography. The Director of Photography, Frank Tidy (B.S.C.), has taken advantage of the Floridian Landscape, especially the Everglades.

Yet there are still two more reasons why this movie is so good. Their names are Kurt Russell and Richard Jordan. Richard Jordan portrays the psychotic killer with such intensity and fidelity that it sent chills down the viewer's spine. Kurt Russell plays Mal eagerly and with charm. Russell acts intently with facial movements that allow the audience to feel his emotions along side of him.

On the flip side of the coin, however, there are some, although few and far between, bad moments in *The Mean Season*. Most of the particularly bad moments involve Mariel Hemingway. She can't act and should give it up. It's embarrassingly clear that she doesn't belong in the same league as her co-stars. She's strictly minor league material. Another bad scene is the "let's do a take-off on *Psycho* shower scene." It's sophmoric and has been done at least two hundred times before.

Fortunately for both the audience and the *The Mean Season* there are far more good moments than there are bad moments. This is what makes for a good film. There's good acting against a good script. That makes for an exciting, well-made movie everytime.

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# A Pair of Ownable Albums

## No Jacket Required

Phil Collins  
Atlantic Records

By Susan Mathisen

When Peter Gabriel parted ways with Genesis, Phil Collins emerged from behind the drums and became lead singer. In due time Collins broke out to do solo projects, although still with Genesis. His "solo" career included producing (Phil Bailey's Chinese Wall, for example) and solo albums of his own. This month, Collins released his third solo album, *No Jacket Required*. The album is an excellent effort, but tends to modify the usual elements one expects from a Phil Collins album.

One of these elements is a strong drum line, something one would expect from a drummer. There is no "In The Air Tonight" or "I Don't Care Anymore" on this album. These songs, from other solo albums, spotlighted Collins the drummer. Having proven himself a powerful drummer, he no longer needs songs to do this. However, these are the types of songs one expects from him and are missed on *No Jacket Required*. This does not mean that his drumwork is not present. "Inside Out" is one cut which shows evidence that Collins can still invent some of the more interesting and unusual drum lines in rock today.

"Sussudio" is in the tradition of Collins' jazzy/r&b side. It's an upbeat song about his latest love which proves to be a good opener. Likewise, "Don't Lose My Number" is an explosive opening for the second side.

"Long, Long Way To Go" is an eerie song comparing a dissolving love affair with the dissolving condition of the world and the ability to ignore both. Collins sings "while I sit here tryin' to think of things to say/ someone lies bleeding in a field somewhere." The production on this cut is brilliant. The slow tempo adds to the depression of the subject. Collins turns to new repeating phrase of seven notes backed by various keyboards. Adding to the eeriness of the cut is Sting on backing vocals. His contribution makes the song reminiscent of the Police's "Invisible Sun."

The end of "Long, Long Way To Go" is mixed perfectly into the next song, "I Don't Want To Know." "Long, Long Way To Go" ends abruptly and is immediately followed by the opening notes of "I Don't Wanna Know." This upbeat cut, is similar to "Easy Lover" (which is not on this album), serves as a sharp contrast to the slowness of "Long, Long Way To Go."

The biggest disappointment of the album is its lack of ballads. Besides inventing unusual drum lines, Collins has a strong talent for writing beautiful ballads. *No Jacket Required* has a single ballad, "One More Night." It continues in the tradition of last April's "Against All Odds" — very simple, very

subtle, and very, very pretty. One can listen to it repeatedly and never be bored, but it does leave a desire for more ballads.

Overall, the album is a good effort on Collins' behalf. Each cut is individual of the others, yet keeps a consistency to the album. The production is clean — each sound's contribution is clearly heard. It is a shame that Collins had to experiment a little and drop some of his usual practices.

New Day Rising  
Husker Du  
SST Records

By Paul Hielker

"Husker du" is a question, and that question is, "Do you remember?" Husker Du is a band you will not easily forget. Theirs is definitely not music to play the children's board game by.

Crashing and bashing their way out of the Minneapolis underground scene (easily the most fertile rock and roll waters of late) comes Husker Du. Hot on the heels of last year's independently produced and critically lauded double post-hardcore concept album *Zen Arcade*, which squelched any talk that thrash and burn was an artistic dead end, Husker Du unleashes another 15 songs of often angry, but always intelligent and unpostured music.

The production, thanks to someone named Spot, is as raw and stimulating an uncut coke, and will have the same effect on your nerves. The prime positive point, however, is growth. The band can charge through a breakneck proto-rock juggernaut with the best of them, but yet adds atmospheric psychedelia, introspective acoustic folk sensibilities, and a transparent honesty that clearly shows that yes, Virginia, there is life after Post-Post-Punk.

Check out: Singer/songwriter/guitarist Bob Mould's debunking of the American myth on "Folk Lore," and "Celebrated Summer."; Drummer/songwriter Gary Hart's mental noise-apes on "Terms of Psychic Warfare," and his instantly endearing ode to a girl who reads too much on "Books About UFO'S," which features a nearly country bottom end by bassist Greg Norton, and some perfectly elementary bar room piano. And I guarantee you will never forget the psychotic "How To Skin A Cat," which would be literally lethal in concert.

*New Day Rising* is appropriately titled. Husker Du obviously has many avenues they want to pursue, and the ability to do so. It's time to coin a moniker for a new category of minimalist music, because Husker Du is surely going to lead a flock of followers out of the wreckage of hardcore.

There is a common touch and unpretentiousness on this album that fairly pounces on you. You will remember.

# Stupid Poetry II

By Scott Mullen

Because of increased popular demand, we are giving you, the reader, another shot at writing some "Stupid Poetry". Yes, the infamous, David Letterman-inspired bigger and better stupid poetry is back, with another chance for you to gain fame and fortune with the darker side of your intellect.

Just like the last contest (two weeks ago), all you have to do is write your stupid poem(s) and hand them in to *Statesman*, Room 075 in the basement of the Stony Brook Union. Mass submissions are allowed and encouraged, so knock out a bunch of really funny ones. Poems must be handed in by 3:30PM on Monday, March 4, accompanied by your name and phone number (so we can call you if you win).

The person who hands in the best stupid poem, as judged by our crack team of *Alternatives* editors, will win a nice, crisp ten dollar bill, a pair of matching pink water pistols, a three inch Snoopy Christmas purse, a paperback copy of *The Monsters of Star Trek*, a picture of the rock group Pearl Harbor and the Explosions, and Joy Rider's mini-LP *Tired of Phoney*, which we received last semester but never got around to giving away.

Some examples:

## Ode to My 8:30 Lecture

ZZZZZZZZZZ.....  
Huh? What? Um...Yeah. Right?  
ZZZZZZZZZZ.....



## Shower Scene

Rock and roll  
Shakes my soul  
Oooh, yeah, yeah  
Whoops...dropped the soap  
It's there I hope  
It better, it oughta  
Hey where's the hot water?

# Contest Results

Last week we had two contests: the first asked you to submit your jokes, while the second asked for General Hospital essays.

The response to the first contest was rather dismaying. One person saw fit to submit his jokes before the Friday deadline, and so, by process of elimination, Stephen Kass has been declared the winner. He will receive \$5.20 in nickels and dimes, an ice scraper in the shape of the number 1, a matchbook from the Chateau La Mer, a paperback copy of *Plato's Republic*, a souvenir maple leaf patch from Niagra Falls, and a two ounce container of Velvaton skin lotion.

A sample of Stephen's jokes:

Q. What's yellow, has wings and flies?

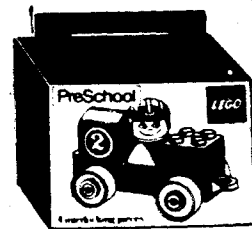
A. A school bus. I lied about the wings.

This is an audience participation joke.

Ask me if I'm a truck.

("Are you a truck?")

No.



Okay. The General Hospital contest got a slightly better turnout, with three entries. The winning entry, by Suzanne McGlone, is reprinted below. She will win \$4.80 in loose change, a picture of Demi Moore (from the classic film *Blame It on Rio*), an MTV pin, a name tag with the name "Bernice" on it, a small bar of soap from Howard Johnson's, and a promotional plastic rainbonnet from Johnston's Funeral Home.

Honorable mention goes to Rebecca Mendelssohn, who lost out in a close battle, and to Beverly Brooks and Shari Brody for their imaginative entry. Thank

Scott Mullen

# General Hospital Update

By Suzanne McGlone

General Hospital takes place in Port Charles, N.Y., presumably on Long Island (although none of them have New York Accents). Port Charles is a wharf town, and has a lot of crime and shady characters by it's waterfront. It has one main department store, Wyndams, and three main restaurants: The Floating Rib, The Versailles Room, and Kelly's Diner.

## The Quartermaines

The main family in the show are the Quartermaines. The Patriarch, Edward, is a ruthless business man, but he is also frequently one of the humorous characters of the show. In fact, lately, the entire Quartermaine household has been the scene for some lighter moments in General Hospital. Edward's wife, Lila, is loved by everyone. She's very sweet and gentle, and seldom seen on the show.

Their children are Tracy and Alan. Tracy, who has since left the show, was a ruthless rich-bitch, a typical Quartermaine. Alan is sometimes a wimp, but he has an inner strength. He is a doctor at General Hospital, along with his wife, Monica. In the past they had a very stormy relationship. She had an affair with doctor Rick Webber, and Alan tried to kill her — twice! But right now they are pretty friendly to each other.

Edward has an illegitimate son, from an old affair with a woman named Beatrice Lesur. His son, Jimmy Lee Holt, came to Port Charles to claim his right to the Quartermaine fortune. After his mother, a greedy old woman, was poisoned accidentally, he became very bitter. He blamed the Quartermaines for her death and proceeded to blackmail them. He succeeded, to the tune of \$20 million. He is now an industrious tycoon, hell-bent on becoming as rich and as ruthless as his father.

He is also intent on having Celia Quatermaine, a distant relative of the family. However, she's married to Grant Andrews, an ex-Russian spy and now a surgeon at General Hospital. Celia loves Grant, but she and Jimmy Lee are very attracted to each other. She is also attracted to his money. Since Grant has been jealous and unsupportive of her new art career, and Jimmy Lee hasn't, she has an affair with him. Grant finds out, and threatens to file for divorce. Jimmy Lee kicks out his girlfriend, Lorina Sharp (Monica's cousin) and she is suing him for palimony. Celia is confused and upset.

## The Brocks and Webbers

Red-headed Bobbi Brock is a surgical nurse at General Hospital, the best. She is also a kind, wonderful person. She came to Port Charles with her Aunt Ruby, from Florida, to start a new life. They had been prostitutes. They are now respected members of the community. Ruby worked at the Webber house taking care of Rick Webber's son Mike, until Rick married Ginny Blake, Mike's real mother. But the two women didn't get along, so now Ruby runs Kelly's Diner, aided by Trixie, another ex-prostitute, and Felicia, a young college student.

Bobbi was married to D.L. Brock, a businessman. He had a terrible temper and was insanely jealous of Bobbi. But they loved each other very much, so she always forgave him. Still, he got worse and worse, causing public scenes all the time, especially whenever he saw Bobbi and Dr. Webber together. Bobbi tried to get psychiatric help for him, and he seemed to get better for a time. Secretly, he became more paranoid, and started tormenting Ginny Blake. Ginny had a police record from a Florida prison, on a drug charge. She is now a successful news reporter

in Port Charles and happily married to Rick. If D.L. exposed her, she would lose all her new-found respectability, possible even her job and her family.

Brock threatened to expose her, for the fun of it. (He had a brain tumor which made him act this way, but no one knew it). He was going to reveal her rap sheet, which he had stolen, at a big party given for her and Frisco Jones (a local rock musician who has his own T.V. show) at the studio. But Brock didn't get the chance because he was thrown out of the party when he threw a jealous tantrum.

Meanwhile, Ginny was frantic. She took a prop gun and went to Brock's penthouse hoping to threaten him into giving her the rap sheet. When Brock reached his house, he saw Bobbi, and his daughter, Terri leaving with suitcases. He pulled out a gun and struggled with Bobbi, while Terri got help. D.L. knocked Bobbi unconscious just before Ginny arrived. He tricked her, and they struggled, and Ginny shot him with his own gun. She grabbed the evidence and left the gun and ran out the back door.

Terri came back in and found Bobbi, who had awakened, picked up the gun and leaned over Brock. Ginny slipped back to the party, virtually unnoticed.

As the police were called, Bobbi was the prime suspect in D.L.'s death. All her friends believed she was innocent, but because of the amount of evidence piling up against her, she started to believe that she did kill him. Her lawyer, Jake Meyer, keeps trying to convince her otherwise. Meanwhile Ginny tried everything to make it look like Bobbi is the killer.

## The Scorpions and Frisco and Felicia

The Police Commissioner, Robert Scorpio, and his wife, Holly, are convinced that Bobbi is innocent, and they have found new evidence which points to Ginny. They are very close to arresting her.

Scorpio's best friend, and Bobbi's brother, is Luke Spencer, who married Rick's daughter Laura. He and Laura were visiting a ranch in Texas, when an artifact, owned by their host, was stolen. Trailing the thieves in Mexico, he got framed for murder and was on the run. He hid out at the villa of Sean Donnelly, a friend of Scorpio's. Nobody knew that Sean was behind the theft.

The artifact, a sceptre, led to an ancient Aztec treasure in a secret crypt in Mexico. Felicia, whose grandmother owns the ranch in Texas, is heir to that treasure. Her fiance, Peter, was working with Sean to steal it.

Felicia was hiding out in Port Charles, meanwhile, from Donnelly's men, who were after her ring. The ring opens the secret door inside the crypt. She was aided by Frisco, the rock singer. They ended up going to Mexico, as did the Scorpions. The crypt was found, Luke was cleared, and Peter was killed in a struggle. But no one knew that the ring opened a secret door, except Donnelly. And they didn't find out that he was the brains behind the whole thing.

Everyone returned to Port Charles, and Felicia and Frisco had fallen in love. But she was not ready to give up on the treasure, her heritage. Through her college studies, she figured out the secret of the crypt, and they headed for Mexico again. Despite all obstacles, they are headed for the treasure. And so are Donnelly and his men. None of them know that Peter is still alive and also out for the treasure — and revenge.

The only other two main characters of the show are Tony, Frisco's brother, and Tania, Tony's new bride. He is a surgeon and she, a therapist. They are currently honey-mooning at Felicia's ranch.

REST IN PEACE, JACK—  
REST IN PEACE


From thin air you came and in thin air you vanished  
A year and a half  
Bringing joy to my eyes.  
Ready to go at the  
drop of a feather...  
There in the dark at  
the call of your name.  
Angels granted your release—  
Rest in Peace, Jack—  
Rest in Peace.

And I still refuse to take in the loss  
knowing only the pain,  
Feeling somehow betrayed...  
For days I've been rubbing  
the scratch that remains  
On my hand slowly healing  
and fading away.  
Angels granted your release—  
Rest in Peace, Jack—  
Rest in Peace.

Later, later—now I'm sure,  
You won't be round here no more.

And I wonder how long it will be till I stop  
Pulling into the drive  
looking up at the porch...  
Expecting to see you  
there on the steps...  
Waiting for me  
to open the door.  
Angels granted your release,  
Rest in Peace, Jack—  
Rest in Peace.

George Biderman  
(February 18-19, 1985)




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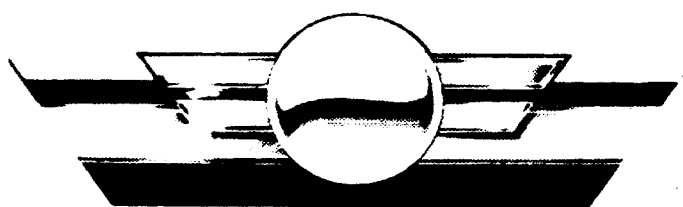
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  - Zionism is the ongoing effort, to develop and secure the Jewish people's national existence in the Land of Israel.
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# Dickerson: Great Strides in Theater

(continued from page 1A)

teaching that she first became interested in the classic form. Consequently, the first theater company she started was named for him, The Owen Dodson Lyric Theater. As Dickerson recalls, "He has been a great influence on me all of my life. I've never forgotten his ritual style as a director."

Around this time, she also had the opportunity to travel extensively throughout Germany, North America, Europe, the West Indies, and the Orient. Dickerson explained that she learned a great deal from the different countries that she lived in.

"Travel is the best way to broaden one's view. After dealing with people from many different cultures and backgrounds, you find that the world makes a lot more sense to you."

After going through most of her acting training, Dickerson auditioned for major commercial productions for a while, but found herself quickly discouraged by the "miniscule" roles that were available to her as a black actress.

"When I was coming up, there were no roles for black women," she said. "I just don't have the temperament for that kind of humiliation and rejection."

Needless to say, she didn't stick with acting for very long. The first major piece that she directed was the result of putting several poetry pieces together with an oral interpretation. *Pride and Poetry* went on when she was working on her masters during the 60's and early 70's. She soon found that the real satisfaction she was searching for was in directing. Laughing with the realization, Dickerson admits that she's just always liked to be "in charge."

In 1969, Ms. Dickerson returned to Howard University to teach speech and drama. It was then that she first conceived and directed *The Unfinished Song*, which was built from oral African poetry and told the history of African Americans. This play, which was responsible for sparking her interest in this particular type of work and her direction of many plays to follow along the same theme, earned her a Special Award for Excellence at the American College Festival.

Although this was an impressive start to her directing career, Dickerson managed to expand her expertise in the following 70's to running various workshops for careers in the arts, establishing The Duke Ellington School of the Performing Arts, and founding The Black American Theater with Paul Allen. Whether she realized it or not, Glenda Dickerson was creating a

wealth of opportunities for young black actors and actresses — performers who, without those opportunities, would probably have experienced the same kinds of disappointments that Glenda did back when she was auditioning as an actress; as she puts it, it must have been her mission "to make a way out of no way."

*Tar Baby*, which was performed this past fall semester in the Fine Arts Center, has received a great deal of attention recently. The Ambassador of Ghana saw the play in Stony Brook last season, and was so impressed that he asked that it be performed at the United Nations.

"This will be a benefit performance for the crises in Africa," she said. Money that's generated from ticket sales will go to relieve family poverty for the people that are desperately suffering, not only in Ethiopia, but all over Africa. And that's why we're doing it."

In addition, the cast will be putting on a repeat performance of *Tar Baby* March 5th at Stony Brook.

Presently in the middle of her second year at Stony Brook, Dickerson believes the university is making progress towards recognizing the uniqueness of black theater. "I was brought here because there was an expressed interest in bringing black theater to Stony Brook. It's been real hard to get people to accept what I'm doing because foreign people aren't used to thinking of Black Theater as real theater...it really requires proper support and attention."

Originally the director of *The Other Season*, an experimental space in Theater III of the Fine Arts Center, Dickerson now, in co-direction with Neumiller, plans the entire season for the University Theater Series. With a strong commitment to educational theater and an intensive background in oral interpretation, she feels that her "concern is with the vocal development of every theatrical student."

"Instead of specializing her work so as to separate her interests from Theater Arts, Glenda is working to mainstream her activities right into the department," said Neumiller.

Having worked quite extensively under the constant pressures in commercial theater, Dickerson enjoys the freedom that the university environment allows her.

"You don't have the time or money pressures...It gives you time to experiment, try, change, and develop things [about *Antigone*]. We worked for two weeks on this show without the text,

just improvising."

Although Dickerson is known at Stony Brook for her directing, that doesn't mean that she's completely given up acting. Two roles that she takes on regularly are *Andromache*, in *Trojan Women*, and *Eleanor of Aquitaine* in *A Lion in Winter*. In addition, her one-woman show, titled *The Flowerstorm*, is quite popular, featuring the monologue of a woman who

has just returned from a walk around the world.

Dickerson has received four major awards for her work overall, among them two AUDELCO awards: one for the best director of the production of *Magic and Lions*, and the other, a Special Award for Excellence for the Owen Dodson Lyric Theater, in New York. After considerable thought, she says that out of them all, the AUDELCO awards meant the most to her because of the recognition she received from her peers and the fact that it's an award given in Black Theater."

## MIXED MEDIA

by Richard Mollot

The Velvet Underground, led by Lou Reed, was an ill-fated band of the late 1960's. Though they broke up 15 years ago, The Velvet Underground was similar to many of the groups favored by today's hyper-trendy, music "cogniscenti" — avante garde, non-commercial, and musically uncompromising.

What differentiates The Velvet Underground from most other ne'er do well groups is that, before they self-destructed, The Velvet Underground created some of the most remarkably innovative music in rock and roll. While this may not have been evident during the band's short lifetime, it is obvious a decade and a half after The Velvet Underground's demise. Their music has influenced many of today's top contemporary artists, including David Bowie and the band Roxy Music.

In VU, their newly released album of songs recorded in 1968-69, we see the magnitude of talent possessed by The Velvet Underground. The material here bridges the gap between folk and new wave rock, forming the basis for what is today considered modern music.

Though the influence this group has had upon contemporary music is in itself impressive, what is really startling about this album is its ability to stand up today. Considering that it was recorded 15 years ago, VU has retained an incredible vitality. The album's age is evident only in its folk rock orientation. Though this folk rock influence is apparent in many of the songs on VU, these songs (with one exception, the rather silly "Andy's Chest" on the second side) do not sound dated.

If anything, the material is more pertinent today than when the album was recorded 15 years ago. VU is one of the best records released in several years, appealing for both its outstanding musical content and the insight that it offers into the roots of contemporary music.

The Smiths have a very unique musical style. Perhaps unusual would be a better word to describe their quasi-rabbinical chanting of some of the most macabre lyrics to be heard today. Not that I don't like The Smiths, I just think that they appear a very odd lot.

Their newest album, *Meat is Murder*, does nothing less than re-inforce this opinion. In such songs as "Barbarism Begins at Home" (*A crack on the head is what you get for not asking/ and a crack on the head is what you get for asking...*) and "Meat is Murder" (*kitchen aromas aren't very homely... it's sizzling blood and the unholy stench of MURDER*) The Smiths purvey their rather fatalistic view of the world in a surprisingly melodious manner. It is as if they were discussing nursery rhymes rather than the cruel injustices of a cold world.

While this disparity between the contents and musical expression of the material can be disconcerting, it also possesses a certain charm, which probably explains the growing popularity of this group. *Meat is Murder*, with the U.S. edition containing the bonus cut "How Soon Is Now," is a solid follow up to last year's album. Stylistically, it is virtually identical to its predecessor, ensuring the group's growing popularity while, perhaps, impeding The Smith's innovative momentum.



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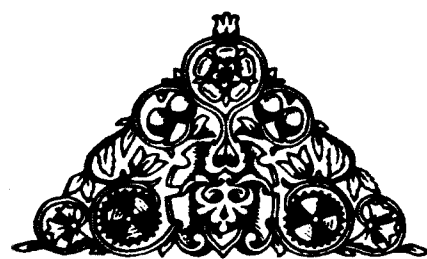
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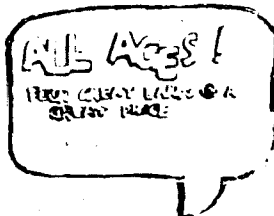
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# Correspondent Speaks on Trends and Politics

(continued from page 1)

Gregory said. "He had nothing to do with the 'crooks' who were running Washington. The American public wanted to cleanse the view that all politicians were dirty." However, she added that Carter "did not know how Washington worked and needed on-the-job training." One of the other important factors in Carter's election, according to Gregory, was that "Carter is and was a creature of the media. When he won the Iowa caucuses, he became a media star."

In 1980, though, Gregory stated that the electorate was looking for strong leadership — a quality that Carter did not seem to possess, especially after the Iranian hostage crisis. "The candidate we wanted to run in 1980 was John Wayne. We had to settle for the second best and we took Ronald Reagan," Gregory said, regarding a trend towards "conservatism with a smile" in American politics today. "The conservative trend is a trend in the electorate and Ronald Reagan is capitalizing on that."

The 1984 election, according to Gregory, "was no real contest." She said that the electorate wanted some stability in

the presidency, that the conservative trend was continuing, and that the electorate was influenced by the "image of Ronald Reagan as brought to you by television."

Referring to Reagan, Gregory said, "He has the capacity to make people feel good about America. The message in 1984 was one of looking backwards to happier times." She said that Reagan wanted to do everything, such as lower taxes, raise defense spending, and balance the budget — the total combination of the three being an impossible task. But Gregory said that Mondale's message was one of "doom and gloom," admitting that taxes would have to be raised. She went on to say that "1984 saw the most important political realignment in this nation since the New Deal. I cannot emphasize enough the importance of the Yuppies."

On the state of the media in politics today, Gregory regarded Reagan as the "least accessible President," stating that many of her colleagues felt that even Nixon was more accessible during Watergate. She went on to call Reagan "the great communicator — just give

him a script and a teleprompter." However, Gregory also said that Reagan does have a problem with off the cuff remarks, especially mistakes he has made when speaking with Sam Donaldson, also a member of ABC Television News.

"We are not permitted [though actions of the White House] to question the President. The Reagan administration has severely curtailed the First Amendment," Gregory said. She used the fact that journalists were not given access to

cover the invasion of Grenada as an example of this. "For the first time in history, we had an invasion of a foreign land without American correspondents to see it first hand. That's exactly what they do in Communist countries. They're told what to put on the air. That's what I find most disturbing about this administration," she said.

The lecture, which was part of the University's distinguished Lecture Series, was taped and will be broadcast on WUSB (90.1 FM) on April 11 at 9 PM.

## SB Detective Holds Rape Seminar

By Jeff Leibowitz

Jeanette Hotmer, a detective from the department of Public Safety, held a seminar in Kelly A Monday to discuss both the trauma and the prevention of rape. About 30 students were in attendance.

Hotmer, a member of the President's Advisory Task Force on Women's Safety cited "vulnerability and assertiveness" as key words in rape prevention. She stressed the importance of being familiar with one's surroundings. Body language as expressed by the way one walks and looks at a person can give a potential rapist signs of an assertive disposition.

Becoming passive and going into shock are common reactions to a rape situation. She termed this "the frightened rabbit syndrome." Hotmer suggests a "hit and run" type strategy for women who are being attacked. The nose and temple serve as good targets. "A man in this type of situation is most concerned about his groin and is more apt to protect it," she said contradicting "the myth" that the groin is the most vulnerable area to strike in a rape attack.

A movie was shown entitled "Rape: Victim or Victor?" followed by a brief discussion. "A woman has to know that she is not to blame. She has to learn to re-establish control." She said this could be done through counseling.

Hotmer said that preventative measures should begin with assertiveness training, offered by both The Women's Center and by Residence Life. "Dress comfortably and walk purposely." Hotmer said that tight skirts and platform shoes limit one's ability to flee from an attack.

Students in attendance seemed to regard the suggestions as reasonable. Sophomore Melanie Rosenblatt said, "My friends and I always make a point of letting each other know where we are going." However Rosenblatt said that Stony Brook's campus lends itself to potential rape encounters. "I feel unsafe. The locks on the doors do not work. Anyone can just walk in," she said.

Freshman Peggy Tirone said, "I usually walk alone after classes and wear heels. I think I will be more cautious."

Hotmer laid some of the more common myths about rape to rest. The belief that women are raped by strange men in dark allies is untrue. "Most rapists know or are acquaintances of their victims," she said. Approximately fifty percent of all rapes are preceded by conversation, she said.

Another myth is that women secretly want to be raped. "Picture someone taking total control away from you and violating your body. Nobody wants to be raped," she said, adding that many women may not feel vivid feelings directly after a rape. Rather these feelings are repressed. "Anger is the appropriate feeling. We try to get people in touch with their anger."

Hotmer said that there has not been a rape at Stony Brook in two semesters, but there have been approximately eight incidents of sexual harassment, citing an incident at a Roth Quad party where a man asked a girl for the time. When she looked at her watch he grabbed her breast and then fled.

According to Hotmer, precautions include avoiding having to walk alone, and if necessary call the escort service. Walk facing traffic near the road. Be observant of your surroundings. Walk purposely and have your keys ready as they can act as weapons. If someone is following you try to attract attention.

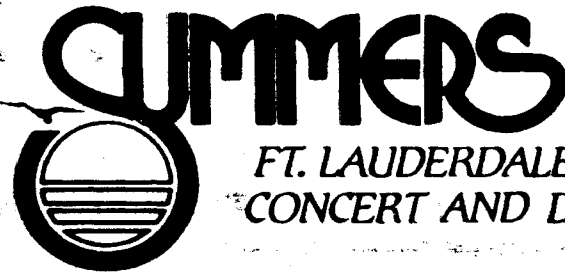
If you are raped call the police immediately. Do not change clothes or clean up. Try not to throw anything away, and do not use any medication. If charges are to be pressed a medical examination must be done as soon as possible. If it does go to court Hotmer said, "We [Public Safety] will go, I will go. The Suffolk County Medical Office will pay for any necessary examination."

Hotmer said that women who have been raped or sexually harassed should contact either the Department of Public Safety (246-3333), Response, a 24-hour hotline (751-7500) or The Victims Information Bureau (360-3606).

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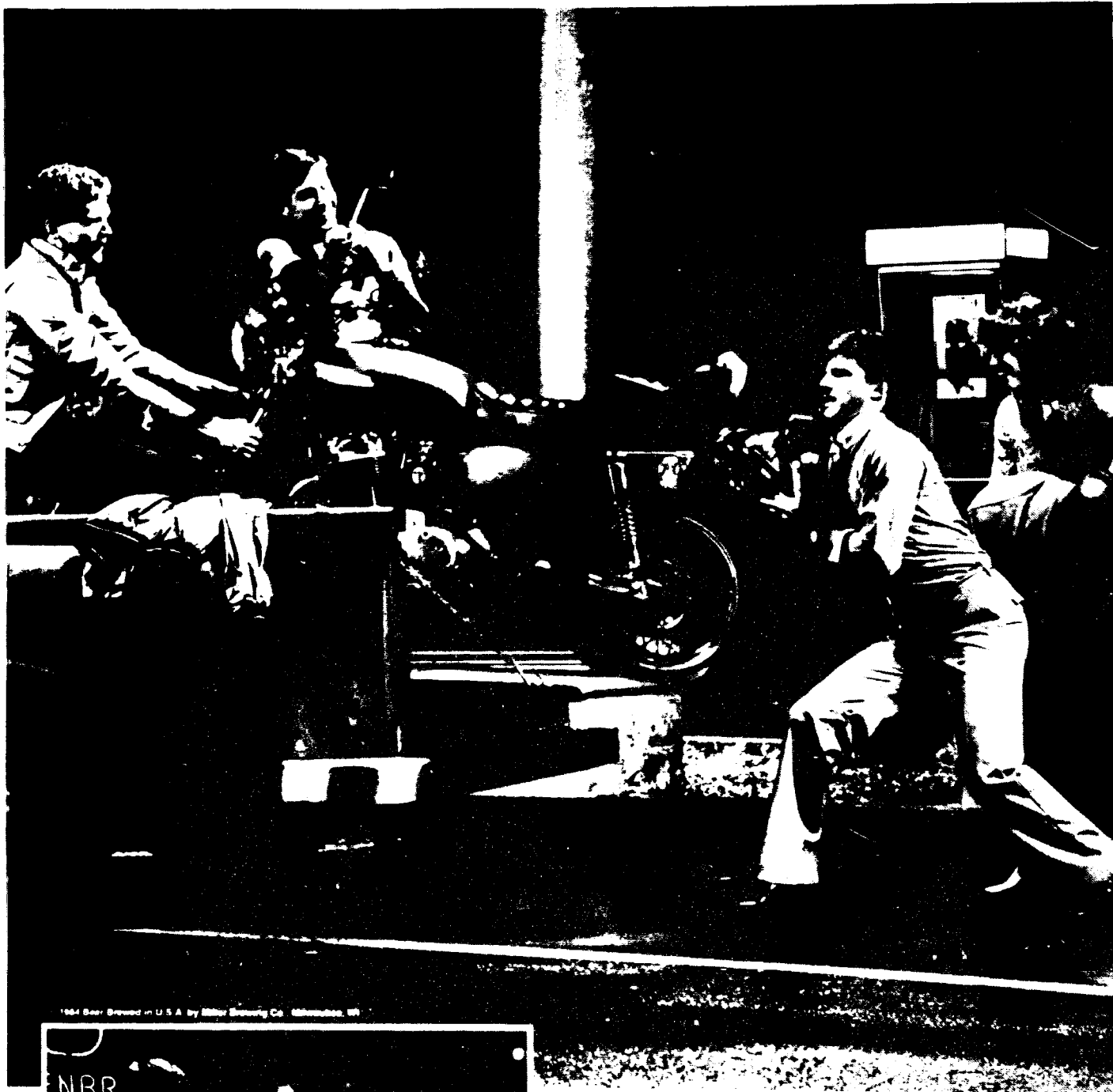
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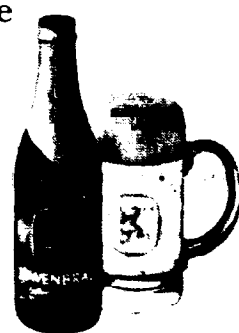
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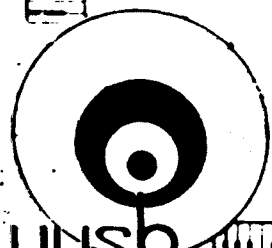
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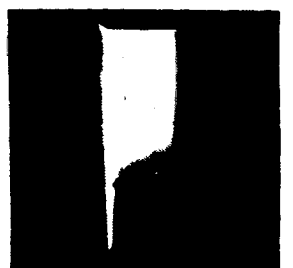


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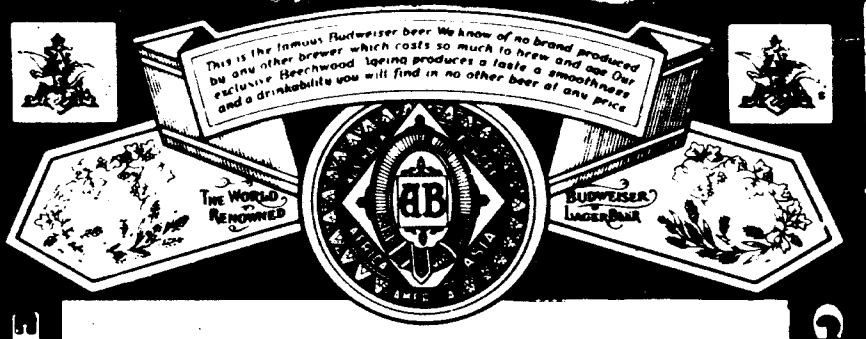


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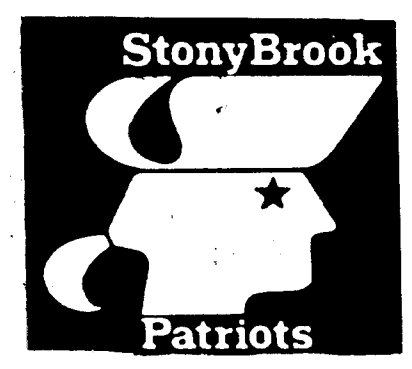
**Tom Maher**  
**JAMES D-2**

Tom ('87), has captained his James D-2 Intramural Basketball team to an undefeated league record (6-0) and a playoff berth. During last week's action, Tom scored numerous points and played outstanding defense in the team's 7-18 victory over James C-1 and also in the 5-46 victory over Benedict E-0.  
**CONGRATULATIONS TOM!!!**

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Patriot of the Week**

\*Very Important Patriot



**Rob Bruno**  
Squash

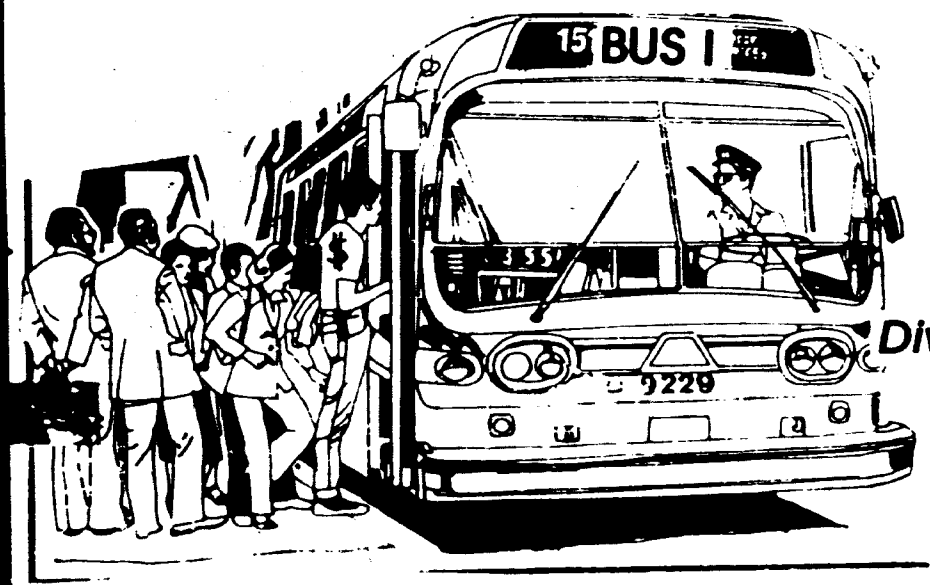
Rob Bruno, freshman player from Sylvania, Ohio, became the sixth Metropolitan Champion from Stony Brook, winning the tournament with the loss of only one game. Rob joins Neal Vohr(1981-82), Brett Notine (1980), Phil Barth (1978), Stewie Grodman (1977) and Chris Clark (1971) as previous Met Champions from Stony Brook.

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# Statesman SPORTS

Wednesday, February 27, 1985

## Bruno Takes Met Championship

### Top Seed Is First Freshman To Win Title In Tounrey History

By Joel Schoenblum

Freshman Rob Bruno of the Stony Brook squash team won the 32nd annual Metropolitan Squash Championships at Steven Institute of Technology on Saturday, becoming the first freshman Stony Brook squasher to win the event in the 18 years in which the team has participated.

Squash teams from Fordham, Columbia, Stony Brook and Stevens University entered their top four players in the contest, making up a 16-man draw. Representing the Stony Brook Squad was Bruno, Yi-otis Joannides, Captain Gregg Foos, and Bob Parker. Bruno was the top seed of the tourney, based on his 14-5 intercollegiate record in Stony Brook's number one singles position.

As Bruno stepped onto the Squash Court for his first match against Stevens' Fritz Kramer, he knew that in order to win the tournament, he would have to survive four straight matches, practically back-to-back, against players in the Metropolitan area. Bruno breezed through his match with Kramer, winning 3-0, and took a quick breather to prepare for his second round match with Fordham's Tim Brown.

Following Squash Coach Bob Snider's advice, Bruno disposed of Brown as quickly as possible in a lopsided win of 15-6, 15-10, 15-1. "I told him not to fool around," said Snider. "Four matches is a long day and you might as well get off [the court] as soon as possible." Snider said.

The third round of the tourney was the semifinal. At this point in the contest, the four players who have gone the distance of the first two rounds have already played squash for over four hours. It is needless to point out why Coach Snider advised Bruno not to "fool around." Bruno's next victim in the semifinals was Fordham's best squasher, Dave Reiss.

Reiss had beaten Stony Brook's Bob Parker in the first round, which was his toughest match en route to the semi's. Bruno already had defeated Reiss twice

during the regular season, and had no reason to blink an eye on this occasion, as Reiss went down in three straight games, 15-8, 15-10, 15-10. At about the same time, one Stefan Niedzwieski (also from Fordham) had just successfully completed his semifinal round. This set the stage for the 32nd Metropolitan Squash Championship final.

Even though Bruno was confident going into the final round, he was a bit fatigued after winning nine straight games in the previous three rounds. "After three matches prior to a final, anything can happen," Bruno said. "All you want to do is go relax and have a few beers."

As the squash court gallery filled nearly to capacity, Bruno and Niedzwieski battled for Metropolitan supremacy. Although the Fordham squasher displayed some dazzling squash, the top-seeded Stony Brooker was clearly in command of the match. Bruno defeated his counterpart in four games, 15-12, 14-16, 15-4, 15-9, becoming Stony Brook sixth Metropolitan Squash Champion.

Bruno took up squash when he was 13 years old. That year, he entered his first tournament and placed second. It was then that he became serious about the game and began taking lessons from the Club Pro at The Toledo Club in Ohio, about 20 miles from his suburban home in Sylvania.

It wasn't by chance that Bruno came to Stony Brook. At the end of high school, Bruno had his sights set on the Naval Academy at Annapolis, but changed his mind quickly as he realized the military was not for him. Bruno needed to find another college. "I definitely wanted to go to a school that had squash," he said, "and I heard a lot of good things about Stony Brook and Long Island in general."

Bruno's immediate goal in squash is to become Stony Brook's third All-American squash player. After a 14-5 freshman season, it seems quite likely that Bruno will achieve his goal within the next three years. As



Top seeded squash player Rob Bruno placed first in the Metropolitan Squash Championships, making him the first freshman player to win the title in 18 years.

Coach Snider put it, "I'd bet my house he'll make it before he graduates."

This weekend, the Squash team will travel to the United States Military Academy at West Point to compete in the NCAA National competition. Representing Stony Brook will be Bruno, Yi-otis Joannides, Gregg Foos, Bob Parker, Jon Sack and Tony Rayek. Coach Snider expects the team to place among the top 15 colleges in the Nation. "We should shock a few people at Army," Bruno said.

## Patriots Make ECAC Champs

### 16-10 B Ball Squad Is Seeded Seventh in Field of Eight

By Jim Passano

Patriot Basketball Coach Joe Castiglie's wildest dreams have come true. Despite saying that his only goal was "to win 15 games," Castiglie now has a team a chance at an Eastern Collegiate Athletic Conference playoff title.

Coming off a 16-10 season, the Pats are seeded seventh in a field of eight teams. The first round of the competition commences Saturday when the Pats challenge the College of Staten Island Dolphins, a team they lost to by a 10-point, 91-81 margin during the regular season.

Stony Brook is coming off a 101-69 blowout victory over the New Paltz Hawks Saturday, when Pats starting center Dave Burda grabbed a career-high 25 rebounds, one less than the record set by Arthur King during the 1971-72 season. Team Captain Tabare Borbon will get at least one more chance to wear a Patriot jersey before his graduation in May.

If the Patriots win on Saturday, they will face the winner of the contest between third seed King's Point and sixth-rated John Jay, both of whom had an 18-8 record for the season.

Although the Patriots fell short when they played the Dolphins earlier this season, their chances for victory are good. In the first contest against Staten Island, Burda scored 25 points. If Burda and Borbon can each score that number, which is in line with their game averages, then the Pats have a much more serious chance at blowing the Dolphins off the court. Burda and Kurt Abrams each had 10 rebounds in the game. They were the high rebounders. If the Patriots continue to show their domination of the boards, as they have in recent contests, then it will be a much closer battle.

This is how two teams matched up in the last competition. Offensively, Patriot Dave Burda was team high scorer with 25 points while the Dolphin's were

paced by Cy Deas' game high 36.

On the defensive side of the court, Burda and Abrams had 10 rebounds while Anthony Petososa had 10 for Staten Island. Overall, Stony Brook had 33 boards as compared to the Dolphins 34, even though the Pat's outmatched Staten Island in height.

Under the guidance of Coach Castiglie, the Patriots have made themselves a team of the future. But in the mean time, nobody should count out the possibility that they can go all the way. Despite the 16-10 record, the Pats have had a satisfying season. Of their 26 games, four were lost by less than 10-point margins. Included in this was a three-point loss to Division I St. Thomas Aquinas College and a six-point loss to Hartwick College, one of the top-ranked teams.

All in all, this sends out a message to all the teams in the tourney, look out for the Patriots of Stony Brook.

#### ECAC Tournament

1. Upsala College
2. College of Staten Island
3. King's Point
4. New Jersey Tech
5. Jersey City State
6. John Jay
7. Stony Brook
8. Lehman College