

CAMPUS CURRENTS

STATE UNIVERSITY OF NEW YORK AT STONY BROOK

Medal Winner: Stony Brook Honors Homer Neal with the University Medal page 3

Physicists in Real Life: An artist paints Stony Brook physicists in whimsical settings page 7

Nov. 3, 1986

SUNY Money:

Trustees Propose \$19.5 Million for Programs

By William Oberst

A plan by the SUNY trustees to invest \$84.5 million in graduate education and research could improve Stony Brook's research support services, assist graduate students, strengthen graduate academic programs, and create new research institutes and laboratories here. But contrary to reports in the press, it will not benefit other state university centers at Stony Brook's expense, President John H. Marburger said.

SUNY Chancellor Clifton R. Wharton, Jr., presented the five-year spending plan at a press conference Oct. 20 and said the proposal stemmed from recommendations made

last year by the Independent Commission on the Future of the State University, a blue-ribbon panel convened by Wharton. That group concluded that the quality of SUNY's undergraduate programs compared favorably with university systems in other states, while graduate studies and research lagged behind.

Under the proposal, almost 90% of the \$84.5 million would go to SUNY's four university centers at Buffalo, Albany, Binghamton, and Stony Brook, with Buffalo getting \$29 million over five years; Stony Brook \$19.5 million, Albany \$13 million, and Binghamton \$12 million. The plan would help the

system meet four goals over the next ten years:

- Develop multi-disciplinary "centers of excellence" capable of responding creatively to research needs of the state and its major regions;
- Double the number of Ph.D. programs that rank in the top 10 percent in the nation, and double the number of programs rated among the top third;
- Double the amount of research sponsored by groups from off-campus, particularly by Federal sources; and
- Increase substantially the enrollment of minorities, women, and other groups currently under-

represented in graduate and professional programs.

For Stony Brook, the plan would:

- Fund new research institutes including those for the humanities, waste management, minerals, surface science, decision sciences, and planetary atmospheric studies.
- Provide funds for new laboratories to aid research in chemical synthesis and macromolecular analysis.
- Fund academic programs in management and policy, expert manufacturing systems, strategic information systems, risk analysis and disasters, information systems, teacher

(continued on page 2)

Life at the Bottom of the World

The sun shone only four hours each day. The temperature averaged 40% below zero. The main recreational activity consisted of watching old movies on a VCR. And the sunrises and sunsets were mostly white, lacking the palette of brilliant colors we are used to.

Other than that, says Dr. Alan Parrish, a member of the scientific expedition that travelled from Stony Brook to the South Pole last August, living conditions were much like those at many other observation sites in the world. Parrish is a research associate in the University's Department of Earth and Space Sciences.

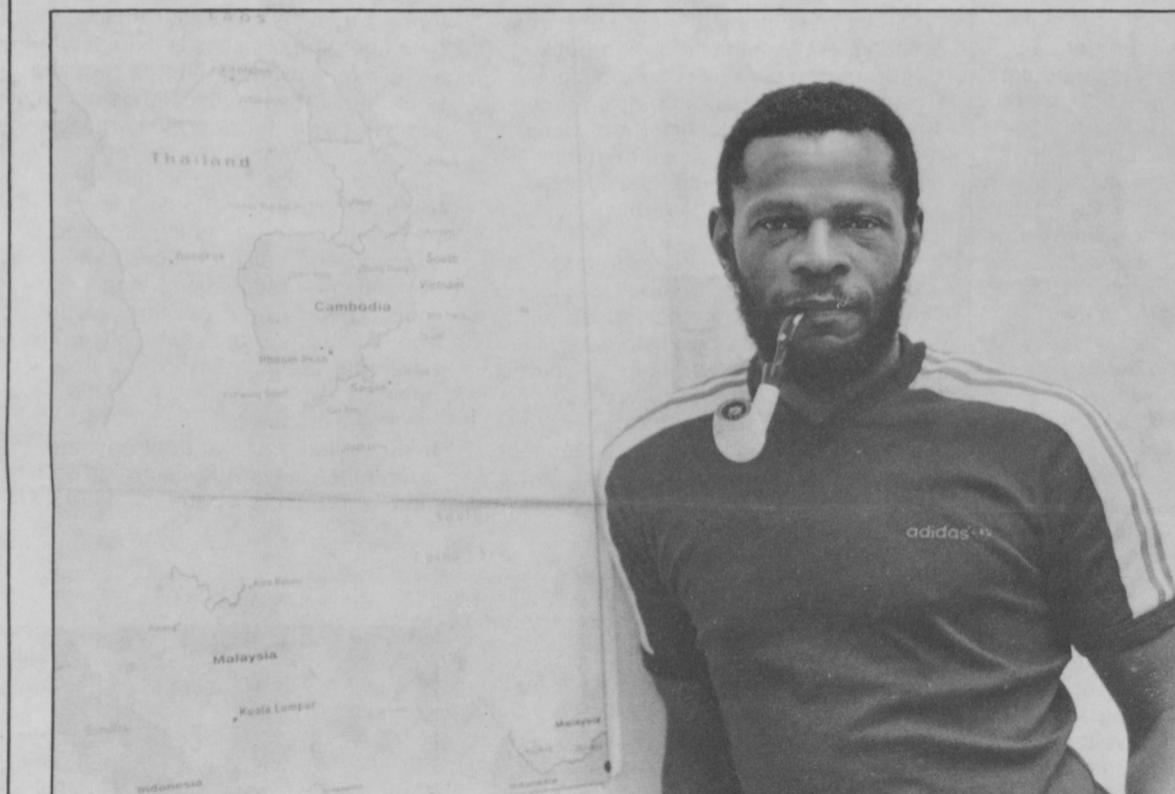
"It felt no different than Mauna Kea [Hawaii]," summed up Parrish, explaining that many astronomy buildings are unheated to avoid viewing distortion. The team from Stony Brook went to the Antarctic to study a sizable depletion in the ozone layer that protects the earth. Parrish returned in mid-October along with Mauricio Jaramillo, a physics graduate student. The other members of the expedition, astronomy professor Dr. Philip Solomon; Dr. Robert deZafra, and Dr. Brian Conner, are scheduled to return in November.

Since the seasons are directly opposite those in North America, winter was just ending as the team landed in mid-August. They flew in on one of the six winter supply planes, a C-130 4-engine turbo-prop military transport plane with special landing gear for the snow- or ice-covered runway. It was 37° below zero when they arrived at their destination, the McMurdo Sound naval base.

"The scientific requirements called for us to be there just as the sun was coming back after the months of continuous darkness," said Parrish. At the time they arrived, the sun shone for only four hours each day. But the sunlight's duration increased so

(continued on page 2)

"One day the temperature went up to 5° above zero, and it was positively balmy."



Prof. Ted Kennedy

Maxine Hicks

Vietnam:

War's Hidden Legacy Comes to Light

"I wanted to go to Vietnam. I wanted to kill commies in the worst way. I had a hero, John Wayne, and I wanted to go into battle like him, with a machine gun in hand and ammo belts over each shoulder. After my first fire fight I realized John Wayne had been lying to me all those years. I realized the war was a cruel joke and I was the punch line."

Veteran Bill Stillwagon

by Kevin Ireland

Vietnam. For college students today, the word most likely conjures surreal images of Sylvester Stallone "wasting" a movie lot with 50-caliber machine gun shells, or Chuck Norris karate-kicking his way to Cambodia. Lost in the Hollywood smoke and sulfur are the real pictures of the war, of the veteran who is still haunted by images of the people he killed, of the protestors fighting a war at home, of the military leaders working against public opinion and political intervention, of common people caught up in a situation beyond their control.

This hidden legacy is coming into day's light at Stony Brook where Professor Theodore Kennedy is

presenting a semester-long symposium on the war years. The course brings professors, Vietnam veterans, military leaders and war protestors to the stage to offer an intimate look at the turmoil and triumph, the celebrity and the seamy underbelly of the war period. And like a sudden beam of sunlight, the words are dazzling. Listen to the veterans' tales:

"See this knife?" says Bill Stillwagon, as he displays a foot-long hunting knife in home-made scabbard. "I got it off a North Vietnamese. I was on patrol and came around a corner just as he was starting to sharpen it on one of those foot-powered grinding wheels. He looked at me... I looked at him... then he reached for his rifle... and then he was dead. (Stillwagon's voice breaks.) "And as I stood over him, all I could see was he was my age."

"You see, old men in his country had sent him to fight me and old men in my country had sent me to fight him. We met on the battlefield; we should have met on the ball field."

"Now he is with me wherever I go."

Then there is Dan Seidenberg's tale of "discipline" after he returned to his company from an AWOL trip to an

opium den: "The captain slowly worked towards my major crime, being absent without leave in a combat zone. He said that I could spend some time in the Long Binh jail, 'LBJ' to us grunts, but that if I would sign an article fifteen, giving up rank and pay for a while, everything would be taken care of.

"Like hell, I told him. I knew that with only four men in my squad — normally an infantry squad consists of ten men — he would be extremely reluctant to take me out of the field. I felt like B'r'r Rabbit when he said, 'Do anything you want but please don't throw me into the briar patch.' "And so it went."

And finally there are the words of State Assemblyman John Behan, who lost both legs while serving with the Marines in Vietnam: "When I came home I couldn't stand on a stage and talk about this — not only because of my handicap, but because of the way people perceived me. I was a 'Vietnam vet.' We were looked upon as part of the problem. If a guy held up a gas station, the story said a 'Vietnam veteran' held up a gas station. If a guy drove a car off a bridge, he was a 'Vietnam veteran.'" It

(continued on page 4)

SUNY Money

(continued from page 1)
education, cellular and developmental biology, and geriatrics; and
- Strengthen several existing departments and programs.

"The projects being proposed are very closely related to economic development, professional training, and science and technology," Marburger said.

But the plan is far from reality at this point. It must pass through the state budget process, with review by several agencies that can alter the amount of money SUNY will spend and where it will spend it.

When SUNY first announced the plan, it sparked stories in the press that the trustees were promoting Buffalo at the expense of other centers. (One *Newsday* headline asked "Is SUNY Buffalo 1st Among Equals?") But Marburger denied there was any intent to make Buffalo the "flagship" graduate and research campus in the state university system. Rather, the trustees are trying to bring Buffalo up to a level closer to Stony Brook's. "Buffalo has a larger number of students and programs, and a student-faculty ratio that is inferior to Stony Brook's; they have a lot farther to go in catching up," Marburger said.

The Independent Commission noted Stony Brook's strength in research and graduate studies. "One of the intents of the initiative is to narrow the differences among the university centers," Marburger said. "If the objective is to try and bring [Buffalo] up, it's going to be expensive."

Another factor affecting the proposed expenditure is the focus on funding doctoral-level professional programs. Buffalo is an older institution with more professional schools than Stony Brook, and so will get more support for those existing programs.

Robert Lichter, Stony Brook's new vice provost for research and graduate studies, said he felt the Stony Brook-Buffalo comparison was a non-issue, and said he wasn't aware of faculty at Stony Brook who felt otherwise. "This [plan] is a request from SUNY to the legislature for \$84.5 million over five years to basically invest in areas of strength," he said. "The levels of money that have been recommended to the different campuses reflect not so much where they are going, but where they have been."

"What SUNY has done," he said, "is identify areas of strength and said, 'We want to optimize the return on our investment, and this is where we want to put it.' The university system is where the focus is, and that is what the administration wants to strengthen."

University Senate President Sandy Petrey dismissed the idea that the Stony Brook faculty feels in competition with Buffalo over the state funds. While the faculty agrees that Stony Brook is in a good position to become a top-ranked research institution in the U.S., he said, "we don't feel that the money must come from reducing the money going to Buffalo. Everybody is agreed that this is a major step forward in terms of recognizing the importance and expense of graduate education."

"Regardless of where the money goes, Stony Brook will still have problems," said Marburger, because the university has some very serious needs that don't appear in the graduate and research initiative. "We've been very concerned for years about a chronic under-funding of support services that has nothing to do with graduate studies specifically, but are still necessary—for example, in maintenance and operations," he said. "I think it's important for all those who are involved with the budget process to understand that Stony Brook cannot go forward with its graduate and research mission until the support problems are solved."

Under Stress? Turn to the Theatre



You know you're suffering from stress. You've got a dull ache in the back of your neck. Your jaw is sore because you grind your teeth at night. And you have a hard time focusing on your job because there are too many things happening at one time. How do you fight back? Leonard Auerbach says turn to the theatre.

Auerbach, an associate professor of Theatre Arts at Stony Brook, says theatre games actors have used for the last 100 years can help you relax and promote concentration. "If you get a little more used to how you use your muscles, you can transfer the energy you waste in keeping muscles tense to more creative areas," he says.

The games are simple. One involves

tensing then relaxing your muscles to help fight stress aches. While sitting in a chair with your feet flat on the floor, grab the seat with your hands and pull yourself down, tensing every muscle in your body. Imagine you are pulling yourself into the floor. Do this for a few seconds, then relax and let yourself "float" up, as if your head is attached to a helium balloon. After a few seconds, relax again, then mentally work your way through the body's muscle groups, identifying the parts that are still tense, relaxing each one.

"The exercise only takes five minutes and you can do it anytime, anywhere," says Auerbach. "It will allow you to shut off the incipient

headache and go back to work refreshed."

Auerbach also recommends doing the exercise while lying flat. "I have used it for 30 years to get to sleep," he says. "I start with my big toe, then move to my arch, and usually by the time I reach my knees, I'm asleep."

Drills that improve concentration can also help fight stress by helping you focus your energies, says Auerbach. One classroom drill he uses works on short-term memory. One student will say a noun, then the next student will repeat that noun and add one of her own. The drill continues around the room to the last student who has to repeat every noun that came before.

Another drill improves independent use of muscles. Students stand with arms at side and Auerbach calls out an arm movement: front, side, up or down. The students move one arm into position as the first movement is called out, and then move the second arm into the first position as they move the first arm to the next position called out. This forces the mind to direct two groups of muscles in different directions at the same time. In advanced classes, says Auerbach, "we have people who can wiggle ears and cross eyes independently."

Imagination can help fight stress as well. "Think of yourself as a bowl of jello drooping over the sides of your chair, or when you go to bed at night, imagine you're lying on a huge, thermally-heated cloud. Allow yourself to be silly and it will help you to relax," he says.

Such exercises won't eliminate tension, but they will help reduce it, and that's all you want to do, says Auerbach. "If you wipe out the tension completely, you'll fall in a heap on the floor," he says. "For actors it is necessary to have tension, have an edge, and control it. You have to use your brain for what it was intended to be used for."

Antarctica

(continued from page 1)
quickly they did not have time to feel its absence. By the end of October, the sun will be shining almost 24 hours each day.

The naval base consists of more than a hundred buildings — conventional frame structures, said Parrish — and accommodations were similar to a dormitory, with the rooms opening on a hall, and a shared bath. Stony Brook's team was one of four sent on the expedition, and the scientists were divided between the "Mammoth Mountain Inn" and the "Hotel California," named after a song by the rock group, The Eagles. No planes can land or leave during the harsh winter months, and a sign in the lobby of the Hotel California quoted a line from The Eagles' song — "You can check out, but you can never leave" — proving the hotel name is appropriate.

With supply planes few and far between, the food is all frozen or canned. "Considering that the food he was using had been flown in nine months earlier, the navy chef did very well," said Parrish. There were no fresh fruits or vegetables, although there were eggs, but with frozen juices and the short duration of the trip, Parrish said he didn't see any need to take vitamin supplements.

The 40-below temperatures were tolerable until the wind came up, and then "you felt the cold very quickly," said Parrish. "One day the temperature went up to 5° above zero, and it was positively balmy," he added. Clothing consisted of as many layers of woolens as possible, topped by outer wear of a very tightly-woven cotton filled with down. The scientists also had to wear a knitted face cover, with holes for the eyes and mouth, like those skiers wear. Most of the



Stony Brook's Antarctic team. Alan Parrish is at left.

instruments they used were positioned indoors, facing a window, so the cold did not present too much of a problem for the researchers.

For recreation, "There were the old movies in the VCR, but most of us used the little free time we had to catch up on our reading in the field," said Parrish. "We brought a lot of reading material with us," he added. Towards the end of the expedition, he was bothered by the lack of physical exercise, and took to walking the half-

or three-quarters of a mile to "town." The town was a group that varied from 100 to 200 people, half of them naval personnel, and the other half employed by Antarctic Support Services, Inc., an ITT subsidiary which does carpentry, repairs and renovations on the buildings there. The nearest facility for medical emergencies is in Christchurch, New Zealand, at least eight hours away in the military transport.

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University Honors Homer Neal

"Homer has been the source of an enormous number of ideas that make Stony Brook better."

Stony Brook honored past provost Homer Neal last month with the University Medal, the highest honor the campus can give.

The university recognized Neal, said President John H. Marburger, for his role in improving the quality of intellectual life within the university during his tenure. "Homer has been the source of an enormous number of ideas about what might make Stony Brook work better," said the president. He added that both Neal and his wife, Jean, are "close to the heart of all Stony Brookers."

Neal served as provost, or chief academic officer, from 1981 to the fall of 1986. During that time he was instrumental in developing the Distinguished Lecture Series, curriculum reform, office automation, several affirmative action initiatives, the structure of the SUNY Engineering Initiative, and a host of other



Homer Neal accepts University Medal from President John Marburger.

Neal "cared for things not everyone cared about," such as encouraging untenured faculty, advancing the causes of women and minorities and supporting programs that could not attract large grants from outside organizations.

Sidney Gelber, another former chief academic officer, praised Neal for advancing the provost's role as academic conscience of the university and serving with great distinction.

J.R. Schubel, Neal's successor, called him a "remarkable scientist, remarkable administrator and a remarkable person."

In addition to the University Medal, Stony Brook gave Neal a telephoto lens (he is a skilled amateur photographer), a Stony Brook chair, and a wine cooler filled with a dozen roses.

Past Stony Brook President John Toll established the University Medal, designed by art faculty member Robert White. The Medal is meant to honor those who have made significant contributions to the university. Recipients are recommended by the president and approved by the Stony Brook Council, the advisory board of the university.

Bringing in the Green

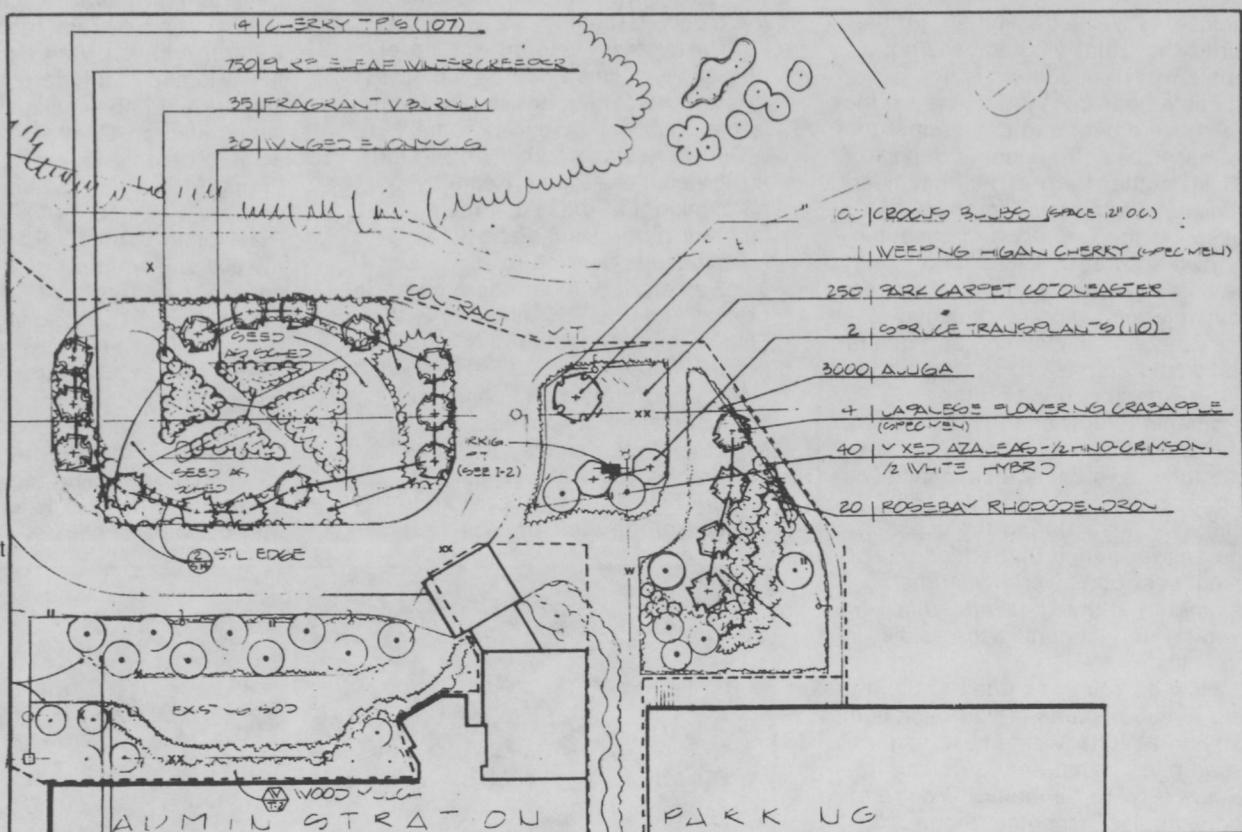
University Spends \$160,000 to Landscape Mall and Center Drive

The University campus will be greener next spring, the result of a \$160,000 landscaping project now under way. The Fine Arts Center circle, the Academic Mall and Center Drive will be the focus of major improvements in this project, which was funded by the State legislature through the capital improvement budget.

"You'll be seeing a lot of digging and moving of shrubbery this fall and next spring," said Dr. Robert Francis, vice president for campus operations and coordinator of the project. The scheduled landscaping work was designed by the Islip-based landscape architect firm, Ward and Associates, in conjunction with the Campus Environment Committee, said Dr. Francis.

The new shrubs and trees to be planted are all hardy and indigenous to Long Island. Included will be juniper, rhododendrons, azaleas, evergreens, sycamore, locust, oak and flowering fruit trees. With the exception of a sprinkler system installed for some areas with ground cover, the new greenery will depend on natural rainfall for water.

The landscaping will be completed next spring. The project, which took two years to come to fruition, is a follow-up to the hardtop bicycle paths installed on campus last summer, said Dr. Francis.



Blueprints of Landscaping Plans for the Fine Arts Center circle. Circled dots indicate existing trees.

Here and There in Education

STONY BROOK GRADS RUN UNDER LAROUCHE BANNER

For voters who complain that all candidates are alike, meet LAWRENCE K. FREEMAN. The 35-year-old Stony Brook grad and follower of Lyndon H. LaRouche, Jr. is the only Democratic candidate for governor of Maryland who believes Senators Ted Kennedy, Daniel Patrick Moynihan, and several other prominent national figures should be tried for contributing to America's moral decay and face the death penalty if convicted.

He is the only gubernatorial candidate who believes there is a massive, unreported AIDS epidemic in Maryland, and who calls AIDS "the only unspoken issue of this campaign."

And Mr. Freeman alone has recommended that the tourist attractions of Baltimore's Inner Harbor be replaced by "a nuclear-industrial complex" that would restore manufacturing and shipyard jobs.

The race for governor is Mr. Freeman's third bid for public office since he and his wife, Debra, moved to Baltimore from New York in 1974. Debra, also a Stony Brook graduate, is the Larouche candidate for the U.S. Senate in Maryland, BALTIMORE SUN.

PEOPLE IN THE NEWS

Faculty member Dr. LEWIS THOMAS, on his position as member of the biotechnology advisory board to Cytogen Corp., a biochemical company in New Jersey, CRANBURY PRESS, Cranbury, N.J. Stony Brook graduate LORA JAKOWLEW, in an article advising first-year students on courses they should take, NEW YORK DAILY NEWS. PHILIP SOLOMON,

on scientists' findings that the annual drop in ozone over Antarctica may be caused by man-made chemicals, NEWSDAY.

SUBJECTS IN THE NEWS

Women become alcoholics with less liquor consumption and for different reasons than men, and develop alcohol-related diseases far more quickly, according to researcher Dr. SHEILA BLUME of Stony Brook. Blume said women are more likely than men to use liquor as a social crutch to overcome shyness. UNITED PRESS INTERNATIONAL.

Low-cholesterol diets, which probably would help reduce the risk of heart disease for less than half the population, are being oversold to the public, according to Dr. ROBERT E. OLSON, a cholesterol researcher at Stony Brook. Olson said the safety of a low-cholesterol diet for children is unproven, and overzealous application could stunt some children's growth, ASSOCIATED PRESS, TODAY show.

Students at Wilson College have found a way to avoid arguments over "Odd Couple" problems such as sloppy living habits and personal quirks. First-year students at the women's college draw up and sign contracts dealing with study habits, the kinds of music that can be played and what items can be borrowed from the other person. If a dispute arises, the students are encouraged to refer to the contracts and resolve the problems themselves, NEW YORK TIMES.

The popular notion that overindulgent parents are the cause of childhood obesity has been dealt two more blows. Researchers at the University of Pennsylvania who studied adopted children and their adoptive and natural parents, have found that genetics play a far greater influence on children's body weight than do environmental factors. And researchers at the University of Missouri have shown there is no relation between infant feeding practices and the development of childhood obesity, NEW YORK TIMES.

Most Americans need double the amount of fiber they are now getting, according to a physician from Yale University. Americans should get 30-50 grams of fiber a day and the increase should come from foods, not supplements. Foods high in fiber include bran cereals, wheat germ, artichokes, beans, lentils, peas, Brussels sprouts, figs, blackberries, dried prunes and pumpernickel bread, NEWSDAY.

WHAT THEY'RE SAYING

"New York State has made an impressive commitment to assuring that medicine will not become the exclusive province of the affluent. Landmark state legislation under the sponsorship of State Senator Kenneth LaValle and Assemblyman Arthur Eve, which provided funds for scholarships for underprivileged students and grants for precollege enrichment programs, constitutes the beginning of what must be a long-range statewide effort to eliminate socio-economic barriers to medical careers," Dr. Robert Friedlander, president, Associated Medical Schools of N.Y., NEW YORK TIMES.

Hidden Legacy

(continued from page 1)
was a great disservice to the veterans."

Even Kennedy finds the veterans' comments startling: "I thought by now, after spending four months on the project, I couldn't be affected by the stories," he says, "but I find that each session is bringing me to new heights. It all comes down so fast, so hard, so live, so vivid."

The oral history doesn't end there, however. Before the semester ends, the more than 200 enrolled students and 150 veterans will hear from speakers representing every aspect of the struggle of the '60s and '70s. "They're getting a miniature of what the country was like then," says Father Charles Fink, who served in Vietnam before becoming a priest. Indeed, the students are hearing from nearly a dozen people who were at center stage during the war, including Gen. William Westmoreland, former commander of U.S. forces in Vietnam; Bobby Seale, protestor and Black Panther Party founder; Allen Ginsberg, poet/activist; and David Horowitz, former *Ramparts* magazine editor.

ENLIGHTEN AND CONFUSE
The speakers' comments serve to confuse as well as enlighten, for the words show that Vietnam was not a simple war of good versus evil. Students hear Bobby Seale revile the U.S. government and charge that the FBI assassinated members of his Black Panther Party. Then they hear David Horowitz praise freedom of speech in this country and condemn his own antiwar activities for leading to the spread of communism. They hear from veterans who are ashamed of what they did in Vietnam, and others who would go back to fight again.

The veterans, too, find the comments educational, and sometimes infuriating. For many, this is the first time they have come face-to-face with antiwar protestors, and they don't like what they hear. During the question and answer period that ended one recent session, several veterans hammered at the speakers, criticizing them for not supporting the soldier in the field.

"How do you think it felt to us in the field to see pictures of you back home carrying a North Vietnamese flag?" asked one. "What are you doing for us now?" yelled another. "You're a goddamn liar," shouted another to Bobby Seale.

Kennedy dislikes the outbursts but he is glad to see the anger coming out; one of his early goals was to help veterans release bottled-up emotions. "I'm rewarded when I hear the wives and children say the course is helping their husbands and fathers finally talk about war," he says. "They (the veterans) are saying something they haven't been able to say in fifteen years. They are sharing their nightmares."

THIRTEEN YEARS OF NIGHTMARES
Veteran Dan Seidenberg had been bothered by Vietnam nightmares for 13 years before this course and a similar one in California helped him talk about his experiences. He often had temporal lobe seizures, caused by a head injury he suffered in Vietnam, that forced him to retreat into a dark room, away from light, sound and motion. He had trouble sleeping at night. And he couldn't stand to be around crowds. At times, especially during the seizures, he was close to suicide. Now all that is changing. "The seizures aren't as frequent, I'm sleeping better, and I'm more energetic. This is one of the most therapeutic things I've ever gone through."

The course has also helped him better understand the civilian world. "When I came back from Vietnam, I was very bitter against the U.S. government and the people. This course has helped me re-think the bitterness and anger," he said.

A COURSE THAT GREW AND GREW

Kennedy learned much about the veterans' emotion while preparing for the symposium this summer. He had planned to develop a small course around two or three books, but each time he talked to a veteran, he learned another story and received a dozen leads. Eventually, meetings with veterans took over most of his free time. "I started spending six to seven hours a day working on the course," he says. Even a casual summer visitor to his Port Jefferson Station home would have noticed evidence of the effort. Floors, tables, countertops and couches were covered with films, books, magazines and clippings that would become part of the course. A print-out updating the ever-growing 10-page syllabus for the course and the list of more than 90 speakers lay on the dining room table. And nearby was a six-inch pile of messages and correspondence that the professor had to answer.

MOTIVATION CAME FROM ANGER

The idea for teaching a course on Vietnam grew out of Kennedy's anger. He was angry over the treatment given his brother, who died in a Veterans Administration hospital as a result of a war-related illness. And he was angry at the general treatment of Vietnam veterans.

"The Vietnam veteran was never officially welcomed home," he says. "He or she came back as an enemy to the country they called home."

But there was another driving force for the course as well: Kennedy's perception that today's students are ignorant of the issues and machinations that led to U.S. involvement in Vietnam and the social protest at home. It's much as Father Fink says of students in his parish school. "I see the blank look in kids' faces when the subject comes up. It's not just history, it's ancient history," says Fink. For Kennedy that look is intolerable; it is a signal that this country hasn't learned from the damage of the Vietnam War years.

MUCH TO LEARN
There is much the students can learn in this course. The speakers, films, and books delve into the political, military, sociological, economic, psychological and historical impact of the Vietnam War on veterans, protestors, the government and the following generation.

In addition, Stony Brook's Anthropology Museum is mounting an exhibition on Vietnam, containing artifacts on loan from veterans. And next week, on Veterans Day, those enrolled will have the chance to travel to Washington, D.C., to visit "The Wall," artist Maya Lin's monument to the soldiers who died in Vietnam.

Like Kennedy, the veterans hope that all the material will bring lessons home — on the problems Vietnam veterans still face, on the soldiers missing in action who are still unaccounted for, even on war in general. Many draw a parallel between Vietnam and current conditions in Central America. And many fear that the "Rambo" attitude prevalent in this country will cause citizens to take a wrong step on Central America. "We want to deromanticize war," says Frank Campagne, a veteran who now teaches a course on Vietnam at Miller Place High School. "For some kids in my class, it's almost sad to see, we've come full circle; they're ready to do the 'Rambo' thing again. Maybe this will put things in perspective."

And perhaps it will help students understand Father Fink's view that "really good people, because of the complexity of life and the way we sort out things, are going to see things differently. The trick is to learn to live with our differences."



Hawks Vs. Doves:

Still Fiery after All These Years

Twenty years ago they stood on opposite sides of the street; the anti-war protestors hammering away at U.S. involvement in Vietnam, and the military, with support from many of the war veterans, defending the duty to be there. Twenty years later, the fire still burns, or so it would seem from listening to the speakers in Professor Theodore Kennedy's course on the Vietnam War years:

FLORYNCE KENNEDY

She's 70 today, has lived through three strokes, two heart attacks, and stomach and back operations and says "I'm too old to kick ass." Don't let the words fool you. Florynce Kennedy, a co-founder of NOW and an antiwar activist during the 60s, has not mellowed. Her criticism is sharp and still spiced with curses and foul phrases. On the military build-up in the U.S. she maintains, "There is a social disease that is spread by this country; it's called Pentagonorrhea. People who make guns control whether war takes place, and if you manufacture guns, any war is in your interest." On war in general, Kennedy says, "As long as you consent to the oppression, the war will continue, and you will die, or get Gold Stars or whatever is planned as vaseline to the political rape that is involved."

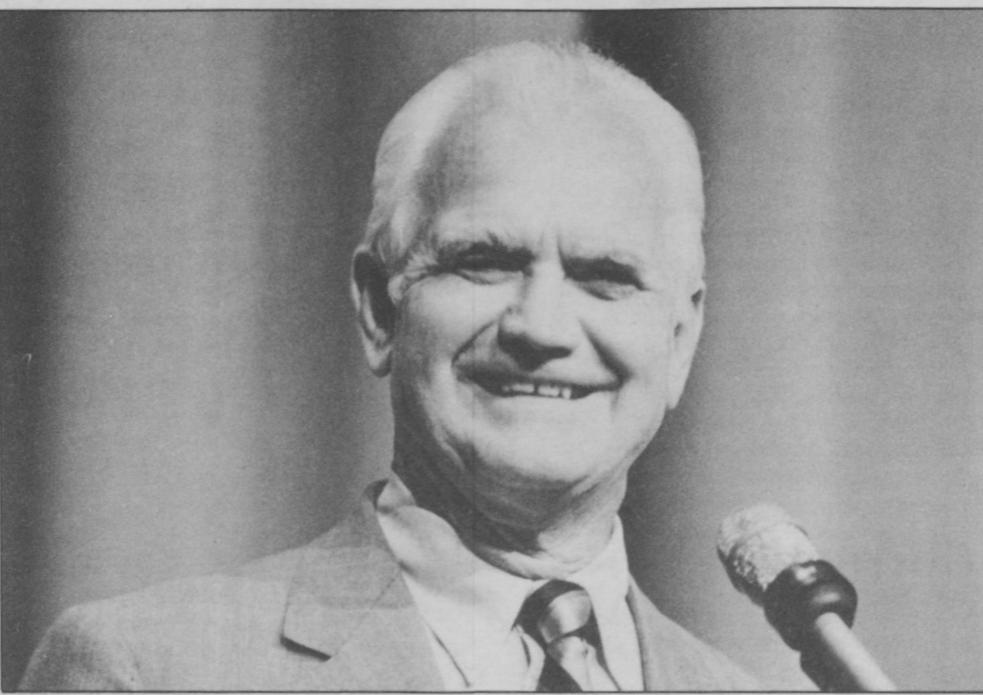
BOBBY SEALE

Bobby Seale hasn't lost his commitment to equal rights for Blacks, but these days his weapon of choice is cookbooks not carbines. The co-founder of the Black Panther Party and one-time candidate for mayor of Oakland, has produced a book of his favorite recipes and hopes to market it to raise money for guns for South Africa. It seems like an abrupt turnaround for a man who promoted and participated in violence to counter police treatment of Blacks, but he says the new Seale is doing much of what the old Seale did. "We didn't advocate violence," he says, "we advocated the right of all people to defend their right to protest. Peaceful protest is fine. I love it. The problem is people like me can only take so much ass-kicking."

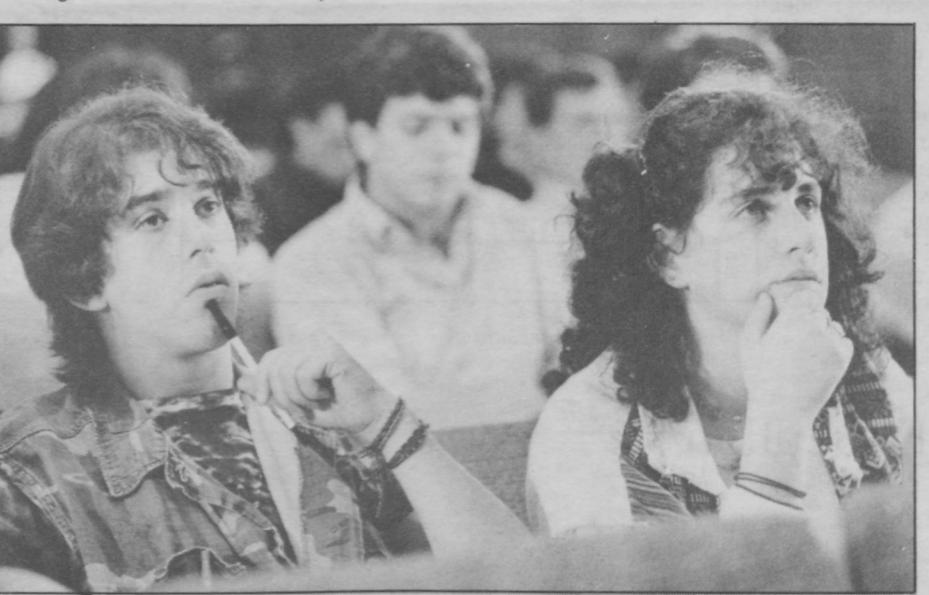
Seale admits he doesn't have the drive he once had, or the recognition. ("I'm 49 years old; some of you probably think I was a jazz musician or a basketball player.") And he said it is unlikely he will organize another movement; that is a task for the young people today. But he recalls his roots in the protest movement with pride. "I became political one day at Merritt college in 1962 when I picked up a book by Jomo Kenyatta and found out Tarzan didn't run Africa. I had been brainwashed," he said.

DAVID HOROWITZ

David Horowitz is an angry young man grown old. He bellows and blusters against hypocrisy as he did in the 60s, but today he does it from the other side of the street and with a voice laced with disgust for his former



"For every right there is a duty." —William Westmoreland



Students listen to tales of a war they are too young to remember.

"But Bury Me with Men Like Them..."

Like many of the veterans attending Professor Kennedy's course, Father Charles Fink is proud that he served in Vietnam. Fink, a gentle, soft-spoken man, spent a year in the war as an infantryman. He recalls many terrible things about that year, but says the sense of camaraderie between the soldiers was "something I've never experienced in the 17 years since." Fink wrote the accompanying poem to record that bond.

BURY ME WITH SOLDIERS

by Charles Fink

I've played a lot of roles in life:
I've met a lot of men.
I've done some things I'd like to think
I wouldn't do again.

And though I'm young, I'm old enough
To know someday I'll die,
And think about what lies beyond,
Beside whom I would like.

Perhaps it doesn't matter much:
Still, if I had my choice
I'd want a grave 'mongst soldiers
when

At last death quells my voice.

I'm sick of the hypocrisy
Of lectures by the wise.

I'll take the man, with all his flaws,

Who goes, though scared, and dies.

The troops I know were commonplace:

They didn't want the war;

They fought because their fathers and

Their fathers had before.

They cursed and killed and wept —

God knows

They're easy to deride —
But bury me with men like these;
They faced the guns and died.

It's funny when you think of it,
The way we got along.
We'd come from different worlds
To live in one no one belongs.

I didn't even like them all;

I'm sure they'd all agree.

Yet I would give my life for them,

I hope; some did for me.

So bury me with soldiers, please;

Though much maligned they be.

Yes, bury me with soldiers, for

I miss their company.

We'll not soon see their like again;

We've had our fill of war.

But bury me with men like them,

Till someone else does more.

BRIEFS

AIDS: Quelling the Fear

Last year Stony Brook faculty and administrators took a step towards reducing fear and lack of information about Acquired Immune Deficiency Syndrome. They developed and used a curriculum to educate college-age students about AIDS.

Now, they have been asked by the New York State AIDS Institute (an agency of the State Department of Health) to help implement and evaluate that program at the 63 other SUNY campuses.

The curriculum was developed by Dr.

Ralph Johnston, working under direction of Dr. Rose A. Walton. Walton, who chairs the School of Allied Health's Department of Allied Health Resources, and Johnston will continue to direct the project in the implementation phase.

"The curriculum is structured into nine units," said Johnston. "It can easily be adapted to different time schedules, and to varying styles of instruction." Some of the nine units include: "AIDS: The Human Context," "AIDS and Sexuality," "The Ethics of AIDS" and "Decision Making Related to AIDS."

Computer Can Help

Writing a paper? The quickest and most efficient way to find out what's been written on your topic is by computer. The Frank Melville, Jr. Memorial Library's database service has access to two hundred databases in the humanities, social sciences, and sciences.

Your search will be done by a librarian after a consultation with you. A bibliography can be printed for you in five days or less.

To find out how to save hours of reading, call (246)-5977.



A great deal has happened since Stony Brook—known then as the State University College of Long Island—opened its doors at a campus in Oyster Bay almost thirty years ago. These excerpts from Statesman (and its predecessor, the *Sucolian*) tell the story of changing times and faces.

November 5, 1958

"The athletic future of SUCOLI looks much better now than it did a year ago. In addition to a full time coach and athletic director, we have at our disposal an athletic field and equipment, and a recreation building should be ready by April 1, 1959."

WILLIAM WESTMORELAND

Eighteen years after General William Westmoreland left Vietnam, it is still his war. You hear it in the way he defends his decisions and those of his commander in chief, Lyndon Baines Johnson, though neither was involved when the conflict came to an end. You see it in the respect Vietnam veterans accord him. And you catch it in the way he speaks of the harm done at home by protestors and the many media who offered little support.

"What forces hurt the war? For one, it was not a declared war. That made it impossible to restrain Jane Fonda and others who opposed and hurt the effort," Westmoreland said. Also, "To me, it was and still is unconscionable for the media to be disinterested when a country sends its troops to war."

Is there anything he would change? Westmoreland says no. If he could do it all again, would he resign rather than fight a war without the support of the public or Congress? No, he says to applause from the audience, "A military officer takes an oath to support his commander in chief, no matter what. For every right there is a duty."

A score of years away from the war, Ted Kennedy's students hear the speakers' words and surely must ask whether the devotion that spurred both the protestors and the military has ebbed; whether the U.S. has learned from the problems of Vietnam and formed new strategies for dealing with social protest; whether anything, really, has changed. Kennedy offers only one observation: "These protestors, these people of social conscience are now the ones demanding fees to appear. The military leaders, for the most part, are coming for free."

November 8, 1966

To the Editor,

...My name is David McGee. I didn't think that anyone would write to me, but it seems that the kids back home are thinking of us over here. Each letter I receive I will try to answer—each and every one...

I am here in Vietnam with the 1st Battalion, 5th Marines. I am part of the 81 mm mortar platoon. Thank you...

Sincerely,

PFC David McGee 225080

"...when the next poll on the nickname is distributed...choose Patriots... Be ethnic, be collegiate, be in-between. Vote for the name that best suits this school and its students—Patriots."

Excerpt from a student viewpoint:

"The morality of war is not the real issue. Rather the morality that should be questioned is that of the individual who purposely avoids the draft and its obligations at all costs... True courage requires only that a man meet his responsibilities and do so with honor..."

November 5, 1976

"There will be an advance meeting for students who practice the TM technique... the topic of discussion will be 'Finding that which was lost in the boundaries of ignorance.'"

"Kelly C will be without heat until at least late this week, after another of the defective heat exchangers failed this Friday."

On writer Harlan Ellison's speaking engagement:

"He had come to Stony Brook on a dare, to see if he could outdraw Dick Cavett. The week before, only 200 people bought tickets to see Cavett. Ellison only got halfway there."

Faculty member recalls birth of Peace Corps

In September Jackie Gorum attended the 25th anniversary celebration of the Peace Corps in Washington, D.C. Its first director, Sargent Shriver, along with Senator Edward Kennedy, Caroline Kennedy, Vice President Bush, and President Corazon Aquino of the Philippines were there for the five-day event. There was much talk then about the future—about "Where do we go from here?"

The Stony Brook faculty member may not know the future of the Peace Corps, but she certainly knows the past. She was one of the first to sign up 25 years ago.

The decade of the '60s had just begun, and Jackie Gorum, a college student at Ohio State, was a campus activist before activism was fashionable.

Cuba was an issue at that time, and some students journeyed to the island, against the wishes of the U.S. government, to show the world that people could not be kept apart merely because leaders didn't agree. Some felt that governments were not getting along well; that people could accomplish more than governments.

Gorum remembers hearing John F. Kennedy's inaugural address and being moved by his injunction: "Ask not what your country can do for you; ask what you can do for your country." When he created the Peace Corps by executive order on March 1, 1961, it seemed the perfect opportunity for her to put ideas into action. She took the Peace Corps entrance test, and in June of that year, following her graduation, she received a telegram saying she had been accepted for duty in Chile. She had one week to respond.

The first volunteers were risk-takers in more than one sense: It was months before Congress would approve the Peace Corps Act and fund the program, so President Kennedy, acting on the faith that money would be forthcoming, dipped into discretionary funds to put the volunteers through eight weeks of training at the University of Notre Dame. Young people from across the

country worked from dawn to dark, and half a day on Saturday, learning languages, taking health courses, and building their bodies through physical exercise. They received inoculations against diseases. There was also a class on how to respond to the baited questions that Communists might throw at them in their host countries.

Gorum left for Chile, a country of great physical beauty and great poverty, where she taught people how to farm land the Catholic church had given them, and how to live longer lives through better hygiene. It was difficult, she says, to convince them that foul water was causing dysentery and that it was not because her body wasn't as strong as theirs that she insisted on drinking clean water.

El Siglo, a Communist newspaper published out of Santiago, branded the first American volunteers as spies. The young woman who had never handled a job more responsible than that of summer camp counselor found herself confronted by angry Communists challenging her, now that she was a teacher, an administrator, and a coordinator of public health programs. "We learned we had skills we didn't know we had," she says.

In Chile, Gorum met and became engaged to Wendell Gorum, another Peace Corps volunteer. These two years, she says, were so intense and meaningful to her that they set her on a course that would eventually bring her to Stony Brook as a faculty member in the School of Social



Michael Shavel

Diagnosis: Metsmania. Warning: Stony Brook is not immune.

Humanities cafeteria manager Audrey Conklin knew her team would win the World Series. But just in case they needed a little help, she asked her crew to wear Mets caps and shirts the day of the final victory over the Red Sox. Employees hawked hot dogs and Conklin gave away Mets mugs and banners to lucky diners.

When the big win finally came, no one was happier than server Tina Shea (yes, like the stadium.) "I've been a big fan since 1962," declared Shea. "But this is the best year yet!"

Such existential despair is present in all of Pirandello's work. And the despair is intensified by a three-way conflict between how we view ourselves, how society views us, and our real identity. This mask, in Pirandello's view, is what prevents our real identity from showing through, stifling life, as does death.

Yet for Pirandello, the mask also makes life possible, for we cannot live in a society where so much is fiction without the protection of a mask.

So we are caught in a paradox: either we can wear the mask and 'live' the life of the dead, or reject the mask and live the life of a 'crazy' person, beyond the conventions of society.

There is no clear-cut distinction to be drawn between Pirandello the playwright, and Pirandello the "novelliere," any more than we may separate his poetry, his novels, or his essays. His writing is one penetrating whole. It was as a dramatist, however, that Pirandello proved himself to be a brilliant innovator. The structural experiments of his "theater-within-the-theater" pieces ("Six Characters...," "Each in His Own Way," and "Tonight We Improvise") especially brought Pirandello international renown.

"Theatre within the theatre" is an ancient technique, used in Shakespeare's times and even before, but Pirandello here uses it to break the play into fragments to present an image that is closer to life. Life doesn't always follow a logical course, and neither do Pirandello's plays.

It is a technique that resembles "poetry-within-poetry," "painting-within-painting," and even the "novel-within-a-novel."



William Oberst

Jackie Gorum

Welfare, where she now serves as director of undergraduate programs.

At the anniversary celebration in Washington, says Gorum, there was "a new focus on peace." Gorum notes that the Peace Corps has matured since she entered as one of the original volunteers. Today it has a greater number of older volunteers with special skills. But the will to improve conditions for people of the world is just as strong among its members as it was 25 years ago. "It was idealistic, in a sense," Gorum says of her experience, "but it was reality-based."

Correction

An article on a new Student Exchange Program which appeared in the Oct. 22 edition of *Campus Currents* contained two errors. Max Mobley is the assistant director of Undergraduate Admissions; Daniel Frisbie is director. And the Student Exchange is being run by the Office of Undergraduate Admissions, not the Office of Undergraduate Studies.

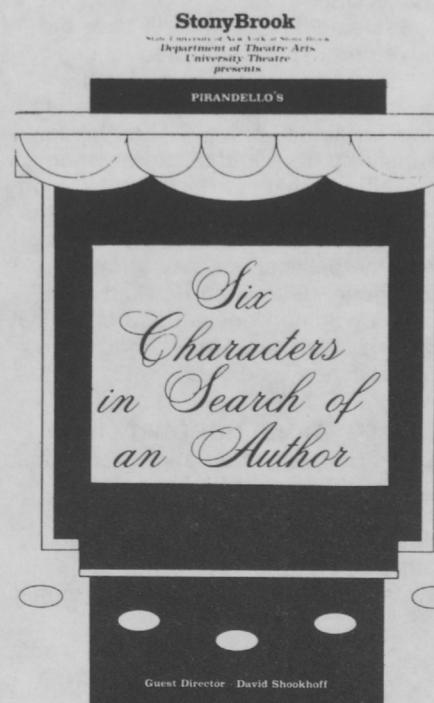
Pirandello:

Still a Profound Influence Fifty Years after His Death

It has been 50 years since Luigi Pirandello's death, but theatre is still feeling the profound influence of the Italian dramatist, novelist, short story writer, essayist, and poet.

Winner of the Nobel Prize for literature in 1934, Pirandello is regarded by many scholars as one of the most important innovators in twentieth-century theater. His philosophical themes and experiments with dramatic structure added a new dimension to theatrical production, and led to a revolution in the way we view ourselves. Critic Martin Esslin compared Pirandello's impact on man's attitude to the world to the impact of Einstein's discovery of the concept of relativity on physics.

Pirandello transformed our attitude toward personality and reality by showing that the personality—"characters," in stage terms—that we see is not fixed, but fluid, blurred and changing. People appear different to different people. They act differently in different contexts; they react differently to different situations. And since there is no objective yardstick by which to measure reality, we are uncomfortably caught in a universe in which it is impossible to determine what is real and what is not.



Yet, Pirandello's "theater-within-the-theater" is a return of drama to pristine simplicity; it is the rediscovery of the theater's basic nature. He recaptures the freedom of the theater in the same sense that Picasso may be said to have recaptured the freedom of plastic art. "Six Characters in Search of an Author" is probably the play in which Pirandello best concentrates and expresses his themes. The set of this play is original and odd. The spectators, as they enter the theater, find the curtain raised, and the stage void of wings and scenery, as if ready for a rehearsal. A stage manager

enters followed by actors. He is beginning to arrange for the rehearsal of the play by Pirandello himself when six persons enter who have urgent business with him. These six had a terrific experience, and wish to have it fixed forever in the world of art, so they seek an author who will listen to him and compose a play from their monologues. But soon the discord is evident. Each character sees the other characters in an image drawn from a single common moment in their lives. And the actors bring their own interpretation of the characters to their portrayals. The characters can accept neither interpretation. The various images, thus stripped away, leave a reality none can accept, so the characters' experience cannot be reproduced.

The "Six Characters" and most other works by Pirandello have been criticized for being cold, distilled abstractions, for rambling and for being overly cerebral. He is not always an easy author, and even those who admire him cannot but recognize that he is often an exasperating author. But in his exasperation, the spectator is 'liberated' from a fixed viewpoint. And as a result of works such as Pirandello's, we begin to realize the significance of what Berthold Brecht once said: the dynamics of representation should not be mistaken for the dynamics of the very matter to be represented.

The International Symposium "Pirandello: Fifty Years Later" that took place on our campus provided the forum to enter in the labyrinthine world of the Italian artist and find its relevance for us today. It was a rich intellectual experience.

by Sue Risoli

Most of us can't resist escaping into daydreams now and then. Even Henry Kissinger once told a journalist that he imagined himself a lone horseman come to save a frontier town. But could physicists—brilliant, remote—indulge in such flights of fancy?

The answer is yes, and artist Pam Davis has proof in living color. Davis paints physicists at work, but in her world subjects appear the way they see themselves when no one else is looking. She does this; she says, "to show that physicists are human, just like anyone else."

"Many of them are not pleased with the way they're portrayed in the media," she explains. "They're seen as nerds, modern Dr. Strangeloves, or as all-knowing priests, which is how the public perceives scientists like Carl Sagan."

Originally, Davis' interest in physicists began with their blackboards. She was doing a series of paintings of nightclub society, and was fascinated by the look of figures silhouetted against black backgrounds. She began thinking about people against blackboards, and became intrigued by the "calligraphy" of chalk-drawn physics equations.

So she started studying physics and the physicists. "I talked to physicists not only about recent developments in the field, but about the politics of physics and controversies over new theories."

But it was a pair of oversized plastic ears that opened the door to their fantasies. "I was photographing some physicists in Santa Barbara," Davis recalls. "They had some Martian antennas and plastic ears in their office. I asked them to put them on, and they did, with some clowning around."

Davis was inspired. "I realized that they had a sense of humor and spontaneity just like anyone else," she says. "And that they were very open to working with an artist." Thus began a series of collaborations.

Davis develops the images she will produce by first asking her subjects about their work. As the conversation progresses, she encourages them to fantasize. If a subject is to be shown at a blackboard, Davis invites the physicists to write equations directly on the canvas, on the blackboards she has painted.

The result is more than a painting. "It's a narrative," says Davis. "When you paint work or activity, you have a better shot at getting at some kind of truth. This is especially so in our culture, where work is such an important expression of what people are."

A recent show of Davis' paintings in the Frank Melville, Jr. Memorial Library yielded a peek into who some of Stony Brook's physicists are and



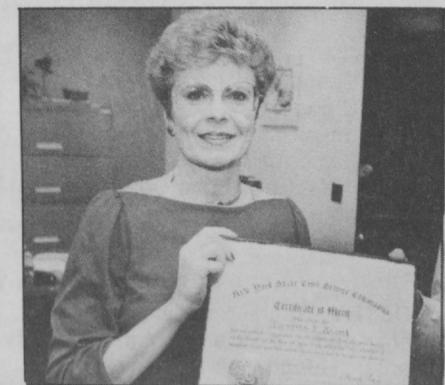
Fred Goldhaber embracing a unicorn.

experience." Hansson, who posed as a latter-day James Dean in jeans and leather jacket, says that "conversation stops, at a party, when you say you're a physicist. People don't really know what you do all day or they think you know everything about everything." Making physicists seems a little more human, he says, is fine with him.

Asked how long she'll paint physicists, Davis says, "I don't really know. There's still so much to work with." For now, the artist (who never studied physics formally) learns the language of her subjects by reading journals, attending colloquia and mingling with scientists.

"I hope the paintings show that they have normal foibles just like anyone else," she says. "Physicists are regular people."

Avent Wins



Loretta Avent

A bright idea won Loretta Avent praise and a prize last month.

Avent, a senior stenographer in the Office of Student Affairs, received a citation and a monetary award from the State Employee Suggestion Program for a form she devised that helps her arrange meetings for large groups of people with busy schedules.

Avent decided to submit the suggestion to the program after encouragement from Dr. Samuel Taube, whose meetings she schedules. She said she was pleased that her work won recognition. "People frequently come up with good ideas for ways to do things or ways to provide better service, but their ideas rarely get recognized," she said. "It's really nice to know you're appreciated."

Avent received the award Oct. 17 from Dr. Fred Preston in a ceremony attended by her co-workers and members of the campus Suggestion Committee.

The State Employee Suggestion Program is open to all campus employees. Those whose suggestions are cited by the program receive a check, a certificate of merit and a pen set. To submit a suggestion, contact Richard Brown for an application at the Office of Human Resources, Administration Building, Room 390.

Physicists are Regular People

An Artist Portrays Stony Brook's Physicists in Relaxed and Whimsical Settings

how their minds work. On one wall, Dr. Phil Allen and student Farouk Khan discuss some equations. Joining in their ruminations is a realistically rendered, 800-pound pig.

"Some of the symbols they used looked to them like curly pigs' tails," explains Davis. "They often joked together about pigs. When I asked them to fantasize about their work, they saw themselves with a pig. So I got a photo of a tremendous pig from a local farm, and painted it in."

Another painting contains what Davis calls "a physics joke." Dr. Fred Goldhaber is shown with a unicorn, a play on the word "monopole", a type of particle postulated but never observed. "It turned out that Fred was fascinated with unicorns," says Davis. "He wanted to be represented with

one." But familiar images of unicorns looked, in her words, "corny." After some digging, she came across James Thurber's cartoons of a unicorn eating flowers. She drew Thurber's unicorn, in chalk against a blackboard. It is eating some flowers—and Goldhaber's equations.

Is it difficult for an artist to work with scientists? "Not at all," Davis says. "They don't 'see' in math. They 'see' in pictures, like artists do." She says she is grateful to her subjects for their enthusiasm. "These are people who don't have enough hours in the day," she remarks. "But some of them posed for me for twenty hours. The cooperation was incredible."

And they return the compliment. Dr. Hans Hansson found working with Davis "fun, an interesting

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78 FORD PINTO—good cond., sunroof. \$350. Elvira, (24)6-3462.

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SHOREHAM VILLAGE—Renovated 2 bdrm., 1 bath cottage. \$115,000 or rent at \$675. 928-9053 evenings.

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DESK—old style teacher's desk, good cond. \$50. Call 124-2054 or 981-9520.

CARPETING—Mint condition, unused. Green, 7'5" x 11'11". Call 361-6530 after 7 p.m.

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1 Campus Currents classified section may be used only by Stony Brook faculty, staff and students.

2 All items for sale or rent must be the advertiser's property.

3 Ads not carried because of space

restrictions will be held for publication in the next issue.

4 Ads are run only once and must be resubmitted if they are to be repeated.

5 Ads will not be accepted over the phone.

For Sale: Autos & Auto Supplies For Sale: Miscellaneous Lost & Found Free
 For Sale: Boats & Marine Supplies Car Pools Wanted
 For Sale: Homes & Property For Rent

Please print your ad below in 15 words or less using one word per block. Include name and phone number to call.

Note: The following must be completed for your ad to appear.

NAME (Please Print) _____

Signature _____ Campus Phone _____

Send to: Campus Currents, 121 Central Hall.

Food Mall Opens

The next time you complain about rising food costs, imagine a shopping list that includes 100 pounds of rice, 40 pounds of pasta and 50 pounds of hamburger. Now picture feeding 900 people—a day.

That's what faces the staff of the new international food mall, located in Stage XII. Forty people (most of them new to the University) have been hired by DAKA to cook and serve Italian, Mexican, Chinese and "fast" food. Co-managers Penny Marshall and Rob Mermelstein, head chef John Fortune, and cook Jennifer Masculyak credit teamwork and "a well-laid out kitchen" for making the operation run smoothly. They also welcome suggestions from diners, and will incorporate them into menu planning.

Sophomore Greg Milewczik (who sampled some Italian cuisine one recent afternoon) found the mall "different." The food, he said, "tastes good and the lines aren't too bad."

The food mall is open from 11 a.m. to 11 p.m. Monday through Friday.

EVENTS

•MONDAY, NOV. 3—WEDNESDAY, NOV. 5
EXHIBIT: "TV: Through the Looking Glass". This two-hour collection of 15 videotapes made by artist-producers since 1970 will be shown daily at 12 noon and 2 p.m.

•MONDAY, NOV. 3
MEETING: University Senate, Javits Lecture Center Room 109, 3:30 p.m.

•TUESDAY, NOV. 4—SATURDAY, NOV. 8
EXHIBIT: "Reflective Images East and West," postwar photographs by Stephen Hoyt, Frank Melville, Jr. Memorial Library, 12 noon-4 p.m.

•TUESDAY, NOV. 4
FILM: *Confidentially Yours*, Stony Brook Union Auditorium, 7 and 9:30 p.m. Admission .50 with Stony Brook I.D., \$1 without. Tickets available at the Stony Brook Union Box office and at the door.

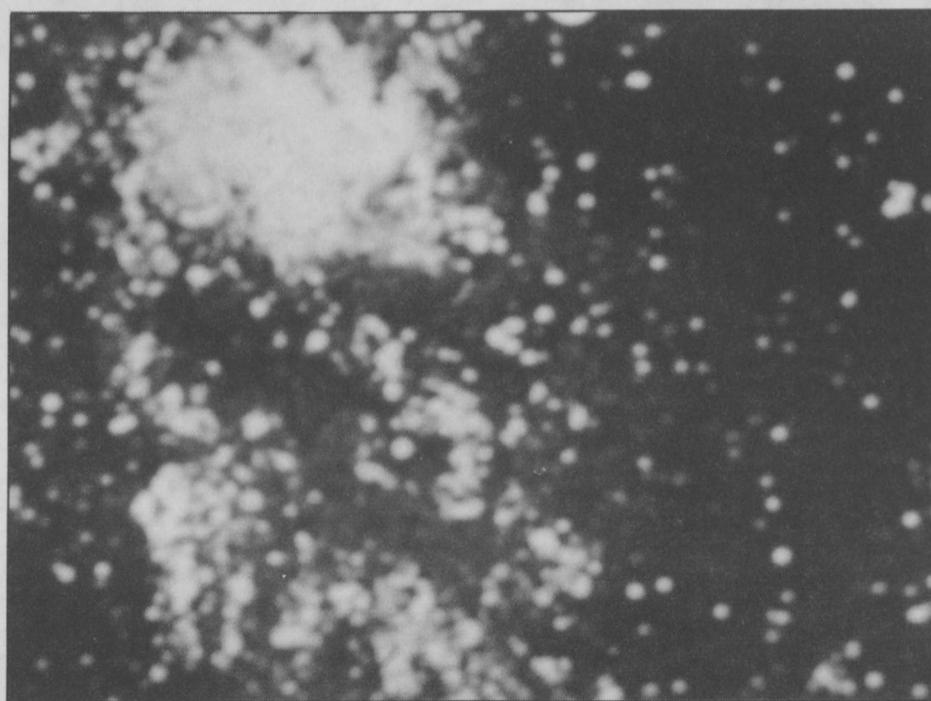
POETRY: Spanish poets Francisco Perez and Juan Carlos Marset, Poetry Center, Humanities Building Room 239, 7:30 p.m.

•WEDNESDAY, NOV. 5
MUSIC: Will Timmons performing popular music of the 60s and 70s, Stony Brook Student Union Fireside Lounge, 12 noon-2 p.m. Free and open to the public.

FILM AND DISCUSSION: "Disabled Women", film and discussion by Prof. Barbara Baskin, Javits Lecture Center Room 108, 12 noon. Sponsored by the Campus Committee of the National Organization for Women.

POETRY: Ted Hughes on videocassette, Poetry Center, Humanities Building Room 239, 4:30 p.m.

•THURSDAY, NOV. 6
FILM (DOUBLE FEATURE): *East of Eden* (7 p.m.) and *Giant* (9:30 p.m.), Stony Brook Union Auditorium. Admission is separate for each film at .50 with SUSB I.D., \$1 without. Tickets available at the Stony Brook Student Union Box Office or at the door.



View the heavens Friday, Nov. 7 from the Earth and Space Sciences Building.

•FRIDAY, NOV. 7—SATURDAY, NOV. 8

FILM: *The Color Purple*, Javits Lecture Center Room 100, 7 and 9:45 p.m. and 12:15 a.m. Tickets .50 with SUSB I.D., \$1 without; available at the Stony Brook Union Box Office or at the door.

•FRIDAY, NOV. 7
COLLOQUIA: "Control of Relative and Absolute Stereochemistry Using Organometallic Complexes," Dr. A. J. Pearson, Case Western Reserve, University Commons Room, Graduate Chemistry Building second floor, 4 p.m. Preceded and followed by receptions at 3:30 and 5 p.m.

LECTURE: Recent developments in astrophysical research discussed by members of the astronomy faculty of the Earth and Space Sciences Department. Followed by, weather permitting, a viewing session with small telescopes. Free and open to the public. Part of the "Open Nights in Astronomy" lecture series.

•MONDAY, NOV. 10
FOLK DANCING: New dances taught, beginners welcome. Stony Brook Union Ballroom, 8-10 p.m. Admission \$1, free with Stony Brook I.D.

•TUESDAY, NOV. 11

LECTURE: "The Discovery of Novel Enzyme Inhibitors: New Therapy for Human Disease," Dr. Eugene H. Cordes, Merck Sharp and Dohme Research Laboratories. Life Sciences Building Room 038, 2:30 p.m. Part of the "Topics in Biotechnology: A View from Industry" lecture series.

FILM: *Der Verlorene (The Lost One)*, Stony Brook Union Auditorium, 7 and 9:30 p.m. Tickets .50 with SUSB I.D., \$1 without; available at the Stony Brook Union Box Office or at the door.

•WEDNESDAY, NOV. 12
MUSIC: The John Klopowski Jazz Quartet, Stony Brook Union Fireside Lounge, 12 noon-2 p.m. Free and open to the public.

MEETING: Campus Committee of the National Organization for Women, Social and Behavioral Sciences Building Room S216, 12 noon. Open to the public.

MEETING: AA/EEO Town Hall Meeting on faculty issues. Stony Brook Union Ballroom, 3-4:30 p.m.

POETRY: Gwendolyn Brooks on videocassette, Poetry Center,

Humanities Building Room 239, 4:30 p.m.

POETRY: Martin Espada, Poetry Center, Humanities Building Room 239, 4:30 p.m.

•THURSDAY, NOV. 13

SPEAKER SUPPER: "Catholic-Jewish relations in the Middle Ages," Dr. Stephen Spector, Stony Brook Student Union Room 201, 5:30 p.m. Reservations are \$4 or a meal card for students, \$6 for others, and must be paid for in advance. Sponsored by the Campus Catholic Ministries and Hillel.

•FRIDAY, NOV. 14—SATURDAY, JAN. 10

EXHIBIT: "Women Artists of the Surrealist Movement", Fine Arts Center Art Gallery. For more information, call the Gallery at (246)6-6846.

THURSDAY, NOV. 13

DEDICATION: President Marburger will unveil a plaque to honor members of the University community who served in Vietnam, 3 p.m., flagpole in front of Administration Building. Reception to follow. The public is welcome.

•FRIDAY, NOV. 14—SATURDAY, NOV. 15

FILM: *Karate Kid II*, Javits Lecture Center Room 100, 7 and 9:30 p.m. and 12 midnight. Tickets .50 with SUSB I.D. and \$1 without; available at the Stony Brook Union Box Office or at the door.

•SATURDAY, NOV. 15

OPERA: Metropolitan Opera stars Simon Estes and Roberta Alexandra, Fine Arts Center Main Stage, 8 p.m. Tickets \$17/15/13. For more information, call the Fine Arts Center Box Office at (246)6-5678.

•TUESDAY, NOV. 18

SPEAKER: "A Few Plots," Professor Yee Jan Bao discussing his work as an artist. Fine Art Center Art Gallery, 12 noon. Part of the Topics in Art Series sponsored by the Department of Art. Free and open to the public.

FILM: *A Room at the Top*, Stony Brook Union Auditorium, 7 and 9:30 p.m. Tickets .50 with SUSB I.D., \$1 without; available at the Stony Brook Student Union Box Office or at the door.

"The Glass Menagerie" to Open Here

by Robert Alpaugh, director

It has been said that Tennessee Williams' ability to turn his private pains into public art, was his biggest asset. This is absolutely true regarding *The Glass Menagerie*, the autobiographical play that will open in Theatre II of the Fine Arts Center, Wednesday, Nov. 12.

No private pain exerted more influence on Williams' life and work than the tragedy of his sister, Rose. Born into a genteel southern family, Tom (later to take the name Tennessee) and Rose were raised in an atmosphere of quiet hypocracy. An atmosphere that included feigned Victorian manners, a heavy dose of religious dogma, and refined tastes, attempted to soften the acrimony caused by a hard-drinking ladies' man of a father and a pampered self-indulgent, yet domineering mother, whose own reality was locked somewhere back in the era of Scarlett O'Hara. Tom Williams affinity for poetry, and his delicate health, made him an outcast among his peers. From an early age he sought refuge in made-up games and stories. These he shared with his even more delicate sister, Rose, his only playmate and the most important person in his life.

This gentle, if isolated life Rose and Tom enjoyed in Southern Mississippi was interrupted by a sudden move to

St. Louis. The rougher, cruder, noisier environment was very hard on Tom and devastating to Rose, who eventually succumbed to a mental breakdown. The greatest private pain in Tom's life occurred when Edwina Williams, on the advice of over-anxious doctors, allowed a lobotomy to be performed on her daughter Rose. A virgin at 30, Rose had repressed sexual yearnings that were the subject of many of her fits and hysterics. When Rose wildly accused her father of making sexual advances to her, Edwina could take no more. "Do anything. Don't let her talk like that!" she shouted. While Tom was away at school, Rose was plunged into a timeless twilight world, which she would inhabit until her death.

Tennessee Williams was never able to rid himself of the effects of this

tragedy. He would be plagued with guilt and remorse for the rest of his life. He felt that if only he had paid more attention, if only he hadn't been away at school...the operation might never have taken place.

From the depths of this guilt Williams gave the world his first great play. His sister, Rose, became the glass-like, shatterable Laura; his mother, Edwina, the overbearing Amanda Wingfield; and Tennessee himself was the fugitive, Tom Wingfield, an artist, who to escape his menial life in St. Louis and his mother's recollections of a mythical southern past, projects himself into the future by means of his fantasies of himself as a great poet.

The play is about flight—flight from reality and an escape into a time and place where each character can exist

Family Affair

Make a dent in your holiday shopping at Stony Brook's holiday craft fair.

Handknit sweaters, as well as jewelry, pottery, handmade holiday decorations and wooden toys, will fill the Stony Brook Union Ballroom on Nov. 22. Clowns, face painting and other activities have been planned to keep children happy while adults

shop. Refreshments and homemade baked goods will be sold.

Proceeds from the fair will benefit the University's three day care centers.

Admission and parking will be free. The fair will be open from 10 a.m. to 5 p.m.

"The Glass Menagerie" opens Nov. 12 and will run through Nov. 22.

Call the Fine Arts Center Box Office at 246-5678 for tickets.

with his or her individual fantasies. The dramatic structure of the play cannot be analyzed in terms of realistic action. The simple plot revolves around the Gentleman Caller; preparation for His coming and His arrival. Around these bare bones, Williams fleshes out his characters. These are based on real human beings who have psychologically shattering effects on one another.

The Glass Menagerie will run Wednesdays through Saturdays; final performance Nov. 22. Curtain goes up at 8 p.m. For ticket information, call the Fine Arts Center Box Office 246-5678.

This is the second in the University Theatre Series. It will be followed in the spring by *Terra Nova* and *Crimes Of The Heart*.