

STONY BROOK

*Stony Brook
Acquires Pollock-
Krasner Home for
Study Center*

*The house seems
haunted by the
great presence
of these artists
Lee Krasner and
Jackson Pollock
around whom
grew up
an art colony
in East Hampton
in the late 40s
and early 50s that
was to influence
the direction of
20th-Century art.*



Magic Krishnan

Devotees of television programs like *Nova* or *Innovation* may recall cutting their video teeth on *Mr. Wizard*. In his hands, pipe cleaners and Ping Pong balls became models of molecular structure...ordinary household items frothed and burst—much to his young viewers' delight, and their parents' apprehension.

Now Stony Brook has found its own Mr. Wizard in C. V. Krishnan. A chemistry teacher at Long Island's East Islip High School and an adjunct professor here, Krishnan creates his own whiz-bang wonders during "chemistry magic shows" he performs for schoolchildren. Once he has their attention, he explains the chemical principles behind the flashy effects. "The purpose is to create in the students an interest in and enthusiasm for science," he says.

Encouraging that interest is one mission of the Chemical Education Resource Center he created on campus last year, with the help of the university's chemistry faculty and department chairman Jerry Whitten. The center hosts Krishnan's chemistry shows (he also travels throughout Long Island, by request, to conduct them for classes that can't come to Stony Brook). It sponsors "parent-child partnerships in chemistry"—week-long programs in which parents and children conduct experiments and learn together—and a Saturday program for high school students.

Another of the center's goals, says Krishnan, is to "provide an interface between the university and teachers from local communities." Members of the Department of Chemistry lead a series of science seminars for educators. Krishnan conducts a workshop on how to put

on a "chemistry show," and teaches a course in chemistry education for teachers through the university's Center for Continuing Education. And there's more: Krishnan and other department faculty are available for telephone consultations with teachers on how to liven up a sluggish chemistry curriculum. The Chemical Education Resource Center will even provide materials like solid carbon dioxide (otherwise known as dry ice) to schools free of charge.

Though Krishnan stresses that the primary purpose of activities like the magic shows is education, that doesn't stop him from adding a little fun to the formula. He began a recent performance by asking innocently, "Would anyone like to see an explosion?" Children sitting cross-legged in front of him (wearing requisite safety goggles) wiggled in anticipation as their parents leaned forward eagerly. After the explosion was produced with a balloon and a candle, he asked, "Now what gas in that balloon would make it explode? Hydrogen, that's right." Moving on through such visual treats as a green solution that congealed when stirred by a young volunteer ("let's hear it for the man who made green slime!"), he continually quizzed his audience on chemical properties of gases, liquids, and solids.

Krishnan has been recognized with science education grants from the Dreyfus and Woodrow Wilson Foundations. In 1984 he was one of 104 recipients of an award from President Reagan for Excellence in Science and Mathematics Teaching. His credo is a simple one: "we must present science to students in a manner that will enable them to see just how fascinating it is."



Adjunct Professor C.V. Krishnan

To the Editor:

Stony Brook Magazine looks good; I can appreciate what is behind the cheerful understatement of "We're only a handful and we're pressed for time...thwarted by bureaucracy and short on promises."

Two suggestions for the 30th anniversary issue. Include a reprint of "The Rape of Stony Brook," the *New York Times* full-page ad run by the student body after the drug bust in 1969. The ad appeared in the 5-16-69 edition of the *Times*, signed by Lonnie Wolfe. Also, a reprint of "Confessions of a Stony Brook Senior" by Jules M., in the 5-11-72 edition of *Statesman*. Those of us who attended Stony Brook when it was the "Berkeley of the East," when the Admin Building was still a grass hill, and when there were no frats or sororities (by our choice), would like to see the Stony Brook we knew remembered. Even more, I'd like to see the Oyster Bay campus and classes of the 60s represented...

Nadene Mathes
Portland, ME

Thanks for the suggestions. We hope to include stories about Stony Brook in all its stages and incarnations. —Ed.

To the Editor:

As an alumnus of SUNY Stony Brook, I was pleased to receive the latest edition of *Stony Brook Magazine*. I think it has the makings of an excellent publication for the university.

I was, however, distressed over the "Newsroom" feature on the second page entitled "Students Rally for Professor." First, of all the happenings on the SUSB campus I can hardly believe that these two demonstrations, which took place "before winter break," are so newsworthy to merit publication. Surely the editors can recognize the concepts of relevance and timeliness in a publication such as *Stony Brook*.

Second, and most important, is the fact that the article completely ignored the crux of the Dube issue. The fact is the furor over Prof. Dube's tenure decision has little or nothing to do with SUNY policy regarding academic review. In short, the real issue is whether the university will condone or condemn racism. In this regard, the University and Chancellor Wharton ruled correctly...

Elliot B. Karp '77
Bensalem, PA

Stony Brook Magazine, as a quarterly, cannot propose to be timely in its presentation of news, but it can offer a sampling of activity on the campus each quarter. Some readers are sure to disagree with some of the items we select. We hope so. This makes for good debate in our letters section. —Ed.

To the Editor:

Bravo! Congratulations on the gutsy and arresting first issue of *Stony Brook*. Graphics, copy, stock—both text and cover—and the unspoken compliment paid to your audience by the fresh and intelligent use of all of those elements are deserving of praise.

Please put our office on your list of regular recipients.

Carol Alexander
Director of Publications
Rockland College
Suffern, NY

Thank you very much. You are now on our list of regulars. —Ed.

We appreciate readers' comments and reserve the right to edit them for space and clarity. Opinions expressed in these pages do not necessarily reflect official positions of the university.

- 2 *Sue Risoli* **Solving a Burning Issue**
While the denizens trash Long Island, Stony Brook's waste management scientists work to find new uses for debris.
-
- 4 *William Oberst* **The Politics of Film**
So you think G-rated movies are harmless confections? Harken to cinema specialist Krin Gabbard.
-
- 6 *Sue Risoli* **We Remember Mama**
A decade ago sociologist Rose Coser couldn't find her grandmother in Irving Howe's *World of Our Fathers*. So she and colleagues set out to chronicle immigrant women.
-
- 10 *Terry Netter*
Ceil Cleveland **Keeping the Flame**
The home of the late artists Jackson Pollock and Lee Krasner will become a museum and study center for East End artists and scholars.
-
- 12 *Christine Foley* **Giving Voice to the Voiceless**
Glenda Dickerson makes history speak through art, correcting old stereotypes of African-Americans.
-
- 16 *Sue Risoli* **Love Letters**
Theresa D'Agostaro Grazia '78 is a woman of many names. She uses some on the covers of her sizzling Harlequin romance novels.

D E P A R T M E N T S

- 1 **Editor's Note:**
A Word in the Beginning
-
- 8 **In Context:**
Original Works by Stony Brook People Reviewed
-
- 13 **Impact:**
Brain Drain, Stony Brook's Gain. Neurobiologist Paul Adams brings prestigious awards to the university.
-
- 14 **Highlights**
Things Past, Passing, and to Come
-
- 17 **Alumni Happenings:**
Homecoming, SAC Time, Board Moves, Sci-Fi and Fantasy. A lot to celebrate in a mere 30 years.
-
- 20 **Classnotes:**
The Subject Is You

**Stony Brook Alumni Association
Board of Directors**

Hugh J.B. Cassidy, President
Grace Lee, Vice President
Thore Omholt, Secretary
Willa Hall Prince, Treasurer
Ann G. Begam, Director of Alumni Affairs

John Agolia Joel Peskoff
Al Alio Larry Roher
Joseph Buscareno Jonathan Salant
Bill Camarda Gerald Savage
Fern Cohen Leonard Spivak
Audrey Mandel Leonard Steinbach
Frank Maresca Earle Weprin
Catherine Minuse Jackie Lachow
Babak Movahedi Zuckerman

Stony Brook is published four times a year by the Office of University Affairs of the State University of New York at Stony Brook. Copyright, 1987. Reprint permission on request. Volume 1, Number 2, Autumn, 1987. USPS 715-480.

Editorial and Administrative Offices: Office of News, Publications, and Media Affairs, Administration Bldg., The University at Stony Brook, Stony Brook, N.Y. 11794. Phone (516) 632-6335. Opinions expressed here do not necessarily reflect official positions of the university.

Address changes: Send old and new addresses to Alumni Office, 3rd Floor, Administration Building.

Stony Brook Magazine is edited and published by the Office of University Affairs.
Editorial: Sue Risoli, William Oberst, Christine Foley
Design: Tom Giacalone
Photography: Sue Dooley
Classnotes Editor: Lauren Cummings
Production Consultant: Patricia Foster
Editorial Consultant: Ceil Cleveland

A Word in the Beginning...

We had to see for ourselves. We piled in a van, ordered perfect weather and some lunch, and headed east to a spot where art history had been made.

Stony Brook assumed the title for the East Hampton home of artists Lee Krasner and Jackson Pollock earlier this year, to preserve it as a museum and study center. This day it became a retreat for us: we dropped in to another time to have a glimpse at what is now, and to consider what might have been had history written a different ending. Jackson Pollock died here in 1956. Lee Krasner left the property to us in 1987.

History seems what we're about in this our second effort to create for you a compendium of news and happenings at Stony Brook, for most of what we present here is retrospective. Our trip to East Hampton resulted in many of the photographs accompanying Terry Netter's article. His account is personal as was our response to the house and studio. Both remain today very much the same as when Lee Krasner lived there. In fact, one has the impression that she has left only momentarily, to return and continue the business of living. The place is humble and honest, in tribute to the two artists who once resided there.

The cover photograph and the one of Krasner inside are the work of the gifted photographer Hans Namuth, a friend and contemporary of the East Hampton artists. Other Namuth photos of Krasner, Pollock, and their house and studio will soon be featured in *Architectural Digest*.



In this issue we continue to look back with sociologist Rose Coser and her research assistants as they trace the history of our immigrant mothers. For many of us the account is familiar from grandmother's bedtime stories of arrival and survival in an alien place, with hope for better times.

Enter, the future—and the fate of Long Island. Will it be buried under a mountainous heap of self-generated trash or will the Waste Management Institute find a creative solution? Our feature addresses the problem of garbage and what to do with it, and reemphasizes Stony Brook's commitment to community service.

Here we have, then, an eclectic menu of past and future, but we haven't neglected the present—sort of *that was then, this is now*. This seems appropriate, as we celebrate our thirtieth year, to luxuriate in hindsight if only to appreciate how far we still have to go. We are, after all, in the infancy of our excellence, but already old enough to stand with the best.

—The Editors

SOLVING A BURNING ISSUE

By Sue Risoli

Johnny Carson joked about it, but it's no laughing matter.

The odyssey of the infamous barge laden with Long Island trash made headlines and inspired comment from the king of the late-night airwaves. But what Johnny didn't mention is that every person in this country—adult or child—produces two-thirds of a ton of refuse per year. It takes more than a trip to the trash can—or one wandering barge—to deal with that kind of garbage.

The problem is especially acute in the metropolitan New York City region. Here on Long Island, over three million people depend entirely on groundwater for all their drinking and domestic water needs. That groundwater has already been tainted by landfills. Now state law has mandated that most Long Island landfills be closed by 1990.

What to do with all the garbage? Some towns are building incineration plants to burn it. But the 2,000 tons of ash residue that will result each day from the combustion creates yet another disposal problem.

Still, even as the trash heap grows, there's hope. Last year the Waste Management Institute was created at Stony Brook's Marine Sciences Research Center. Housing the Institute there made perfect sense, says Provost Jerry R. Schubel. "The Center has a long history of taking difficult and complex problems and trying to turn them into opportunities," he notes. "And it's obvious that one of the most difficult sets of problems relates to waste management. It's an issue that clouds our economic and environmental future."

A decade ago Marine Sciences researchers stabilized the ash produced by power plants that burned coal to make electricity. This stabilized material was compacted into blocks, and used to form an artificial fishing reef off the Island's south shore.

Now Waste Management scientists are applying that idea to incineration ash, and trying to find other ways to keep us from getting buried in debris.

Frank Roethel isn't reluctant to tell people that he works with garbage. Roethel, a veteran of the coal waste reef project, has an office littered with blocks made of combusted, stabilized waste. "I never work with anything I can't get under my fingernails," he says, laughing. But he quickly gets serious when he speaks of the need to solve waste disposal problems.

Earlier this year, he spent much of his time looking at the products of incineration plants from throughout New York State. He and his colleagues were searching for material suitable for making into blocks. "You want well-combusted, 'clean' stuff," Roethel says. Poking through some gray, powdery incineration ash, he explains, "Anything you throw in the trash could end up in here. We've seen grass clippings, or pieces of local newspapers. But you don't want that."

Once the right kind of ash was found, it was brought to the laboratory and made into small, cylindrical "mini-blocks" for testing. Roethel and a team of researchers determined whether it would hold up physically and chemically when placed underwater. "It was relatively easy to demonstrate that the blocks are structurally sound," says Roethel. "What people are really going to be concerned about are the environmental effects."

So far, no ill effects have been observed in the laboratory. The material was ground up, placed in seawater and shaken for 48 hours. The resulting mixture was used to "innoculate" cultures of tiny marine organisms called phytoplankton. Roethel examined the phytoplankton daily and measured their growth and photosynthetic rates. "We saw no instance of adverse impacts. And these organisms are quite sensitive," reports Roethel.

Even a "worst-case scenario" proved encouraging.

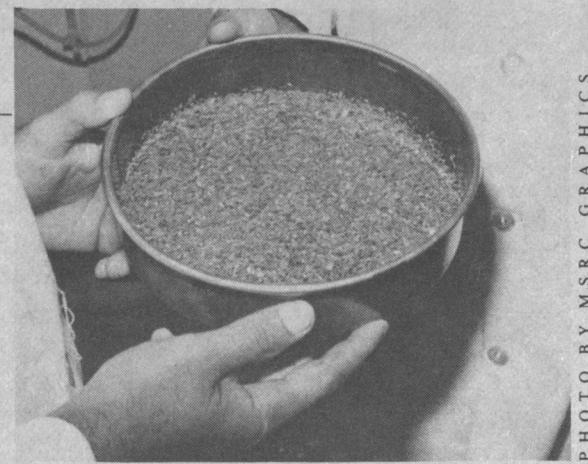


PHOTO BY MSRC GRAPHICS

Investigators placed mussels in a mixture of ground-up ash blocks and seawater, where the shellfish filtered the substance through their tissues. Though data are still being collected, so far "we don't see any negative effects," Roethel says.

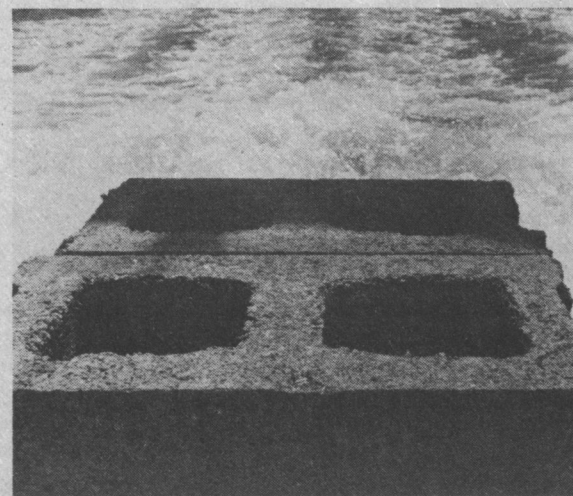
The blocks used for the reef are fabricated off campus, in factories on Long Island and in Michigan. It takes 55 pounds of ash to make one block. In eight seconds, the assembly line can crank out three blocks.

It was a perfect day for a sail—a bit brisk, perhaps, but the sun was strong and spirits were high. Twenty people—legislators, scientists and crew members—had boarded the Marine Sciences Research Center's vessel "Onrust" (Dutch for restless.) As Captain Chris Stuebe eased the boat away from its moorings, his passengers shouted good-naturedly to be heard over the whistle of the Port Jefferson ferry.

The occasion wasn't a pleasure cruise. Researchers were ready to complete their ash reef, with blocks heaved overboard as the ship slowed and halted in Long Island Sound's Conscience Bay. Swans, the only fauna observed that day, watched disapprovingly. Within two weeks, though, several species of fish had taken up residence in the reef's nooks and crannies. In the months ahead, Roethel and his colleagues will watch the reef carefully, diving beneath the bay's surface to examine the blocks and take water samples.



Close-up of ash (also shown above right) produced by burning solid waste.



A view from the block: this specimen will end up in an artificial fishing reef.



(Above) Captain H. Christian Stuebe guides his ship back to home port at day's end.

(Left) The Onrust--named for the first ship built in North America--after dropping anchor in Long Island's Conscience Bay.

Photos by Sue Dooley

The Waste Management Institute is looking at other uses for the ash formed by combustion of solid waste. It might be used for capping landfills, or in asphalt for the construction of roads, or to chemically stabilize sewage sludge. "We also realized that the material might be suitable for use as a replacement for natural aggregate, in the manufacturing of cement blocks," says Roethel.

He leans forward and rests his foot on a dark grey slab of cement, two feet tall and one foot wide. "So we made some like this one right here. At first they were only 80 percent of the strength needed for construction quality. Then we changed the mix. Now the blocks meet or exceed structural requirements."

They'll also be building a house—not for people, but for boats. The new building will be constructed alongside the Marine Sciences Research Center, out of 400 tons of ash shaped into blocks. "The boathouse will be a natural extension of our laboratory," says Roethel. Soil samples will be taken before and after construction to determine whether the blocks have had an effect on soil chemistry, and the structure itself will be monitored inside and out. Ash blocks may keep coastal areas of New York State from going under—literally. Meteorologists have warned that, as the Earth's atmosphere is warmed by accumulating carbon dioxide (the "greenhouse effect"), sea level will rise as much as three feet in the next 100 years. Sea-surface temperatures could also rise by about 6 degrees Fahrenheit. Higher ocean temperatures mean that hurricanes will strike with a greater-than-usual punch; wind speeds could increase by 20 to 25 percent.

Long Islanders can stave off potential destruction, says Jerry Schubel, by building ash block dikes along already fragile shorelines. "If Long Island burned all its

garbage, we'd have enough ash to build 15 million ash bricks a year, enough to circle the Island 8 to 10 times a year," Schubel adds. The blocks could also be used to build offshore islands for power plants, he suggests.

There's more to waste than trash. Hospitals, laboratories and, to a lesser degree, private physicians' offices, generate infectious waste that must be disposed of safely. Concerns raised in recent months about disposal of waste produced by hospitals in the region have focused even greater attention on the need for a solution that's environmentally acceptable and economically feasible. "Next year, University Hospital here at Stony Brook will spend \$600,000 on disposal of infectious waste," says Robert A. Francis, vice president for campus operations. "We must find a way to keep costs down, for us and for other institutions that face this problem."

Officials agree that landfills are not the solution. But incineration is tricky; byproducts must be safe. Even the plastic bags that most infectious waste is packaged in are hard to get rid of, since the plastic is not biodegradable and doesn't burn cleanly.

The Waste Management Institute, searching for ways to solve the problem, hosted a conference on infectious refuse several months ago. More are planned, so that researchers can work with hospitals and state agencies to define safe, affordable procedures for disposal.

Reusing garbage may help clean things up. The Institute is now seeking funding to begin recycling close to home, right on the Stony Brook campus.

Paper accounts for 30 percent of all solid waste; 20 percent of the paper used in the United States is re-

cycled. The Institute would like to recycle some of that paper at the source—employee wastebaskets. It's proposing to STOP (Save That Office Paper) paper waste with 700 STOP TOPS. These would be attached to standard wastebaskets. Paper would go into one opening (other office trash into another) and be held in a separate receptacle. WMI estimates that a pilot project involving 700 employees could result in a net benefit of \$7,000—between revenue from recycling and avoidance of waste disposal costs.

The Waste Management Institute awaits arrival in September of new director R. Lawrence Swanson, who has served as director of the National Oceanographic and Atmospheric Administration's Office of Marine Pollution Assessment, and as director of the New York Bight Marine Ecosystems Analysis Project. As he takes over from acting director Schubel, he'll already have some friends: "Friends of Waste," that is. They're an interdisciplinary group formed on campus to brainstorm about waste management and develop new initiatives.

Last year Jerry Schubel and Homer A. Neal, his predecessor as provost, wrote a book titled *Solid Waste Management and the Environment*. In it they quoted poet Shel Silverstein's ode to "Sarah Cynthia Sylvia Stout, who would not take the garbage out." Poor Sarah alienated friends and neighbors with her slovenly ways, and ultimately met her demise in a pile of obnoxious debris that spread "across the state from New York to the Golden Gate."

The Waste Management Institute is here to remind us—all of us who generate waste—that it's time to take the garbage out. □

THE POLITICS OF FILM



There's the traditional reduction of what is complex to what is simple; the good guys versus bad guys; the return to old values including patriotism and militarism; the cowboy boots and Santa Barbara ranch.



GRAPHIC BY TOM GIACALONE

By William Oberst

A lot of things about the movies have changed these days. If you're not watching a film on your VCR, you find a sitter for the kids, drive to a Multiplex, wait in the candy line for a \$1.20 box of Good 'n' Plenty, and relax in cushioned, air-conditioned comfort in front of a screen that looks one-quarter the size of the old ones. According to Krin Gabbard, assistant professor in Stony Brook's Department of Comparative Literature, the movies are different too: American films in the Age of Reagan, he says, are wringing entertainment out of genres and stereotypes that nobody takes seriously any more.

Gabbard reviews movies for the *Village Times* and recently co-authored a book with his psychiatrist brother Glen, *Psychiatry and the Cinema*, that illustrates the close association between filmmaking and psychoanalysis. (Both fields are imports from Europe that reached these shores at the turn of the century and came of age together.) He's also been studying how trends in American movies are tied to cultural and political

trends. Current American cinema, as he sees it, is "overdetermined"—unduly influenced by the studio system, the star system, technology, challenges from TV and foreign films, audience demographics, and Ronald Reagan.

If you think that injecting national politics into moviemaking is carrying things too far—that movies are harmless, entertaining confections outside the spheres of political influence—then hear what Gabbard has to say about the not-so-innocent silver screen.

During the 1930s—the Golden Age of Cinema—films conveyed a suspicion of what Americans took to be European decadence, corruption, and worldliness, echoing a general desire at the time to be free from entanglements abroad. Movies treated the public to a vision of America as a limitless frontier and implied that there was a virtue in simplicity; a favorite theme, deeply ingrained in American mythology, was that of the bumpkin who outsmarts the city slicker.

Another durable myth, that of the outlaw-hero, had also established itself in the cinema. Appropriated from

a literary tradition that goes back to Huck Finn, the outlaw-hero was quick, decisive, and definitely not an intellectual. He beat his enemies to the draw. He did what he felt was right at the moment. The complex factors lurking beneath tough decisions never surfaced.

"Official" heroes—idealized figures representing the values of country, home, and family—were also firmly established in movie mythology. Their stability and their commitment to lofty goals always seemed less interesting to American audiences than the outlaw-heroes' pursuit of self-interest. But moviegoers knew they couldn't reject the values of the official hero except at great cost. Rather than deciding between the two, they could watch films that reconciled both of them, usually by bringing them together to work for the welfare of someone else.

By the time *Casablanca* premiered in 1942, the nation was focused on its increasing involvement in World War II. The complex movie, released to coincide with the Allied invasion of North Africa, exploited American anxieties about joining the war.

To get involved in the war, or not get involved, is a question that runs through the movie. Humphrey Bogart's Rick, an outlaw-hero living in a frontier town with a corrupt legal system, is like the retired gunslinger who has run away from a shady past to escape entanglements. Cast in the typical Western mold of a man who fights for his own self-interest, or sometimes the interest of another, he finally makes a stand against the Nazi Colonel Strasser and beats him to the draw.

Gabbard calls *Casablanca* a pro-war movie, but one that achieved its success because it never asked the audience to give up its suspicion of foreign values or its independence of mind. Rick's decision to get involved was a personal choice that he alone made. "Seemingly irreconcilable differences are reconciled," Gabbard says. "The complex political problems of how America can fight in Europe and still maintain its innocence and independence have been displaced by the question of which man will win sole possession of Ilsa." Such a displacement of a problem, and the reconciliation it affords, is how dreams do their work. It's also how many of the best movies "speak effortlessly" to their audience, Gabbard says.

America lost its innocence after Hiroshima. The Golden Age was gone; God was dead. Films tackled complicated problems such as nuclear destruction and difficult marriages based on outmoded sex roles.

While the movies never lost their outlaw-hero, they did lose, for a time at least, his reconciliation with the official hero that propelled earlier films. During the '60s and early '70s, movies often took the side of either the outlaw-hero or the official hero, and remained there, resulting in the formation of two opposing camps among Hollywood's output: films oriented to the left (*Bonnie and Clyde*, *The Graduate*, *Easy Rider*, and *Cool Hand Luke*), and films oriented to the right (*Walking Tall*, *Death Wish*, *Dirty Harry*, and *Patton*). Even *Platoon* deserves to be labeled a right-cycle film, Gabbard says, because "in the end you've got this extremely attractive official hero who kills an extremely unattractive outlaw-hero and then gets into a helicopter and takes off, talking about the goodness of man. He's off the hook."

Gabbard calls many '60s and early '70s movies "corrected genre films." In *Bonnie and Clyde*, we find gangsters who are likeable and almost innocent rather than menacing. *Little Big Man* is a corrected Western; Custer is a savage, the Indians are innocent. In *Chinatown*, the hard-boiled detective never figures out the mystery; he only catches a glimpse of corruption, based on American economics, much deeper than anything he suspected. In *Five Easy Pieces*, the hero, surrounded by phonies, simply climbs aboard a truck and leaves, failing to achieve reconciliation. Add to this list some Robert Altman films such as *M.A.S.H.* and *McCabe and Mrs. Miller*.

Once the old stereotypes were exhausted, there were "genre parodies" in the mid '70s such as *Sleeper*, *Airplane*, *Frankenstein*, *The Life of Brian*, *Love and Death*, and *Blazing Saddles*. There have also been "genre semi-parodies" (films that sometimes poke fun at themselves, but other times play for keeps) such as *Ghostbusters*, *Prizzi's Honor*, and the James Bond movies.

Then there's the old actor, Ronald Reagan. Gabbard says that the Age of Reagan in American filmmaking actually dawned in 1977, three years before he took office, with the release of *Star Wars*. The familiar outlaw-hero returned, resurrected from the old days, in

the form of Han Solo. But the conventional reconciliation of the outlaw-hero with the official hero, whom he rescues in the film, wasn't linked to a real problem anymore; the Empire and galactic colonization were light years away from ordinary experience. Instead, the audience responded to the old paradigm itself. We recognized the convention for what it was, said what the heck, and felt secure that a plot with a familiar structure was coming to a familiar conclusion.

The enormous influence of *Star Wars* shows that we were ready for the old conventions once more. We also found that a film with a slightly campy flavor and enough laughs to keep us from truly getting involved in the plot was congenial entertainment.

Gabbard sees more than a slight parallel between the filmmaking era that *Star Wars* ushered in and President Ronald Reagan. He characterizes Reagan as sitting astride the presidency like a cowboy on a horse, cue cards before his face, his mind working with movie-script concepts. There's the traditional reduction of what is complex to what is simple; the good guys versus bad guys; the return to old values including patriotism and militarism; the cowboy boots and Santa Barbara ranch. The world is innocent again, and Reagan's "shining city on the hill" seems as simple-minded and possible as did "Camelot" in an earlier era.

Is it really accidental, Gabbard asks, that the presidential image and Hollywood mythology mix so easily? We have Reagan, like Rambo, saying that we would have won the Vietnam War if gutless politicians hadn't prevented it. There's the benevolent father-figure—the gunslinger from out of town who dutifully adjusts to his official role—the man of action who is intuitive, spontaneous, and a wellspring of inspiration.

And just as we view movies nowadays with a dual awareness, laughing at their conventions while permitting them to carry us along as entertainment, so we have a double view of the President.

The bottom line in films today is that you have to search hard to find real conviction, Gabbard says. We

know we can't take the standard movie mythology seriously because there aren't any simple solutions. With movie studios playing around with genres to which, in our heart of hearts, we're only superficially committed, we're witnessing, in Gabbard's words, a "cinema in epilogue."

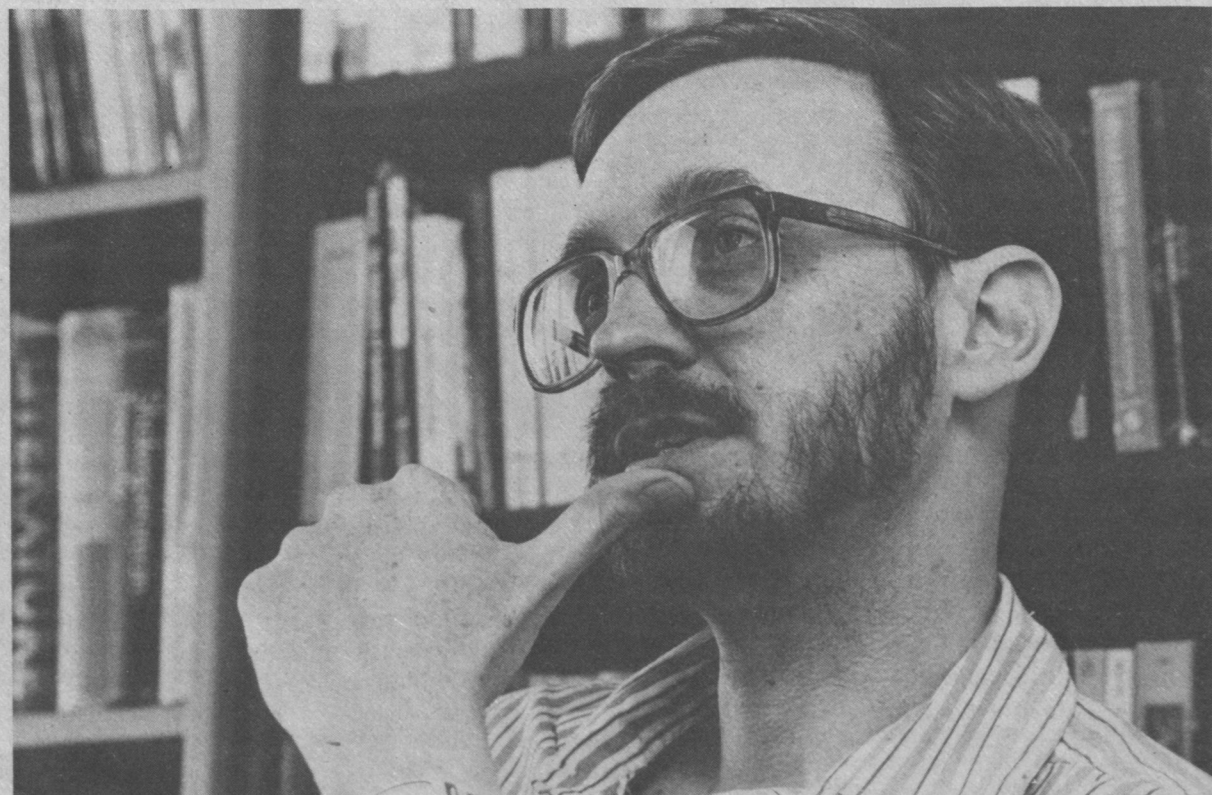
He sees hope, though, when films emerge that stand above the rest and demonstrate the true potential of cinema.

Take some of the work of Martin Scorsese, for example: Gabbard says *Taxi Driver* was far from being "another street Western," as critic Pauline Kael described the movie; instead it exposed the myth behind street Westerns by portraying a vigilante-hero as a psychopath. *The King of Comedy* addressed the stupidity of celebrity. More recently, *The Color of Money* offered a critique of the American Dream. (In that movie, Fast Eddie, played by Paul Newman, appeared to see the error of his ways, redeem himself, and become a better person for it. But there was a question as to what he really accomplished, and, more significantly, what a hero today is supposed to be. At the end of the film he was still a loser headed for more hustling in sleazy pool halls.)

Francis Coppola broke new ground in the *Godfather* sagas. Those epics, concluding with images of Al Pacino all alone with his money and power, cut a new path through the old genres, illustrating the adage "the one who dies with the most toys wins."

And Woody Allen asked us to think very hard about the notion of instant fame in his "celebrity trilogy" *Stardust Memories*, *Zelig*, and *Purple Rose of Cairo*.

Gabbard believes that the way out for American cinema isn't a dramatic rupture into a new avant garde, but rather directors who work with the old genres, as Scorsese and others have done, to find contradictions lying in their midst. Films, Gabbard says, can use such insights to puncture the balloons of mythology and grapple with real issues. □



Assistant Professor Krin Gabbard

PHOTO BY SUE DOOLEY

We Remember Mama

By Sue Risoli

"One of my mother's sisters was in America, but she came back when I was a little girl. To me she looked like a queen, heavenly. I fell in love with the way she looked and acted, but then she talked about America...I fell in love with just the word. America!"

—Minnie L.

Some brought children. Some weren't much more than children themselves. Crowded onto boats and braced against the rolling Atlantic, they dreamed of starting over in a place where, they had heard, all things were possible.

When the newly restored Statue of Liberty lifted her lamp again, thoughts turned to all those huddled masses she'd welcomed the first time around. Rose Coser's grandmother was one of them. Coser, a sociology professor, often taught about immigration in her "History of the Family" seminar. But one day five years ago, as she prepared a lesson on the Irving Howe book *The World of our Fathers*, she realized something was wrong.

"I said to myself, my grandmother is not in it," she recalls. She began to think about the written record. It was told mostly about and by men. Many of the chroniclers were not immigrants themselves, but descendents who had heard the story second- and third-hand. Coser decided it was "time to fill in the gaps."

And so began a project dubbed "The World of our Mothers." Coser and her colleagues set out to find and interview these women who had married and mothered so long ago. They sought them through community newspapers and yellow-page listings of senior citizen centers. They found them in retirement condos in Florida, or third-floor Brooklyn walkups—waiting to offer a cup of coffee, maybe a little cake, and a great many memories.

The study was limited to Jewish women who immigrated from eastern Europe, and southern Italians. Why only those two groups? "Because I can't do everything," says Coser, with a shrug of bemused resignation. "Also because we didn't want people from industrialized countries, and these two groups had the same low level of industrialization. And Italians and Jews arrived here at the same time. Both groups had to learn the English language, unlike Irish immigrants." Subjects had to have arrived here before 1924 (when the United States imposed strict immigration quotas) and have been 13 years old or older. They also had to be mothers.

"The hardest part of being a mother is to see and know and keep your mouth shut, because you only make enemies...they'll do anyway as they please. And it hurts...oh, does it hurt!"

—Minnie L.

Questions on such topics as sexuality, child rearing and employment were organized into an interview by project director Gladys Rothbell, with assistance from sociologist Kathy Dahlman and historian Laura Schwartz. Rothbell tested each question on her own mother, herself a Jewish immigrant. "We'd talked about her life before, but never in a systematic way," Rothbell says. "This time, I learned so much about her that I didn't know."

Originally, the project aimed at interviewing 100 Jewish and 100 Italian women. As it turned out, interviewers spoke with 90 Jewish and 45 Italian women. "Preliminary analysis of the data suggests a possible explanation," says Coser. "Most southern Italians were 'paisani'—farmers. It was a family enterprise. One thing they could do to cope with what they perceived as a hostile world was to stick together.

"As a result, Italian farmers and even laborers were much more suspicious of outsiders," she continues. "It was very difficult to get through that. We had a hard time getting interviews at all." Coser found some similarities between Jews and Italians. "My hypothesis starting out, which the research seems to confirm, was that there are more similarities between an Italian shoemaker and a Jewish tailor than between that Italian shoemaker and a paisani," she says. "Each subgroup was more individualistic than the rest of their ethnic group. Because merchants were of the same socioeconomic group, their values of achievement and education were similar."

"I had many close Jewish friends...they were hard-work people."

—Rosa M.

The research does indicate some differences. Though all immigrants reduced their fertility when they came to this country, Italians still had more children than Jews. The belief that Catholicism was a factor is, in Coser's opinion, "a myth. It was because their society was much less open," she says. "They had less access to birth control, or information about it, than their Jewish counterparts.

"The Italians were not particularly involved with the church," she points out. "They baptized their children and told bible stories. But they were suspicious of the church, which in Italy was supported by the aristocracy. Clergy were seen as outsiders, people from Rome."

Coser also notes that Jews were much less likely to return to Europe. "There was no way to go back to a place where they were persecuted, where there was no hope for them," she says. "That's one reason why Jews adapted better than many other ethnic groups. They had to make it. They had no choice."

It was the role of the women, their importance to the family, that interested World of our Mothers researchers the most. "One thing this country did for these

women was to give them an opportunity to be strong," Coser says. "In times of crisis women sustained the family. Through their outside connections—people they met shopping in the stores, on the street, whatever—the women brought home the knowledge of what this country was all about. Without the mothers, the husbands and children never would have gotten where they were.

"They interpreted American life for their families. Who was it who said, 'OK, you want a birthday party, let's make a cake'? Who was it who baked the cake?"

"I gave them to eat, I washed, I cooked, I ironed, I sent them to school, I made their sandwiches. I did all the things that a mother does."

—Pasqualina G.

"We forget that women helped support the family in addition to interpreting the culture," says Coser. "Many did embroidery, sewing or millinery at home after they had children. And sometimes they got their husbands jobs. They'd hear of an opening from other women and immediately tell their husbands.

"They were a haven for the family, helping it survive under very hard times." These were harder times than we know. One mother made the decision to withdraw her child from school, not because she didn't value education, but because it was winter and he had no shoes or warm clothing to wear. When the truant officer came, "I tell him, 'If you don't go away from here I break your head.'" After a sympathetic policeman interceded, the truant officer finally understood the real problem. "So Mr. Miller, the truant officer, he put me and my son in the car and he bring me down to the village. He buy the suit and I said to Joe, 'Now you can go to school.'"

The women shared more than memories. There were sly smiles as they recalled courtships ("he was a cute kid...I was a pretty cute kid, too!"); anger over perpetual pregnancy ("Nobody told me nothing. I didn't even know how it happened"); quiet conviction ("no mother wants her child to go to war"). Along with a pencil and tape recorder, interviewers came equipped with patience and compassion. Some needed a big appetite for the plates of food proffered by their subjects, with promises of more if they'd come back to visit (one signora enticed her interviewer with "a good sauce, not too hot and salty").

The 27 interviewers were trained by Gladys Rothbell and Kathy Dahlman. Only those who spoke Yiddish and Italian were accepted, so that they could better understand their subjects, some of whom spoke halting English or none at all. Though the interviewers were paid \$35 per session ("a small sum to be sure, and because of bureaucratic red tape it took forever to pay them," says Rothbell), they made it clear that money

continued on page 15



A "Subtle Reshaping"

Gladys Rothbell says her contacts with immigrant women have "subtly reshaped" her, "even as I was engaged in shaping the project." In addition to her work with *World of our Mothers*, she began to examine how Jewish mothers have been perceived in the United States in this century. "After the second world war, the rapid psychologization of American culture was reflected in an almost obsessive emphasis on sexual liberation and romantic love. At the same time, maternal attachment and filial love became suspect," she says. "It was in this social context that Jewish mothers began to be increasingly cast as adversaries."

After interviewing real Jewish mothers, "it would seem that their responses challenge these pejorative interpretations and scapegoating of mothers." As a practicing therapist, Rothbell is now exploring Japanese methods of therapy, "which engender gratitude and love instead of looking back in anger."

Another who says he found himself "transformed" is Africana Studies professor William McAdoo. When McAdoo read about the project several years ago in campus publications, he called his grandmother. Mary Gosman Scarborough fled Czarist Russia in 1911 at age 13. Hers is hardly a typical story, though, for a woman of her generation.

Scarborough was active in the Communist party, worked as a union organizer in this country, and had two children with a man she never married. She raised them alone, in a Detroit neighborhood considered poor even by Depression-era standards. Of her daughters' interracial marriages, Scarborough says simply, "They're in love, that's all that matters."

Though McAdoo knew most of the details of Mary's life, he still found her involvement with *World of our Mothers* "a learning process" for him. "I'm a historian," he says, "and I've been moved personally and professionally by this project. I believe we shouldn't allow valuable resources—like these remarkable women and their experiences—to disappear without notice." As for his grandmother, now in her nineties and convalescing after surgery, it was a chance to once again feel committed to social change. "There is discrimination against senior citizens," she says. "Now we can build them up in the minds of other people. To be part of this makes me feel like I'm doing some good work again."

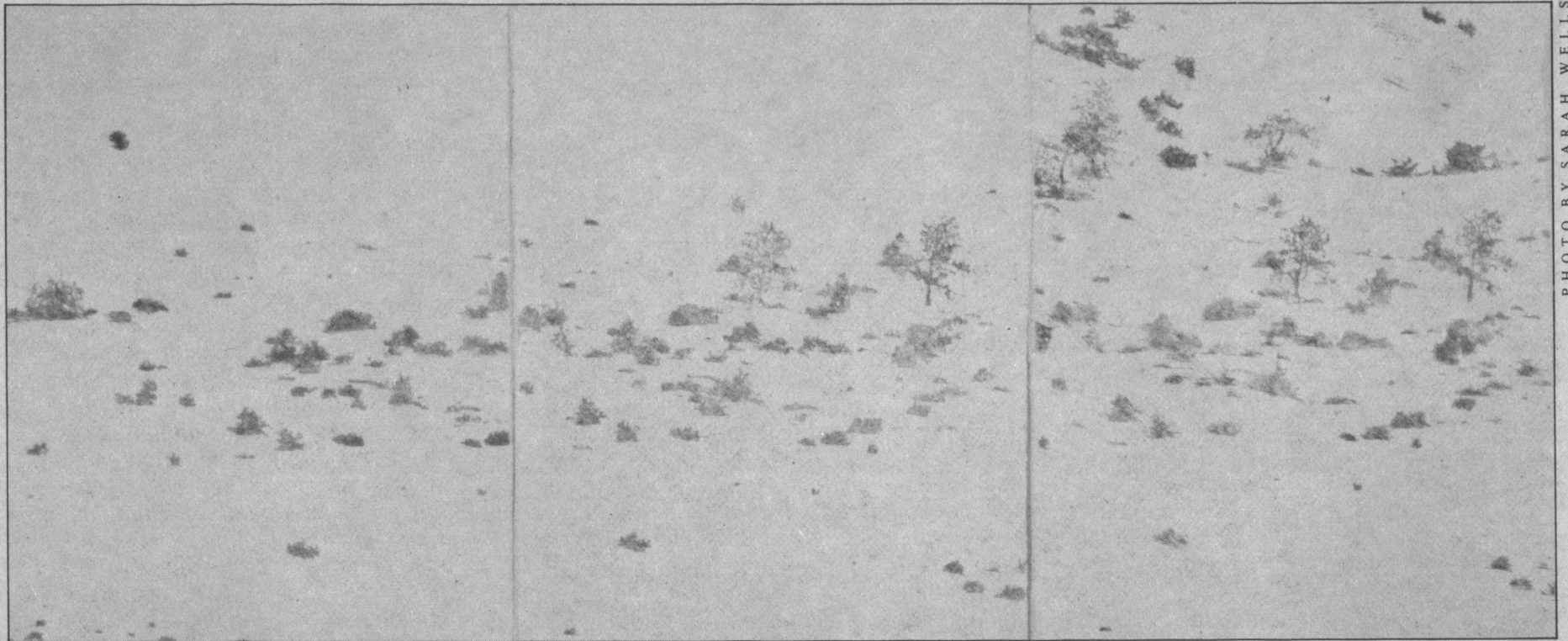


PHOTO BY SARAH WELLS

Mel Pekarsky, Triptych, pencil on paper, 30" x 66", 1983.

Presence in absence: the desert scenes of painter Mel Pekarsky.

When you're looking at Mel Pekarsky's spare, almost colorless landscapes, it's hard to believe that he was once a figure painter. "I'm a theatrical person," says the chairman of Stony Brook's art department. "I used to put people—individuals and groups—in my paintings, but as my work evolved, the people got smaller and smaller, and then I just let them walk off the canvas."

Almost everything has walked off the canvas in the five paintings currently on exhibit in the Marianne Deson Gallery in Chicago. These are desert paintings: sparse scrub brush in pale greens and browns in a painting called "Crazed in Baja," so named says the artist because "I was actually fooled by a mirage in the desert; I thought I saw a big pool of water, but of course there was none, so I felt crazed."

Another large (6' x 10') unstretched canvas in mixed media is "Yellow Place, High Desert." This is in shades of pale blue, grey, and white with a subtle yellow pool of light at its center. "I was struck that a rock in a Western desert could be yellow, pink, or purple," says Pekarsky.

These large spare desert scenes, too subtle to serve as backdrops for Western movies (though they do manage to suggest that they might), rule out all but the essential. The artist scrutinizes space without habitation. He does so in his Mohave and Sinai desert paintings as well. Stony Brook art professor and critic Donald Kuspit has said that Pekarsky "vacillates between the extremes, especially in the desert pictures, where a single picture seems both pure presence—

purity here correlates with the lack of need for any decipherability, any 'literacy' about the world—and a manic display of factual detail, as in a rapidly rolling film."

Pekarsky approaches his work in an unusual way: He flies above the scene in a small airplane and takes photographs. He "discovered a long time ago that it takes me all day to climb a mountain and about half an hour to fly up there to achieve the same thing." He started out, he says, "as a true romantic, taking papers, pens, and paints with me, but my hands would freeze, the water would freeze, things blew off cliffs, and I watched my paper sail off my lap and down a 6000-foot drop." At this point a camera came to mind as a more practical way to fix an image in his memory.

Says Kuspit: "The photograph is also part of Pekarsky's refusal to be 'moved' by what he sees, a refusal that is part of his renunciation of the garden for the desert—of a traditional "place of feeling" for a modern feelingless place."

At one time, Pekarsky did paint formal Italian and French gardens, minus figures, because he liked "the tension between the lack of people and the suggestion that people had been there." In his current show, he has renounced both figure and garden for deserts, which he describes as "vast, but fragile and vulnerable, beautiful, and rapidly and constantly changing. It's neat, clean, open, and ordered, and precisely apportioned in space and object. Trying to capture and transmit that sense of light, isolation, and fragility has led me in the last few years. . . to eliminate color from most of my work." This, he says, "was a tough thing to finally just do. It went against my training and my personal enjoyment of gesture, brio, dense brushwork, and color, which are in any case 'natural' to me."

Pekarsky has been at Stony Brook since 1981. A Chicago native, he grew up in Gary, Indiana. He first came to New York City to study and paint in 1956. He has recently moved his home, but not his studio, from Shoreham. His studio remains there, he says, because he can't find one big enough in Stony Brook. Perhaps his is a case of art's being limited by environment: "If I had a bigger studio," he says laughing, "I'd paint bigger pictures."

—Ceil Cleveland

Thunderstones and Shooting Stars, The Meaning of Meteorites, by Robert T. Dodd, Harvard University Press, Cambridge, Massachusetts, 1986.

Breccia, enstatite, chondrite. Before you ask for the wine list, hold on—a look at this book will tell you that these are not selections from the menu of your favorite little trattoria. They're scientific terms used to classify meteorites, the "shooting stars" that have entranced lovers and planetary astronomers through the ages.

This is no dry tome of the type forced on squirming freshmen. Through anecdotes, interesting facts ("Trivial Pursuit" competitors may now select the "science" category with confidence) and the author's personal asides, the reader learns more than just different types of meteorites and how they are formed. We gain an understanding of what meteoritics (the study of meteorites) can tell us about the origin and evolution of our world—the dinosaur extinction-meteorite theory is gaining momentum—and what it is about these objects that fascinates us so. Meteorites, once revered as gifts

Brain Drain Stony Brook's Gain

By Karla Jennings

British television stations will soon invade the home of Paul Adams to interview him for a series on the British brain drain to America. "I'm one of the brains that drained, you see," is how Adams puts it.

The low salaries and tight lab space that drove him to the U.S. made for Stony Brook's gain. The 39-year old Adams is a leading international neurobiologist who has received both British and American awards for his work, including announcement last summer of both a prestigious John D. and Catherine T. MacArthur Fellowship and his selection by the Howard Hughes Medical Institute as a Hughes Investigator.

"I was just lucky that my lab happened to fit the bill," commented Adams on being named a Hughes Investigator. "Neurobiology at Stony Brook is recognized as being a very good department. It's grown in prominence nationally very rapidly in the last few years, so it's been an accolade to the department as well as to me."

With a sense of humor that seems characteristic of him, Adams partially credits the fates for his extreme good fortune. "If either the MacArthur Foundation or the Hughes Medical Institute had known what the other was doing, they just might have done things differently," he speculated.

That is of course uncertain. What is certain, however, is that both MacArthur and Hughes are unique in the degree of freedom they allow their recipients.

The Howard Hughes Medical Institute, for instance, will operate Adams' laboratory for a term initially set at seven years, paying for renovations, equipment, Adams' salary, and the salaries of his laboratory support staff. "Howard Hughes gives me carte blanche as far as research is concerned," said Adams, "much more so than I had previously, where I had to write grant applications and progress reports. The Hughes program reviews are purely scientific and a helpful interchange among scientists."

While the Hughes support, which started several months ago, makes Adams officially a Hughes Institute Investigator, he will remain a tenured Stony Brook professor, and the SUNY Patent Policy will apply to any patentable discoveries he makes. As a Hughes Investigator, Adams will participate in the Hughes Institute neuroscience program, which includes conferences, reviews, and workshops. Indeed, he attended a Hughes Institute program review earlier this year, prior to his Hughes Institute appointment. With the MacArthur Fellowship—designed to support the creative efforts of some of the nation's most promising individuals by removing financial constraints—Adams has no-strings-attached use of \$200,000 over five years.

Adams said he will apply the MacArthur in ways that will allow him to spend more time in the lab. "For example, instead of mowing the lawn, I might get someone to mow it."

Previously Adams supported his lab with research grants of about \$150,000 a year from the National Institutes of Health. And he points out that luck is important in getting those funds too.

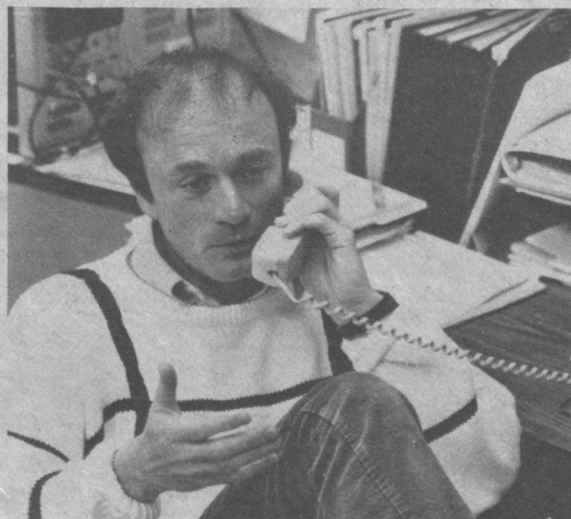
He advises beginning neurobiologists to apply for grants during their senior postdoctoral year so that "when they start looking for their own permanent job...they've already got a grant under their belt."

Peers call his work "clean," "creative," and "bold." Said neurobiologist Roger Nicoll of the University of California, "You just marvel at how he manages to come up with findings that other people have more or less sort of walked by."

Adams' research on how nerve cells communicate may someday shed light on Alzheimer's disease and epilepsy, but he does not work with that in mind. "I don't have any long-term goals like understanding the brain or even understanding synaptic transmission," he said. "I basically do research because I find it interesting. I think my long-term goal is to continue to have fun in research."

Adams is currently studying how the neurochemical acetylcholine affects rat brain cells in the hippocampus, the brain's guardian of memory. Acetylcholine blocks a brain cell's ability to resist electrical currents, forcing it to stay "turned on" so that signals last seconds, even minutes, and cover large areas. Its effect is intermediate between that of electrical signals, which are lightning-fast but cover only narrow areas, and the chemical messages sent by hormones, which can slowly stimulate a large area of cells for hours or even years. Adams speculates that acetylcholine's "slow transmission" action may be involved in memory.

Recalls Adams of his undergraduate days at Cambridge, "I liked biochemistry, but I did so badly in my undergraduate work that they would not allow me to



Paul Adams

major in it." Instead, he earned a general degree in physiology and pharmacology.

During his second undergraduate year, Adams discovered the science writings of Australian neurobiologist Sir John Eccles. His future was transformed. He grew fascinated with synaptic transmission—how nerve cells communicate with each other using chemical and electrical "messages." His grades shot up and he was accepted into the University of London's graduate pharmacology program. Essentially, I was completely neglected," he said. "I was given some equipment and ...just puttered around."

He "puttered around" with frog neuromuscular junctions, discovering that some drugs work by plugging up the ion channels that nerve cells use to communicate—a major finding. An ion channel is a single molecule embedded in the cell membrane that transmits or resists electrical currents by flipping "open" or "closed." Adams' second major achievement was to discover an ion channel that he named the "M" channel after muscarine, the mycotoxin that blocks it. His co-discoverer was David Brown, a pharmacologist at the University of London, who remains a close collaborator.

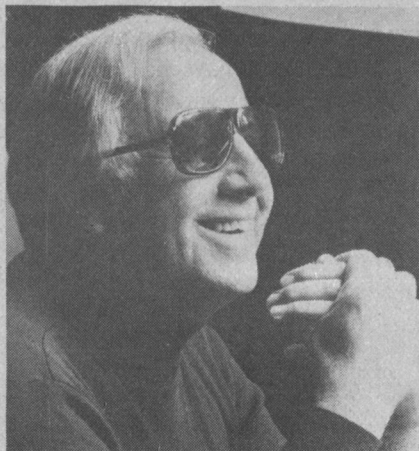
Despite his growing reputation, Adams found his low salary made it "very difficult just to make ends meet, just to buy food." Also, he had a wife and son, Rafael, now 14, to support. So he joined Germany's Max Planck Institute as a postdoctoral researcher with Bert Sakmann, who with fellow biophysicist Erwin Neher was developing the revolutionary "patch-clamp" technique for synaptic monitoring that is now used worldwide. A second son, Jamie, now 11, was born in Germany. He spent a second postdoctoral year with Philippe Ascher at the Ecole Normale in Paris. "I attribute a lot of my present success to the luck of being in those good labs and also having very good collaborators," he said.

He and his family made the leap across the ocean when Adams joined the physiology department at the University of Texas in Galveston. "I think we adjusted well to the States partly because we first moved to Texas," he said. "It was a total change of culture, climate, and surroundings, and we weren't comparing it to what we knew before." The family liked Texas, but "four years in Galveston was enough," said Adams. "Texas isn't really right for an Englishman. It's too hot. It's too raucous. It's too polluted. It's too everything...I also needed more space in my lab."

He joined Stony Brook. Five years later, he has no regrets. As for Long Island, Adams says that "some of the villages here have very much the feel of England, and the climate is more like England...I love it here. It's very beautiful. It's a combination of the coastline and the sea and the trees and the hills and the villages."

Without having to deal with the time-consuming quest for grants, Adams will have more time for concentrating on the elegant power enveloped within nerves. He still finds his work fascinating; to him, a simple flip of an ion channel may have tremendous consequences. "It's conceivable that the opening of a single molecule in a single nerve cell could lead you to have a new thought," he said, "and that new thought could lead you to conquer the world, if you're a Napoleon." □

PHOTO BY CHRISTIAN STEINER



George Shearing



Marian McPartland

Shear Excitement

Jazz Greats George Shearing and Marian McPartland Open the Next International Art of Jazz Series at Stony Brook

If you were a jazz aficionado of the fifties and early sixties your heart had to lift when the lilting sounds of George Shearing or Marian McPartland came through the radio. Whether accompanying Nancy Wilson or working in the spotlight with just a bass for background, Shearing was the essence of sophisticated sound. And McPartland, the first lady of jazz, provided a blend of classical technique and stylish delivery that won over fans and gained her appearances with Benny Goodman, Oscar Peterson and Duke.

Here in the '80s, the two English pianists are still proving they deserve the designation of international stars, as

Stony Brook listeners will soon learn.

Shearing and McPartland will open the International Art of Jazz university series November 18 in what promises to be the best concert to date in this three-year-old program. And jazz lovers will have an added inducement to attend this concert: Shearing and McPartland have agreed to donate a significant portion of the performance fees to IAJ's Arts-in-Education program. The program promotes learning in a variety of subjects by bringing jazz and jazz musicians to public schools. Tickets for the show are \$17.50; there is a \$2 discount for students and senior citizens. Tickets for the entire series of three concerts are \$37.50 for IAJ members and \$42 for non-members. This year's concerts will take place on Wednesday nights. Call IAJ at (63)2-6590 for more information.

Classical Concerts with Class

Classical concerts this fall will offer a world of diversity as artists from China and the Netherlands join those from this country in Stony Brook's chamber and main stage series.

The program begins on October 10, with a performance by the 100-member Central Philharmonic Orchestra of China. The Central Philharmonic has performed throughout the world under the direction of resident conductor Li Delun and noted guest conductors such as Seiji Ozawa and Herbert Von Karajan. It is probably best known in this country for its major role in the Academy Award-winning documentary, "From Mao to Mozart." This tour marks the group's debut in the United States. On October 28, Stony Brook welcomes mezzo-soprano Elaine Bonazzi, an artist who has distinguished herself in more than 40 world premieres of works by composers including Stravinsky, Bernstein and Menotti.

Bonazzi first earned national acclaim for her insightful portrayal of the title character in the Emmy Award-winning

opera "The Trial of Mary Lincoln." In the years since, she has performed in Europe, Latin America and the U.S., and on 20 recordings for major labels in this country. This fall, she joins our music faculty; she will co-direct the vocal program.

On November 18, Stony Brook will present a concert for listeners who revel in the sounds of the past. The Orchestra of the 18th century from the Netherlands is an ensemble of 40 musicians considered specialists in the music of 18th century masters such as Mozart, Haydn, Beethoven and Bach. The group performs on authentic instruments of the period and seeks to produce a sound as close as possible to that imagined by the composers.

Since its founding in 1981, the orchestra has won great acclaim for its European tours under the director Frans Bruggen, a recorder/Baroque flute virtuoso and an authority on early music performance.

All performances will begin at 8 p.m. Call the Fine Arts Center Box Office at (63)2-7230 for locations and ticket prices.

Picture This

Stony Brook hosts an exhibit by former Life photographer Margaret Bourke-White

"To capture a moment in history... with such compelling beauty and dynamic composition that the picture will live." That was Margaret Bourke-White's description of the photographer's goal. And it was a goal the former *Life* photographer brilliantly realized time after time in the first half of this century. As chronicler of both the prominent and the common folk, Bourke-White developed a photographic technique so exquisite that many of her pictures were displayed in museums as works of art. This fall, visitors to Stony Brook will have an opportunity to examine a collection of some of the best of her photos in a two-month-long exhibition in the Fine Arts Center Art Gallery. Viewers will see several of Bourke-White's well-known pictures of Mohandas Gandhi, taken over a two-year

period during which she followed and frequently photographed the Indian leader, as well as shots of the Buchenwald Concentration Camp, and the peasants of Russia. The display will also contain photos that first appeared in a book on the poor of the rural South that Bourke-White composed in collaboration with Erskine Caldwell. "Margaret Bourke-White: A Humanitarian Vision" is a traveling show assembled by Jonathan Silverman, a Bourke-White biographer, and Ruth Ann Appelhof, curator of exhibitions for the Joe and Emily Lowe Art Gallery. The curators present 110 photos from the late photographer's extensive collection as "an examination of her contribution to the visual arts, long overshadowed by Bourke-White's mythic persona."

The exhibit will be on display from September 8 to November 14. Gallery hours are noon-4 p.m., Tuesdays through Saturdays. For further information, call (63)2-7240.



Locket, Georgia, 1936 (detail) © the estate of Margaret Bourke-White

from the gods, have been found in Indian burial mounds and ancient Japanese temples. Later on, we are told, speculation about their origin caused Thomas Jefferson to remark, "It is easier to believe that Yankee professors would lie than that stones would fall from heaven." It wasn't until 1800 that scientists accepted the notion that meteorites came from space.

Even as late as the 1960s, there were revelations about meteorites. The author himself recalls a time when the scientific community realized that meteorites came not from a large, Earth-like planet that had exploded, but were "the remains of a swarm of small objects that—for whatever reason—did not coalesce to form a tenth planet." Such a suggestion, he tells us, "was fiery enough to shock those of us who had just emerged from the snug cocoon of graduate school," and to provoke heated debate among more established researchers. At one meeting, members of the "large-body" camp squared off against the "small-body" group: "two men thundered at each other for 10 minutes, while the moderator tried in vain to make peace." This was no mere display of scholarly histrionics. To embrace the idea that meteorites could have become a planet like ours, but didn't, is to accept them as "insights into the birth and babyhood of the solar system that we can get from no other materials."

Indeed, Dodd says, we can regard a meteorite as a "poor man's space probe," yielding the same information as an unmanned space mission—but for free. They are pieces of asteroids caught in an orbit between Mars and Jupiter, though it is not clear how and why they break off from their parents, and are at least as old as our planet (four and a half billion years.) It is possible that the Earth slammed into some, 65 million years ago, causing the abrupt extinction of the dinosaurs at the end of the Cretaceous period. Meteorites are rich in the metallic element iridium, and a layer of iridium was discovered a decade ago in Cretaceous sediments beneath the Earth's surface. (Just a few months ago, researchers found an iridium-filled crater, 28 miles wide and 1.7 deep, on the sea floor off the coast of Nova Scotia; the huge scar could be the "smoking gun" scientists have been looking for.)

Meteorites are dropping all the time; a four-pound specimen dropped into a living room in Connecticut in 1982. In an age where technology threatens to foster human arrogance, meteorites are humbling evidence of forces beyond our control (although, Dodd reports, in Robert Peary's pre-polar days he endeavored to conquer a 59-ton meteorite, lugging it from Alaska to the American Museum of Natural History in New York). Yet the fact that meteorites fall anywhere, anytime, makes it easy for any layperson to make a contribution to science, just by describing a meteorite's flight path. Better yet, one can retrieve a "fresh fall" before it rusts (the metal in a meteorite starts to corrode as soon as it hits our moist atmosphere) and bring it to a scientist for study.

Meteorites are a continuing source of excitement for experts of the academic and armchair varieties. Dodd sums up: "The romance between geology and planetary astronomy that began with the manned space program is far from over. It has just begun."

—Sue Risoli



Fairy Tales and Society: Illusion, Allusion, and Paradigm, edited by Ruth B. Bottigheimer, University of Pennsylvania Press, Philadelphia, 1986.

The fairy tale may be the first literary form most people encounter. Who has not heard of Cinderella, the poison apple, or the hundred years sleep? Now assistant professor of comparative literature, Ruth Bottigheimer has gathered together a collection of essays that analyzes fairy tales in terms of illusion, allusion, and paradigm.

As illusion, the fairy tale suggests that events may develop according to a pattern that diverges sharply from daily experience. "Jack and the Beanstalk" is a good example of the fantasy one finds in these tales.

Allusion involves social institutions, personal relationships, and individual development. If not outright allegorical, fairy tales often allude to our own lives by the use of fantasy people and events. These allusions become so much a part of our culture and language that a peanut butter company can name its product "Peter Pan," and we all immediately recognize the prototype—as well as his most prominent characteristic. Peter Pan is forever a child, and he flies. These are positive and charming qualities for a food product enjoyed both by children and adults.

As paradigm, the fairy tale leads to an understanding of the community and helps determine individual behavior within that community. The good and the beautiful are equated in fairy tales, for example, as in "Snow White," "Sleeping Beauty," and "Cinderella." The wicked people are ugly, and they always get theirs in the end. These stories we heard at a young age continue to exert influence in our adult lives. Subconsciously, even as adults, we often equate physical beauty with a good heart, and homeliness with bad qualities.

In this collection Professor Bottigheimer explores the relationship between fairy tales and society and brings current German research to bear on the stories. The book is divided into three parts: Fairy Tales as Oral Phenomena; Fairy Tales in Society; and Fairy Tale Research Today. Some of the essay topics include

"Madness and Cure in the 'Thousand and One Nights,'" "Fairy Tales and Psychotherapy," and "The Criminological Significance of the Grimms' Fairy Tales." Bottigheimer's chapter is "Silenced Women in the Grimms' Tales: The 'Fit' Between Fairy Tales and Society in their Historical Context."

This chapter shows how the Brothers Grimm—Jacob and Wilhelm—took a generally accepted behavioral code and reinforced it in their stories. In Germany in 1770, for example, a silent woman was a good woman. Nagging was one of the few categories of female speech recognized, and was, of course, negative. Thus the stereotype of the "nagging wife" was born. Chattering was another characteristic of women. Grete, in one of the Grimms' tales, chatters away as the hem of her frock catches fire and burns. Even after she is warned, she continues to chatter. In the tale, punishment by burning appears to be fair penalty for a woman who talks too much. This punishment of a talkative (read wicked, evil, or slothful) woman can be seen in many of the Grimms' tales, such as "The Virgin Child," "The Twelve Brothers," and "The Lazy Spinner." By means of these stories Germanic values were passed on from generation to generation.

This volume is written in a clear, direct manner and will engage the lay reader and scholar alike. Fairy tales, the editor suggests, deal with immediately recognizable events and offer models for solutions to problems that extend beyond barriers of language and time. They also explain some of the stereotypes that continue to exist in various societies. Ruth Bottigheimer and the other essayists here give new life and meaning to a very old form of literature.

—Christine Foley

"Lichtung": Music caught in the act of creating itself.

A chamber piece for ten instruments written by Joel-Francois Durand, a Stony Brook doctoral candidate in music, was given its premiere performance in Paris in March. This review was written by a Stony Brook lecturer in English, then on leave in Europe.

French children, latent philosophers a-borning, play hopscotch by advancing from their terrestrial origins (earth, or "terre") to the realm of pure essence (heaven, or "ciel"). Their American counterparts, ever pragmatic, demonstrate their quantitative bent by jumping from numbers one to ten. A definitive cultural difference? Maybe, but there's at least one Frenchman, now studying at Stony Brook, who fuses these disparate tendencies. Joel-Francois Durand is fascinated with abstract philosophical issues, yet equally curious about the practicalities of process—the how-to, can-do Yankee attribute.

Durand is a 33-year-old composer of modern music, and a graduate student in the Department of Music. A few months ago, when he was still writing "Lichtung" (or "Clearing"), he announced that he aimed at nothing less than to embody the creative process in a piece of music.

continued on page 15

Keeping the Flame

By Terry Netter

He was perhaps the first painter ever to create a painting without laying a brush to canvas. She was an equally talented artist whose work was overshadowed by the scale, scope, and passion of her husband's. She once said that when she first saw her husband's heroic drip painting, "I nearly died."

Jackson Pollock and Lee Krasner. Or Lee Krasner and Jackson Pollock. Any way you turn it, the two left an enormous legacy to the international world of art and art history. His creative flame was extinguished in an auto accident in 1956; hers lived on until 1984, and, out from under his giant shadow, her own art burst into brilliance.

Jackson Pollock "broke the ice for everybody," as Willem de Kooning, another prominent member of the New York School of painters, has graciously said. Pollock's star had already begun to rise before his death, but in the subsequent 30 years he has been established in that firmament of artists such as Van Gogh and Picasso who have effected a radical change in style, and in so doing have changed the human imagination and our way of looking at both art and nature.

When Lee Krasner met the man who would become her husband, she was the more established artist. In their 14 years of marriage, they formed a working relationship in which her taste and intelligence became of well-documented benefit to him. As the heir of Pollock's unsold works, Krasner was not only faithful to his trust, she also lived to see "Lavender Mist," which had been purchased for a few thousand in his lifetime, sold to the National Gallery for a few million. Though she received not a penny for that resale, she rejoiced that his work had found its proper place.

From 1956 until she died 28 years later, Lee was not first and foremost the widow of Jackson Pollock; she remained herself, the painter. She lived to see the opening of her great retrospective at the Houston Museum of Modern Art in October, 1983, an event that finally established her as an original first generation abstract expressionist—up there with those she called "The Big Boys": Pollock, de Kooning, Newman, Clyfford Still, and a list that art historians continue to refine and revise. Her most breathtaking works were done in her widow years, and although her artistic origins remained in the New York School of Abstract Expressionism, the mature works grew with the times—testimony to her keen intelligence and her continued immersion in the evolving art world.

I never met Jackson Pollock. I first met Lee when I was studying for the MFA at George Washington University and took a summer course in East Hampton. A

studio visit to the Pollock-Krasner house was arranged by my professor, Alexander Russo. First we visited the barn where Jackson's greatest masterpieces had been created, and which Lee began to use as her studio after his death. Then she invited us into the small house she and Jackson had bought in 1946 for \$5,000. (They borrowed half from Peggy Guggenheim and in return gave Guggenheim two year's worth of Pollock's work!)

The year was 1963. I had never seen a place quite like this—gutted, all white, a few antiques here and there, a few plants and, with all else falling into insignificance, the paintings! It was not decor but design; a statement far more important than the house itself, which is a modest Long Island farmhouse. It said to me without a word: the art of painting is important—so important that architecture should be designed for it, not vice versa, at least in this case. One painting in particular ravished my eyes. It was mural-size and dominated the dining room, the only large room in the house. It was hers, not his.

Knowing this, I turned to her: "Mrs. Pollock, what do you feel when you look at that painting?" She replied, "It scares the hell out of me."

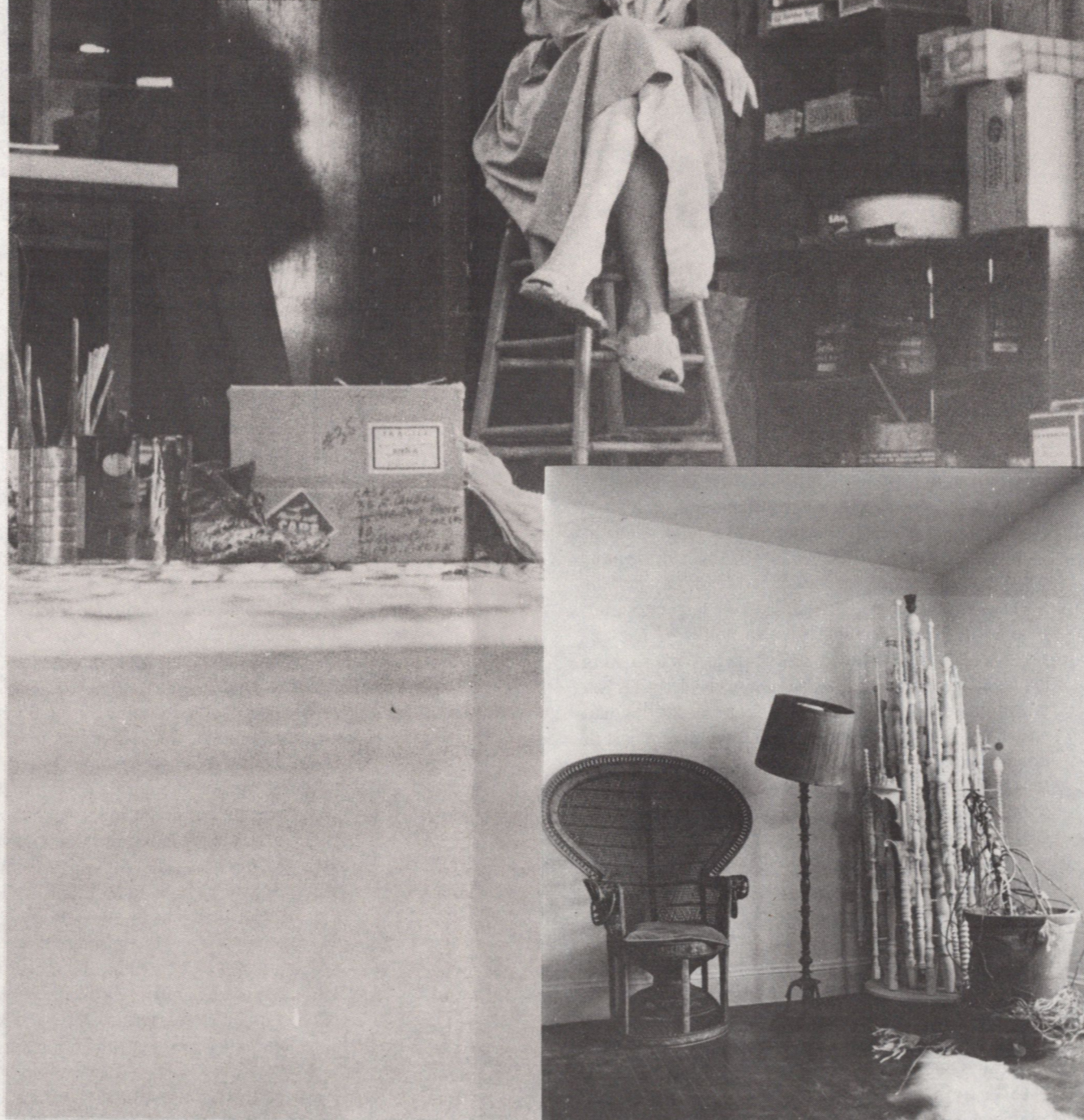
"Are you free for dinner?" I asked, impressed. Without hesitation she said yes. That was the beginning of a friendship that lasted for more than twenty years.

One month before she died, Lee received an honorary doctorate from Stony Brook. This does not quite make her an alumna, but it certainly establishes her as part of the Stony Brook family, and how she would love my calling her Dr. Krasner! She would also be delighted that her home will become the Pollock-Krasner Museum and Study Center, open by appointment to all devotees and students of two great American artists.

The remainder of Lee Krasner's assets, estimated at \$20 million, was left in trust to the Pollock-Krasner Foundation, its sole purpose being to give financial aid to worthy artists in need.

I never discussed Lee's will with her, but I was not surprised to learn of this astounding act of charity. As rich as she became—very rich indeed—she never changed the little house in Springs. She once told me that she had no desire for possessions; she did not have to consume to be. This is a rarity in our society, but then everything about Lee Krasner was rare. Everything about Jackson Pollock was rare, too. Now the State University of New York at Stony Brook has the rare pleasure and opportunity of being keeper of the brightest painterly flames ever to burn in America. □

Terry Netter, a painter, is director of the Fine Arts Center at the university.



(Inset above left): The Pollock-Krasner house in Springs as it looks today. (Above) Lee Krasner Pollock in the studio, 1950 photo courtesy of Hans Namuth. (Right) A scene inside the house. Photo by Sue Dooley.



The enormous table around which many East End artists once gathered still dominates the large white-painted dining room. Books are piled casually in the small library, and dishes still sit in the kitchen cupboard. His large loafers lie in a hat box in the attic; her paint-spattered shoes sit on a blue stool in the studio.

The house seems haunted by the great presence of these artists—Lee Krasner and Jackson Pollock—around whom grew up an art colony in East Hampton in the late 40s and early 50s that was to influence the direction of 20th-century art.

Pollock became a legend of one kind; Krasner of another. "American popular culture busily constructed its phantasy image of Jackson Pollock as the James Dean of high culture, the solitary, auto-destructive, macho genius; as much a travesty, but as popular, as the image of mad Van Gogh painting crazy pictures," art critic Robert Hughes has written.

Of Krasner, Pollock's ascerbic, combative, but intensely devoted wife, herself a first-generation abstract expressionist of the highest order, Hughes has said, "their marriage turned into a remarkable working partnership that was truncated only by his death in 1956."

Now the East Hampton home and studio of the "Bad Boy" and the "Mother Courage" of abstract expressionism will become the Pollock-Krasner House and Study Center. Krasner, who died in 1984, stipulated in her will that the property be converted into "a public museum and library to display works of my late husband, Jackson Pollock, and/or myself, to show my house and studio as the setting in which many of such works were produced, and to accumulate and make available for study books, catalogues, and other reference material relating to the works of artists who have lived on Eastern Long Island."

Restoration of the site will begin this summer under the direction of curator Meg Perlman, working with appropriate Stony Brook faculty. Perl-

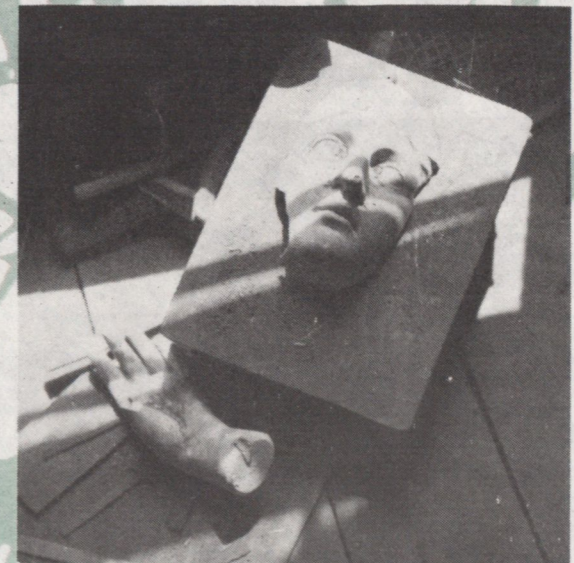
man calls the preservation of the home "critical to America's cultural heritage; Pollock is the most important American artist of this century."

The couple bought the property in 1946. Pollock died in 1956. In 1981, Krasner told her friend Terry Netter about her desire to preserve the property as a scholarly resource. Netter, director of the Fine Arts Center at Stony Brook, relayed the message to Stony Brook's president, John H. Marburger III, who initiated discussion with Krasner.

In May of 1987, the title was transferred to the Stony Brook Foundation. The project will be supported in its first year with \$25,000 from a fund in the Foundation and a matching grant from the Eugene and Clare Thaw Trust. An endowment campaign is planned to support programs and continuing restoration of the wood shingle house, studio, and outbuildings.

The newly created Humanities Institute will play a leading role in the development of scholarly activities for the Study Center. One of the goals of the fund-raising campaign is to endow a Pollock-Krasner Fellowship to be affiliated with the Institute.

—Ceil Cleveland



Found art: Broken statuary in the attic of the Pollock-Krasner house makes an interesting arrangement. Photo by Tom Giacalone.

Giving Voice to the Voiceless

Glenda Dickerson Merges Theatre and History to Preserve a Legacy of African Americans

By Christine Foley

Glenda Dickerson makes things happen. Take for example her most recent project, "Eel Catching in Setauket," a moving exhibit to be based on the oral histories of the African-Americans in Setauket. The project combines the creative and teaching talents of this assistant professor of theatre arts, and at the same time helps preserve an important part of Long Island's history.

The Bethel community had been a black one in the Setauket area since the American revolution, centered on the Bethel African Methodist Episcopal Church. The church was founded there in 1815 and captured the interest of Professor Dickerson. It was not until she read an article about the retirement of Reverend Morrison (the pastor), though, that the professor realized the history of these people could soon be lost forever if it were not written down. The pastor died before she could

interview him, but there remained a wealth of material on this historic group, and Dickerson intends to preserve it and make it available to the rest of us.

Her research has followed a two-pronged path: First, Dickerson examined documents, newspaper articles, letters, invoices, and census reports along with the written history of Setauket and the surrounding area. The next step was to interview residents of the Three Village area, particularly those on Christian Avenue, to collect their oral histories and memorabilia. She hired student interns in January 1987 to do this research and this past summer Dickerson sifted through the accumulated material.

So far she has discovered that many of today's Christian Avenue residents are descended from the original settlers—the Harts and the Sells. Theodore Green is one resident who is descended from both these families, and he has been asked to act as a tour guide for the exhibition. Dickerson has found residents like Green to be helpful and knowledgeable. "They are a history-minded people," she comments, her dark brown eyes alive with enthusiasm.

Dickerson also found that the late William Sydney Mount, a white Setauket artist born in 1809, is thought to be the first American painter to portray African-American subjects in a realistic and sympathetic light. Some of his works include "The Banjo Player," "Catching the Tune," and "Rustic Dance After a Sleigh Ride."

But one of his most interesting paintings depicts a young white boy and a black woman standing in a boat. The woman has an eel spear in her hand. She is Rachel Holland Hart, one of the earliest residents of the Setauket area, and the painting is called "Eel Catching at Setauket," from which comes the title of the work Professor Dickerson calls her "Living Library."

In this dynamic exhibit, Dickerson will join the works of the white painter to the history of this black community. The exhibit will contain memorabilia of the time. She has collected antique hair ornaments; sports equipment from an early black baseball team, the Suffolk Giants; and furniture and cooking utensils. (Some of her eclectic collection seems to have made its way into her office, which already houses a life-size hobby horse!) She plans to stage vignettes—small dramatic scenes or tableaux—that will be going on continuously as people walk through the exhibit. These vignettes will be set in a barn constructed along the lines of one in Mount's paintings. Each vignette will start off with the actors "frozen" as they appear in a Mount painting; then they will begin to move and dramatize some of the stories and anecdotes that Dickerson has gathered from local oral history. The scenes will change, "like a slide show that's alive," Dickerson explains, fingering long amber beads. Glenda Dickerson is as eclectic in her approach to fashion as she is in



Glenda Dickerson

her antique collecting: She crosses her legs to reveal a sneakered foot under a long, sleek, black dress.

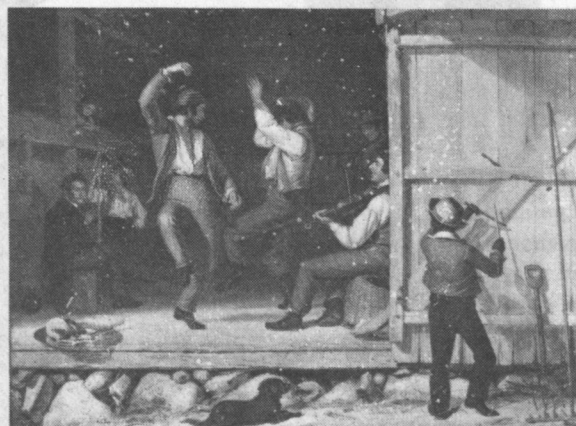
The exhibit is scheduled for April 1988. Stony Brook's Department of Theatre Arts will provide the space as well as the barn, lights, and costumes. The university has also given Dickerson a research grant to help support the project.

This project exemplifies Dickerson's goals of giving "a voice to the voiceless," and presenting themes that are not represented in traditional theatre. "This is a community that is so old, one that has built up the area; they built the ships, the houses, fixed the shoes, shod the horses...and yet they're invisible to the larger community." The "Eel Catching" project will, says Dickerson—pounding her strong hands together and shaking her braided hair—"at least make them visible." It is "an attempt to put under one roof their stories, histories, and artifacts." Not only will this exhibit preserve a part of Long Island history, but it will also help correct some stereotypes of African-Americans in the 1800s and early 1900s, who were often depicted through vaudeville, burlesque, and minstrel shows in ways counter to their actual lives and characters. Dickerson hopes this project will help change the perceptions about early black settlers by presenting dramatic events based on history.

Dickerson, a Lilly fellow who has been teaching speech, acting, and a black theatre workshop at Stony Brook since 1983, says, "I've always been an educator—from the beginning of my career till now—and I've always been a director. What I'm trying to do, and what I'm trying to develop at Stony Brook, is a way to combine these two."

In her "Living Library" she will be combining more than that. Glenda Dickerson will be joining history and art, rendering both more dramatic than either would be alone. □

PHOTO BY MICHAEL SHAVEL



Banjo Player, 1856 (top); gift of Mr. and Mrs. Ward Melville, 1955. Dance of the Haymakers, 1845; gift of Mr. and Mrs. Ward Melville, 1950. Both paintings at The Museums at Stony Brook, Stony Brook, New York.



Joel-Francois Durand

On March 9, at the Theatre du Rond-Point in Paris, it was obvious he had succeeded. When the 10-piece Ensemble InterContemporain, conducted by Lothar Zagrosek, musical director of the Paris Opera, performed "Lichtung" in its world premiere, the audience heard music so radically new and challenging that it was evident something extraordinary had been wrought.

Durand's background augurs well for such a breakthrough. Although he is at an early stage in his career (he will receive his doctorate in musical composition this summer), he has already won international recognition. His commissioned compositions have been performed in West Germany, Holland, the Venice Biennial, the Pompidou Center in Paris, and New York City's Symphony Space. But the composer admits a previous attempt to incarnate the creative process in musical form ("Facts Are Simple," a 1984 solo flute piece) was "a total failure."

Three years, four compositions, and much mental and technical growth later, he got it right. From the first, "Lichtung" seems topsyturvy. And indeed it is. Intentionally. Whereas most conventional music begins with an idea (or melodic theme), which is then elaborated and developed, "Lichtung" ends with the melody. What it begins with is chaos. But so does the creative process. The creator searches for an idea among dead-ends, scraps of inspiration, and variations on same, which gradually grow and evolve until the central idea emerges out of the chaotic maze into the clearing where it can be recognized.

Durand's piece follows this format. Various instruments (clarinet, piano, flute) express fragments of the

melody, which is unrecognizable, since it is played in different registers, and the notes are at different intervals in varying rhythms. These embryonic melodic lines are constantly blocked by aggressive chords (often played by strings) and transformed by responding instruments (French horn, for example). Only at the conclusion of the piece does the clarinet triumphantly assert the actual melody, previously dispersed and altered, toward which the work had been evolving all along. The piece and the audience simultaneously discover, with an intense sense of revelation, the creative idea. The audience, like a midwife, has participated in the birth of something quite original: the process of a work of art creating itself.

Durand has said, "To make a work of art is to offer an image of the world." The image he offers: a world in which, out of chaos, are born order and beauty. He cites his debt to the German writer Thomas Bernhard, who has written of the necessity to approach "the ultimate frontier, from which we should not retreat in fear."

French children cut their teeth leaping from earth to the ultimate frontier of heaven, a progression in abstraction. Americans hopscotch in the numerical domain of the actual. In his latest work, Joel Durand has made the abstract actual.

In a world where *cognoscenti* of modern music are only somewhat less rare than anorexics in an ice cream parlor, "Lichtung" may never top the hit parade. But, as film director JeanLuc Godard responded when accused of "*le marginal du cinema*": "Maybe, but it's the margins which hold the pages together."

—Carol Strickland

We Remember Mama continued from page 6

wasn't a factor. One woman called World of our Mothers "a search for my own mother, who died when I was five." Another enjoyed her participation so much that she didn't wait for her check—she told the researchers not to bother, and instead sent a donation to the project. When Dahlman moved on to other research, she contributed \$500.

Though the team was well prepared by Rothbell and Coser, there were some unforeseen difficulties. Some subjects were reluctant to air "dirty linen" about husbands or children. Some felt embarrassed at their own poverty or limited education. "We had to go back and sensitize interviewers to these things, and reword questions so they wouldn't make subjects respond defensively," says Rothbell.

Sometimes family members pressured the women. Children or husbands sitting in on the sessions often interrupted with their own versions of events. One irate husband, relegated to the bedroom, emerged after three hours shouting, "I could've been dead in there, for all you know!"

Those involved in World of our Mothers are not indulging in hyperbole when they say the study has changed their lives. Project secretary Lila Czelowalnik says, "Every interview that I hear becomes a part of me. I myself am the child of Jewish immigrants." It wasn't unusual, says Rothbell, for Czelowalnik and other transcribers hired by the project to pause during their labors,

to laugh or to cry at the life contained on the cassette.

Though a few of the subjects have died, many of the others have kept in touch. Most want to know when the book containing the results of the study will be published. The final interviews are being transcribed, says Rothbell, and she and Coser will begin writing the book this winter. But as the interviews draw to a close, she and other members of World of our Mothers feel a mixture of pride and loss. "There's an attachment there that none of us foresaw," she admits. "You plan research so it's methodologically correct. This is science. But with a project like this one, personal connections happen and they're very powerful."

Funding from the Russell Sage Foundation ran out years ago. There's no money to pay for a mailing to all the women. But Rothbell has vowed to find a way. "I want to reassure them that the stories they've shared with us will become part of our recorded history," she says.

As World of our Mothers winds down, Coser and Rothbell confess a secret wish. They would love to have a big party for everyone involved with the project, so Minnie could meet Rosa and Pasqualina and talk about the old times. It would be a celebration—a chance to say "salud" and "I'chaim" to the incredible moxie and humor and faith it took to make a new life for themselves, their husbands and children, and all the children who came after. □

"You wanna know what appealed to me in America? Everybody's equal. If you are a nice person it doesn't matter whether you are a Jew, gentile, black or white. All you could do is to try and be somebody, and you could be!"

—Minnie L.



Project secretary Lila Czelowalnik transcribes memories into history as researchers Gladys Rothbell (center) and Rose Coser (top) look on.

PHOTO BY SUE DOOLEY

Love Letters

Romance writing is a many-splendored thing

By Sue Risoli



Theresa D'Agostaro Grazia

She raced down the corridor until she reached the room where her guardian sat sipping Madeira with his solicitors. Breathless as she was, she did not notice Lord Tarrington's admiring gaze or feel the color rising in her cheeks. Eyes blazing, Theresa faced them all and cried, "Yes, I read romance novels...and I write them, too!"

Theresa D'Agostaro Grazia '78 is nice girl from Queens who works at her local Social Security office. That is, of course, when she's not Therese Alderton. Or Alberta Sinclair.

All three are the young woman who'd always loved reading romances and after a while toyed with the idea of writing one. Now Grazia is the proud author of three books—two published under the above pseudonyms and another, published this summer, under her own name. Her new career started with what she calls "an addiction" to Regency romances. "It's a period in English history from 1800 to 1820," she explains. "King George III was declared insane and his son was proclaimed regent."

Georgette Heyer, the grand dame of Regency novels, was the first romance writer to captivate Grazia. "Her books are light, witty. I always loved them," she recalls. On and off, she dreamed of writing one herself. Still, she didn't think she'd ever get started until she attended a romance writers' conference several years ago.

There Grazia met an agent who was looking for new, unpublished authors to write Regencies. She promptly took a summer's leave without pay from her job, "and sat down to write." The result was *Crimson Deception*, published last year by Zebra Books, followed by *A Hint of Scandal*, written for Harlequin. In July, Warner Books published her third novel, *The English Bride*.

Grazia hopes to leave her job soon and write full time. For now, she's cut back her hours at the office where she works as a disability claims analyst, just a few yards away from husband Al. "I met him on a cruise...but that's a whole other story! He's really supportive, and just as excited about the books as I am," she says. "Our families are thrilled, too, though they sometimes tease me about 'those naughty romances.'"

Are they really naughty? Some people refer to romance novels as "bodice rippers." "Not these," says Grazia firmly. "There's a lot of witty, flirtatious banter. But Regencies aren't explicit and there's no graphic language. I'm embarrassed reading things like that."

But lest the romance-starved reader feel disappointed, take heart: "the kisses in my books are really hot," confesses Grazia. "And there's always a hint at the end that the relationship will soon be consummated. A hint is all you need."

Asked if the 1980s reader finds it difficult to relate to tales of lords and ladies, Grazia says, "I don't think so. The heroines in these books are not as passive as you'd think. They overcome all sorts of difficulties and find solutions, and readers seem to find that relevant to their own lives." And, she points out, "surveys show that many of our readers are highly educated, professional women."



But these are tough times for romance writers. Shelf space in bookstores is "shrinking," says Grazia, to make room for mysteries and sci-fi, which are "very popular now." To help keep romance writing alive, Grazia has joined the national organization of Romance Writers of America. "Yes, what we do is escapist entertainment, but we do good work and we're proud of it," says Grazia. "It's legitimate. The writing is good. We don't want people to think we're a bunch of little old ladies writing dirty stories."

Her latest book, *The English Bride*, will be the first to be published under her own name. Warner Books doesn't ask authors to use pseudonyms, as some publishing houses do, "which is a good thing, because I was getting tired of making up those names," says Theresa/Therese/Alberta.

"I tried to pick English-sounding names that would look good on a book cover," she explains. "'Therese Alderton' was inspired by Alderton Street in Forest Hills, Queens. 'Alberta Sinclair' came from Al—my husband's name—and Clair—my mother's." The names are as close as she comes to the quaint world of her heroines, though. "I always wanted to be beautiful and cruel, but no one would let me!" she says, laughing. She is usually described as "cute"—which she says "is okay, too."

Besides being the first book to bear her real name, *The English Bride* was Grazia's entree to the new sub-genre called "American Regency." "It's set in New York City," she says excitedly, "right after the War of 1812. The heroine is English and the hero is—you guessed it—a very patriotic American." Though Grazia is used to researching what her characters would say or wear, "this time I had to do a lot of reading on New York during the 1800s. I went to the New York Historical Society on Central Park West. They can tell you everything about the city from Day One."

When she was an English major here, she planned to work in publishing, as an editor of other people's books. Now that she's a writer herself, will she ever reach the financial heights attained by well-known romance writers like Janet Dailey or Kathleen Woodiwiss? "Well, it's one of those professions where people say, 'Don't quit your day job,'" Grazia says. "The advances aren't that large. I'm not sure how well I'll do, since I haven't gotten any royalties yet." Anyway, it's love, not money, that motivates her.

"Georgette Heyer spawned a whole crop of followers, and I'm happy to be considered one of them," she reflects. "I've gotten so much enjoyment from these books ... I hope I can give some back to my own readers." □

The Office of Alumni Affairs was busy throughout the spring '87 semester establishing the student alumni chapter, instituting the new \$40 lifetime membership policy, and pursuing annual alumni events including reunions, scholarship awards, Legislative Day, and Commencement activities.

Upcoming events for the fall include Homecoming and reunions for the classes of '67 and '77, the Distinguished Alumnus Award reception, Fine Arts Nights, and regional chapter reunions in Washington D.C. and Boston. Remember to stay in touch with the Association and tell us of address changes so that we may continue to inform you of university news and alumni events.

Spring '87 Highlights

Scholars and Leaders

Several outstanding Stony Brook students received \$500 scholarships from the Alumni Association at the Undergraduate Excellence Award ceremony on April 29. Two students also received individual awards established by Babak Movahedi '82 and Larry Roher '79. Jack Guarneri, chairman of the Alumni Association scholarship committee, presented the Ashley Schiff Scholarship to Morlene Page '89, and the Elizabeth Couey Scholarship to Karen Persichilli '88.

President Marburger presented Babak Movahedi's Senior Leadership Award to William Nelson '87, and Larry Roher's Entrepreneurial Award to Marcos Lopez '87. Kevin Kelly received the Association scholarship awarded annually to a graduate student.

Congratulations!

Alumni, as well as students, were recognized for outstanding achievement at the university's 27th commencement on May 24.

Alumni Association President Hugh J.B. Cassidy '74 presented the William J. Sullivan Award to Ellen H. Parnell and Michael Votruba, the Distinguished Community Service Award to April V. Plank, the Ward Melville Valedictorian Award to Gary Breton, and the H. Lee Dennison Valedictorian Award to Mark Polomski.

Len Spivak '64, a partner at the Cahill Gordon & Reindel law firm in Manhattan, received the Department of Political Science's Distinguished Alumnus Award for his accomplishments and contributions to the university. Spivak is past president of the Alumni Association and a current member of the Stony Brook Foundation's board of directors. He also established the Esther and Jack Spivak Memorial Scholarship, from which five \$1,000 prizes are awarded to undergraduates annually.

Get Togethers

Stony Brook alumni living in Philadelphia attended a reunion on April 28. Representatives from the university who were present included President Marburger; Andrea Young, director of Alumni Affairs; and Alicia Herno and Marcos Lopez, president and treasurer of the student alumni chapter.

Alumni who lived in Irving College between 1979-1983 attended a reunion at Irving Beach (but of course!) on June 13. The 13-member reunion committee worked diligently for five months planning an event that included a barbeque and party at the End of the Bridge featuring D.J. Bob Patino and a slide show, compliments of Dave Gamberg. Although all Irving residents were invited, the committee wasn't able to locate everyone. So please remember to st.

in touch with the Alumni Office and let us know when you move. If you know of any Stony Brook alumni who do not receive our mailings, tell them to contact the Alumni Office.

Board Moves

The Alumni Association board of directors met on May 30 and welcomed three new members: Bill Camarda '77, Fern Cohen '76, and Larry Roher '79.

The Board also regretfully accepted the resignation of Jack Guarneri and Robert LeRoy. In addition to serving as presidents of the VIP and Patriots Club respectively, they also served on the Alumni Association board of directors.

Guarneri concludes 19 years of service as a board member. He graduated from Stony Brook in 1967 and received his M.A. in 1971. Guarneri established the Commuter College while a student at the university. As a founding member of the Alumni Association's board of directors, he was instrumental in establishing alumni scholarships, initiating the tradition of class reunions, and publishing the alumni newsletter, *Stony Brook People*. In 1981, he was elected president of the VIP Club, the university's first athletic booster club. His efforts have resulted in annual sports reunions, the prestigious Stony Brook Cup Award for high school soccer coaches, athletic awards nights, and increasing membership, enabling the club to purchase videotape and sports equipment. Guarneri was recently elected to the Bluepoint-Bayport school board and plans to remain involved in the Alumni Association through his service on the scholarship committee. His wife, Dale Guarneri, graduated from Stony Brook in 1969.

LeRoy graduated from Stony Brook in 1980 with a B.S. in engineering, and received his master's degree from Stony Brook in 1982. He has served on the board for the last five years, and was elected vice president of the Alumni Association in 1984. He was a founding member of the Patriots Club, the university's football booster club, and served as the club's president since 1984. During his tenure as president, the Patriots Club expanded its membership, purchased an electronic scoreboard and new field bleachers, and provided an annual program of events for the entire university community.

SAC Time

The Alumni Association's student alumni chapter (SAC) completed a successful semester of events in May. In addition to an impressive membership drive, the chapter initiated two new traditions at Stony Brook:

The university's first oozeball tournament was held on May 2. Twelve teams participated in a volleyball tournament on a six-inch-deep mud court. The winning team received three-month memberships to the Fitness Connection, while the finalist teams got free pizzas from Domino's. Following each game, the co-ed teams of eight players were hosed down by fire safety staff. The Residential Physical Plant helped construct the oozeball court, located between Benedict and O'Neill Colleges.

SAC also organized a senior send-off cruise on the Port Jefferson ferry. The cruise included dinner, dancing, and an evening of celebration for graduating seniors.

The student alumni chapter will repeat these events during '87-'88, and take an active role in Alumni Association activities including Homecoming, Family Day, regional chapter reunions, and Legislative Day.

SAC members will also work with Alumni Association board members to initiate various career networking programs throughout the year. If you're interested in participating, please complete the form below and return it to the Alumni Office.

Upcoming events

Homecoming Celebration

All alumni are invited back to campus on Saturday, October 17 for Stony Brook's 1987 Homecoming celebration. Last year, over 2,000 people attended the Homecoming football game and watched the crowning of the university's third king and queen. This year, you can participate in the building of a tradition.

A full day is planned, beginning with campus tours leaving the Stony Brook Union at 11 a.m. The Homecoming parade kicks off at 1 p.m., followed by the football game at 2. A tour of University Hospital leaves the hospital lobby at 3. A reception for Century Club members is planned for 4:30.

In addition, there will be a Homecoming crafts fair in the Union between 11 a.m. and 6 p.m. with more than 70 exhibits and activities for the children.

Come Home '67 and '77!

Reunions for the classes of '67 and '77 will take place at Homecoming on October 17. Register at 10:30 a.m. in the Union lobby and enjoy a reunion tail-gate party at noon. Cost is \$11 per person for Alumni Association members and their guests, and \$14 per person for non-members and guests.

The Class of '67 will hold a reception and dinner at the Port Wind Restaurant in Port Jefferson beginning at 5:30.

If you have not yet received information about Homecoming and reunions, call the Alumni Office at (516) 632-6330.

Distinguished Alumnus

The Association is proud to announce that Dr. Terence Wilson is the 1987 recipient of the Distinguished Alumnus Award.

Wilson, who was nominated by Edward Katkin, chairman of the Department of Psychology, received his Ph.D. from Stony Brook in 1971. He is currently Distinguished Professor at Rutgers. He has made major contributions to scientific literature on the behavioral treatment of alcoholism, and is a world-renowned authority on psychological therapies and abnormal behavior.



Squash Coach Bob Snyder accepts a check for \$1,000 from Stuart Goldstein '73, Stony Brook's first sports All-American. Goldstein has gone on to professional play and is regarded as one of the world's best squash players. The gift is to help the squash program for undergraduates.

PHOTO BY PAT MURRAY

We're 30. Help Celebrate.

A Stony Brook reunion to celebrate the university's 30th anniversary will take place in early May 1988. Committees are currently forming to plan 30th anniversary reunions for residence halls, student clubs, departments, and class years.



PHOTO BY KATE RYAN

It was an upbeat evening of black tie and ball gowns as 250 people gathered at Manhattan's Plaza Hotel on May 12 to raise funds for University Hospital's Center for the Study of Aging, where researchers hope to develop methods of diagnosis, cure, treatment, and prevention for Alzheimer's and other aging-related dementias.

The dinner, sponsored by the Stony Brook Foundation, raised more than \$100,000 to launch the center's clinical and research programs.

Stephen and Janet Walsh of Sands Point (second and third from left in the photo above) chaired the dinner committee. Janet Walsh's father died several years ago after suffering from Alzheimer's. The dinner honored Linda Hope, Bob Hope's daughter (far left), and Nancy Malone (far right), who produced and directed the film, *There Were Times, Dear*, that starred Shirley Jones and Len Cariou, and followed a patient and his family through the trials of Alzheimer's. U.S. Senator Bill Bradley is second from right.

They Came to the Cabaret

The Stony Brook Foundation hosted a dinner on May 30 to thank donors who had contributed more than \$1,000 to the university last year.

While a student trio played classical music, 150 guests were treated to cocktails in the lobby of the Fine Arts Center before moving into the Art Gallery to dine among the colorful paintings of Judith Dolnick and Robert Natkin.

Coffee and dessert were served in Theater One, which was turned into a cabaret for the evening. Rita Gardner, a star of the original *Fantastiks*, provided entertainment.

Together, the guests had contributed over \$600,000 to Stony Brook. The dinner was an expression of appreciation for their support.



Rita Gardner and Buddy Barnes entertain after dinner in a cabaret performance of "Say It with Music."

Be a Statesman

Alumni, faculty, and staff are invited to subscribe to *Statesman*. The paper is published twice weekly on Mondays and Thursdays. Mailed copies will go out in pairs on Mondays, and will consist of that day's issue as well as the previous Thursday's issue.

The price for a subscription is \$24 per semester for mailed subscriptions, and \$10 per year for on-campus delivery. Checks may be sent to *Statesman*, P.O. Box AE, Stony Brook, NY 11790. Please include your mailing address and a telephone number.

Statesman is also trying to establish contact with former editors and staff members in order to establish a *Statesman* alumni board.

If you worked on *Statesman* and are interested call George Bidermann at (516) 632-6480, or write to *Statesman*.

Racquetball Tournament

Alumni, faculty, staff, and students are invited to enter Stony Brook's second annual racquetball tournament November 6 through 8 at the racquetball courts.

There will be three categories of play: Class A (advanced), Class B (intermediate), and Class C (beginners), in addition to doubles categories for men, women, and both sexes.

Register in the gymnasium's main office. The registration deadline is October 30. A \$9.00 entry fee includes a T-shirt and refreshments. Players who wish to enter two events must pay an additional \$6.00.

Asia Internships

Alumni, faculty, and staff aged 29 or younger are invited to apply for 10-month internships in an Eastern or Southeastern Asian country, sponsored by the Luce Scholars Program.

The program selects 15 young Americans each year with leadership potential and a record of high academic achievement. The State University of New York is one of about 60 institutions in the nation that have been invited to submit two nominations for the 1987-88 competition; and each SUNY campus may submit two nominations to the Chancellor.

To be eligible for the Luce Scholarship Program, candidates must be American citizens who have earned at least a bachelor's degree before taking part in the program. They must be in good health and no more than 29 years of age on September 1, 1988. People who have already had a significant exposure to Asian culture or who have a specific career interest in Asia are *not* eligible.

Further information and application forms are available from Rhoda Selvin, assistant vice provost for undergraduate studies, (516) 632-7080. The deadline for completed applications and letters of recommendation is October 13, 1987.



President Marburger with Stony Brook Council member Greta Rainsford and her husband, Kenneth Anderson.



A Stony Brook delegation visited New York State legislators on March 10 to discuss the state budget's impact on SUNY in general, and on Stony Brook in particular. The group made appeals for restorations to the university's capital budget and institutional support monies.

Making the annual trip to Albany were Grace Lee '78, Alumni Association vice president; Babak Movahedi '82, Alumni Association board member; Andrea Young, alumni director; Ann Marie Scheidt, director of Public Affairs; and members of Stony Brook's student alumni chapter (SAC).

Shown in the photo above are Bill Nelson '87, SAC vice president; Howard Gale '88, SAC vice president; Adrienne Ferracci '88, SAC board member; Lee; and Assemblyman Patrick Halpin.



Andrea Young Leaves Post

Andrea Brooks Young has resigned after three energetic and successful years as director of Alumni Affairs.

Among Young's accomplishments during her tenure as director was initiation of the Student Alumni Chapter (SAC), an organization she created from scratch with members of the Alumni Association board of directors and Stony Brook students. She also initiated Parents' Day, expanded and strengthened the Alumni Association's committee structure, and served as executive director of the VIP and Patriots clubs.

"Having been Alumni Affairs director myself for five years, I can fully appreciate the amount of success that Andrea has had," Denise Coleman, assistant vice president for Alumni Affairs and Development, and former director of Alumni Affairs, said. "I guess you could say I'm in awe of the number of programs she started and successfully implemented. Although we'll miss her, we wish her well."

Young earned a B.S. in industrial and labor relations from Cornell University and an M.S. in industrial management from Stony Brook. She was campaign supervisor for a New York State Assembly candidate, a liaison for the National Committee for Full Employment in Washington, D.C., and assistant to the director of graduate studies in Engineering at Stony Brook before assuming her duties as Alumni Affairs director. A certified aerobic dance instructor, she has also taught aerobics classes for Stony Brook faculty and staff since 1983.

Howard Gale, vice president of SAC and a Stony Brook senior this year, praised Young's energy and commitment. "I would call her irreplaceable," he said. "It wasn't a nine-to-five job. We called on her when we needed her, and she was there."

Sci-Fi, Fact, and Fantasy

When some graduates of Stony Brook got together to attend I-CON VI in late March, they didn't expect a restful weekend back on campus. Instead, for those who feel some attachment to the annual weekend of "science fiction, fact, and fantasy," the main objective was to return to their "roots" as former committee and staff, and assist the current crop of students running the event.

I-CON VI—which stands for Island Convention (the sixth one so far)—featured prominent guests from the realm of science fiction, including author David Brin, actors Colin Baker (Dr. Who #6) and Mark Lenard (Spock's father from "Star Trek"), and scientists from the fields of physics, astronomy, and genetics.

This year's guest line up, however, was not all that drew 40 or so alumni back to campus. Dedication to the event they gave birth to, and memories of the fun that went along with running an event of I-CON's magnitude, were the main draw.

Student chairman Ralph Schiano said "I-CON gets in the blood!" In his fourth year at the helm of the convention, Schiano is a driving force behind recruiting people to assist in running the event. This includes calling in his "reserves"—former committee members who have graduated. He's able to accomplish this call back to active duty by not only appealing to the sense of community these people once felt, but also to the pride everyone has about expanding the convention and improving it from year to year.

This year's committee had four alumni members: Dave Kratz '79, who, as vice chairman and Lecture Center manager, holds the record for solving the most problems for the weekend; Jim Scott '86, who coordinated "Dinner with the Stars," where fans dine in style with the celebrities; and John Madonia '84 (also vice chairman) and Brian McGuinness '85, who, as editors of the program book, wrote, typeset, and laid out the comprehensive guide to the weekend's programs and guests. Providing cover artwork

for the program book, as well as for the official T-shirt, was Joe Masset '82. Rounding out the printing and production was I-CON's own former "Repro Man," Thomas C. Wilson, Jr. '83, who edited, formatted, and printed the convention pocket schedule.

Providing further assistance were Brian Kohn '86 and Mike Dauenheimer '86, who briefed Schiano on last-minute organizational details and acted as security-logistical supervisors for the weekend; Larry Haman '84 and Stefan Jones '86, who kept special guests happy, well fed, and safe from the hordes of fans; and Perriane Lurie, M.D. '81, who, as head of the convention information desk, provided some sanity in a sea of occasional chaos.

We hope this annual union of science fiction and old friends will continue with the same sense of dedication from old and new graduates.

If you'd like to help plan the event (planning sessions are now under way); provide funds, supplies, door prizes, or discounts on printing, catering, etc.; place an ad in the programs; or help recruit guest writers, artists, performers, and scientists, please write to us at: I-CON VII, P.O. Box 550, Stony Brook, NY 11790.

Mike Dauenheimer '86 and Hubert Moore

Manhattan Lunches

Alumni who work in the New York City area had several opportunities to discuss "Stony Brook in the Eighties" over lunch this past academic year.

The university held three lunches in the Wall Street area and a fourth at a midtown location. Alumni listened as President Marburger and members of the campus community such as Dean Gerrit Wolf, Glenn Yago, Provost Jerry Schubel, and Patricia Teed shared information about Stony Brook's accomplishments in the '80s and plans for the future. Staff members from the Development, Annual Fund, and Alumni offices were also on hand to answer questions.

1967

Judy Lieberman Davis's daughter, Elizabeth, was bar mitzvahed in August...

1968

Carole Lieberman lives in California and has been a psychiatrist in private practice since 1979, and a psychiatric script consultant since 1980. She is married and has a daughter, Tiffany, age five...**Robert Stoakley** is currently the manager of software projects for the Turbitrol Company in Georgia. He was married in 1974 and has a son, Brian, four years old...**Gerald Wheeler** is a new vice president of the American Association of Physics Teachers. He is a member of the faculty at Montana State University...

1969

James Bowra is director of engineering at Advanced Technology Labs, in Washington...**James V. D'Amico** was appointed senior vice president of Norstar Trust Co. He is responsible for the Buffalo area of the bank's Western region...**Jonathan M. Kastoff** is an administrative law judge for New York State, and was formerly staff counsel for the New York Stock Exchange...**Steven E. Schonfeld** was recently appointed chairman of the department of periodontology at the University of Southern California School of Dentistry. He lives with his wife and two children in Huntington Beach...

1970

After graduating from Cornell University law school, **David Barasch** went to work for the Pennsylvania attorney general's Office of Consumer Advocacy. Now consumer advocate, he is the official representative of ratepayers in cases before the state's Public Utility Commission...**Bob Rothschild** is a senior civil engineer in the highway design section for the New York State Department of Transportation. He is married and has two girls, ages 12 and 14...**Randolph Volkell** is assistant attorney general for the New York State Department of Law. He is married and author of four books...

1971

Alan R. Koch is chief financial officer in the Bank Card Division of Bank of America in San Francisco...**Vincent Montalbano** is director of political action and legislation for District Council 37, AFSCME, the New York City municipal employees union...**Dr. Barry Shapiro** was elected a fellow of the American Society for Head and Neck Surgery. He is an assistant attending physician at Saint Joseph's Medical Center in Yonkers, New York...**Randy Stern** married Rosanne Stern '72 and lives in Cambridge, Massachusetts, with their two children. He is vice president for a small computer company...

1972

Dennis B. Chichester was promoted to manager of European automotive research and development at Aeroquip Corporation's corporate engineering center in Jackson, Michigan...**Emilia M. Colon** is a medical social worker at Weiler Hospital, part of the Albert Einstein College of Medicine...**Harris Cooper** is the author of three books on social psychology and research methods. He has two children...**Nicholas C. DiPiazza** recently ran, unopposed, for a seat on the Mount Sinai School Board. He practices law in Mount Sinai...**Gordon A. Engel** is married and resides in East Quogue, New York, with his first child, Nicole Theresa...**John Ferguson** has been named chairman of the English department at Robert Cushman Murphy Junior High School in Stony Brook...**Barbara E. Katz** is the new assistant director of development for Dowling College...**Carl Santillo** recently joined the Wausau Insurance Companies as executive vice president of operations...**Marie T. Solazzo** is married and is expecting her first child in December...

1973

Dr. Edward Hagan, an associate professor of English at Western Connecticut State University, is the author of a new book on Irish epics... **Joseph A. Harasym** works for an insurance agency in Freeport, New York...**William Kring** is the director of the Massapequa Chorale. He is also the director of St. Rose of Lima Choir...**Sandra Petronio** is an assistant professor of communications at Arizona State University. She recently assisted with the "Angle of Vision: Interpreting Contemporary Western Fiction" project, funded by a humanities grant received by Arizona State University...

1974

David H. Eilbert and **Jean Felice Eilbert** have two children. David is an optometrist with two practices on Long Island, and Jean

is editor of *Reach Out*, a newsletter providing information to parents who have lost a child through miscarriage, stillbirth, or early infant death...**Phyllis Marrero** works in the nursing department at St. John's Hospital in Smithtown as a quality assurance nurse...**Ethel Ollin Salonen** is manager of the research library at Arthur D. Little, Inc. She has been named president-elect of the Boston chapter of the Special Libraries Association...**Lawrence Rapoport** is a CPA and a Certified Financial Planner. He is also vice president of Independent Financial Services...**Marc S. Reisch** joined the staff of *C&EN* as an assistant editor, working in the publication's New York City office...**Dr. Raphael (Ray) Warren** and **Nancy Steinberg Warren** live in Cincinnati, Ohio, with their two daughters. Ray works in research at Procter and Gamble. Nancy is employed as a genetic counselor at the Children's Hospital...**Michael White** was recently appointed to the board of the Suffolk County Water Authority...

1975

Marsha R. Baar, an assistant professor of chemistry at the Muhlenberg College, was recently awarded tenure...**Tom Mattone** is married and has three children...**Dr. Terry Pinkard** is author of a new book published by Temple University Press titled *Democratic Liberalism and Social Union*...**Dr. Daniel H. Rosen** recently joined the medical staff at Union City Memorial Hospital as an otolaryngologist...

1976

Arlene Canner was named senior development officer at Sea Education Association. She lives in Woods Hole, Massachusetts...**Richard Dubocq** joined the medical staff at Mid-Maine Medical Center...**Ellen R. Hoffman** was promoted to assistant vice president of the Seamen's Bank for Savings...**Norman Levine** currently works for AT&T as a computer systems technical consultant...**Larry Lewis** is a chemist, and **Ricki (Aronson) Lewis** teaches biology at SUNY Albany and writes for *Health* and *High Technology* magazines...**Elaine D. Maas** was recently appointed to a position in Brookhaven's Department of Waste Management...**Jeffrey S. Simonoff** was recently promoted to associate professor of statistics at the New York University graduate school of business administration. After seven years of living in Greenwich Village, he bought a house on Long Island...**Cynthia Ann Smith** is a directory assistance operator for the New York Telephone Company...**Ronald A. Sudol** wrote *Textfiles: A Rhetoric for Word Processing*, published by Harcourt Brace Jovanovich. He is professor of rhetoric and director of the writing programs at Oakland University, Rochester, Michigan...**Patricia E. Greene Van Tassel** is mathematics coordinator at Ronkonkoma Jr. High School, in Ronkonkoma...

1977

Barbara S. Benson is a manager of special events and meeting planning at Ivy University Graduate School of Business Administration...**Antonia S. Booth** is the new Southold town historian...**Dr. Cheryl Hamilton Jaworski** is married and has one child. She completed her residency in psychiatry and is a captain in the Air Force. She is stationed at Sheppard Air Force Base, Texas...**Gary Lipton** joined the Massachusetts Microelectronics Center as a senior software engineer...**Denise Coleman** was selected as an Outstanding Young Woman of America in recognition of ability, accomplishments, and service to her community...**Dr. Gary M. Pess** is completing a fellowship in hand surgery and micro surgery at Massachusetts General Hospital, Boston. He will join Central Jersey Hand Surgery in Oakhurst, New Jersey...A sculpture created by artist **Stephen Solomon** was installed at Cedar Plaza, an office building in New Rochelle...**Margaret Thurber** is a lieutenant in the Coast Guard, and works in the field of commercial vessel safety. She is married and has a daughter, Caitlin...**Dr. Salvatore Torquato**, associate professor of mechanical and aerospace engineering at North Carolina State University, has published more than 35 articles in classical and statistical thermodynamics, bulk properties of composite and porous media, and mathematical physics...

1978

Susan Alpert was promoted to public relations manager for Cunard Line, the cruise line that owns Queen Elizabeth II. She also illustrated 140 cruise ships for the *Berlitz Complete Handbook of Cruising*, published by Macmillan...**Beth Cassell Collins** taught junior-high English and directed teen theatre on Long Island. She now resides in Hollywood, Florida, with her husband and two daughters, Jill and Lisa...**Dr. Scott Jablon** has owned a chiropractic practice in Florida for the last five years...**Todd D. Kelley** was one of three finalists selected from 57 applicants for the position of principal of Stearns School...**John W. Lucyshyn** completed his MBA in both finance and accounting from Hofstra University. He works in a New

York City office of Arthur Andersen and Company...**John T. Marchese** has been an employee of SUNY Stony Brook's Environmental Health and Safety since 1980...**Howard M. Paul** recently received a law degree from the University of West Los Angeles...**Michael L. Reichfield** was appointed associate administrator at Franklin Regional Medical Center in Franklin, Pennsylvania...**Dr. Mitchell L. Schare** is an assistant professor of psychology at Hofstra University. He is engaged to be married. Dr. Schare is also engaged in clinical practice in Commack and resides in Wantagh...**Dr. Howard Jay Strassberg** joined the department of pediatrics at Jersey Shore Medical Center...**Richard Dachs** is with the City of New York's legal department, assigned to tax law...

1979

Dr. Marc Platt married Bonnie (Freeman) Platt '82. Marc is a chiropractor in private practice in North Haven, Connecticut. Bonnie works in a private physical therapy office in Naugatuck, Connecticut...**Anne Marie Quaranta**, associate administrator at Eastern Long Island Hospital, recently made a presentation on geriatric assessment to Southold-Peconic Senior Citizens...**Jay Schoenfeld** owns a collection of more than 340 beer cans and bottles from all over the world. In the process of collecting them, he has become something of a beer connoisseur...

1980

Ronnee A. Ades was appointed senior financial analyst at Church and Dwight, Princeton, New Jersey...**Katherine Bayer** is a sales associate for the Daniel Gale Real Estate Agency. She belongs to the Music Performance Group and is continuing her piano studies part time...**Albert Vincent Biggiani** resides in Huntington with his wife and practices dentistry in Commack...**Janet Bossert** is principal of Bay Shore Head Start...**Dr. Richard A. Bruun** lives in East Rockaway and will be associated with Drs. Shusterman, Needleman, Hertzberg and Yelland in their practice of dentistry and orthodontics...**Clare Gnecco** has been a research statistician at Memorial Sloan-Kettering Cancer Center since March 1984. She is currently a Ph.D. candidate in statistics at Polytechnic University, Brooklyn...**Dr. Mark G. Gresser** practices podiatric medicine, treating deformities, diseases, and injuries of the foot...**Michael Irizarry** is married and has two daughters, Taryn Ann and Andrea Michele...**David Kantor** owns a condominium in Prospect Heights, Brooklyn. He works as a programmer for Manufacturers Hanover...Navy Lieutenant **Joseph B. McCoy** recently reported for duty aboard the training aircraft carrier USS Lexington, homeported in Pensacola, Florida...**Dr. Angelo Panzarella** opened a medical practice in Concord, California...**Tracy Schneider** was named director of social services for Bayonne Hospital...**Dr. Lester Silver** opened an office in Brewster for the practice of internal medicine and gastroenterology...

1981

Anne F. Barker was promoted in the U.S. Army to the rank of captain...**Dr. August Franza** is retiring after 30 years as an English teacher and department chairman in Long Island secondary schools. He hopes to do some part-time teaching at the University of North Carolina at Wilmington...**JoAnne Hall** is a clinical social worker specializing in family therapy and sex therapy...**Alex Kohilakis** is married and has a nine-month-old daughter, Alexis...**Joanna Komoska** is a social worker with a private practice in family therapy in Southampton...**Victor Matarosso** is a social worker in private practice. He resides in Holbrook, New York...**Manuel J. Morales** established his own software and computer equipment company. He and his wife are expecting their first child...**Ronnie Pickus** is currently a mainframe systems programmer for Computer Associates International...The Brookhaven Republican Party selected **Peter Pitsiokos** to run for the county legislature, for the Fifth Legislative District seat...**Rachel Steuermann** is on the faculty of the Kinhaven Music School in Weston, Vermont, teaches in the extension division of the Mannes College of Music, and is a member of the Alaria Chamber Ensemble...**Barbara Weinbaum** is an attorney practicing law in Queens and Long Island. She was married on July 4...Technical Sergeant **Joseph Gerena** was decorated with the Air Force Commendation Medal at Fairchild Air Force Base in Washington...

1982

Jose R. Fernandez is employed as planning coordinator and resource/fund developer for Promesa, Inc., a Hispanic drug treatment organization in New York State...**Regina Massaro** is an adjunct faculty member in mathematics at Suffolk County Community College and Dowling College...**Frank Rutigliano** is engaged to be married in June, 1988...**Dr. Robert H. Sheinberg** recently completed a 12-month surgical residency program sponsored by the

Podiatry Hospital of Pittsburgh, Pennsylvania. **Bonnie S. (Spadaro) Tacchi** teaches biology at Mineola High School...Army Military Police Specialist **William Doyle** arrived for duty with the 287th Military Police Company in West Berlin...

1983

Mike Andresen recently accepted a position with E-Systems in St. Petersburg, Florida, as a senior engineer in its satellite communications department...**Ellen Bloom** is Jewish Family Service's special counselor on chemical dependency... After being a stockbroker for several years, **Michael Bruno** is attending CUNY for his master's degree in corporate finance...**John DeGrosso** is editor with a large computer publishing firm...**Lawrence Eng** is a third-year dental student at New York University College of Dentistry...**Marilyn J. Lawler** was promoted to manager of technical training at Long Island Savings Bank...**Connie Ng** works at Fairchild Weston Systems, Syosset, New York, as a software engineer. She married David Petry '84 in 1985. They reside in East Northport and have a son, Michael...**Jeffrey Rosenking** is involved with expert systems research at the Grumman Corporate Research Center...**Ana N. Scholl** is employed at Community Hospital of Western Suffolk as community liaison for Hispanic patient services...**Walter Shinnors** is an associate engineer for UNISYS Corporation, Great Neck...

1984

Catherine Bilodeau is married and works for Hewlett-Packard...**Brahmy N. Bressler** will soon complete his second year at New York College of osteopathic medicine...**Jonathan Gottlieb** is a program analyst on Wall Street. He now owns a house and is engaged to be married...**Cheryl Mintz** was awarded her master's of fine arts degree from Yale University's School of Drama. She is currently working at the Spoleto Festival in Charleston, South Carolina, as production stage manager of "Road to Mecca" by Athol Fugard...**David Petry** works at Underwriters Laboratories in Melville as an electronic components engineer...**Sharon Sendrovitz** works for Grumman Aircraft Systems and is attending SUNY Stony Brook part-time for her master's degree in operations research...**Beth Wechselblatt** is a community health nurse at Southside Hospital Home Care...**David Wright** is assistant director of admissions at Long Island University's C.W. Post campus...Second Lieutenant **Matthew Bujnowski** has graduated from Air Force pilot training at Laughlin Air Force Base in Texas...

1985

Navy Ensign **Michael E. Algazi** was designated a Naval Aviator...**Mark Berchhoff** is an electrical engineer for the New York City Board of Education...After her recent graduation from Stanford with a master's, **Lara E. Felker** works for Bell Labs...**Stephen R. Gross** was accepted into the Doctor of Chiropractic program at the National College of Chiropractic in Lombard, Illinois...Pianist **Catherine Kautsky** is a faculty member at Carnegie-Mellon University, and has taught at Tufts University and Juilliard...**John Waltz** was appointed case manager for the Education Assistance Center's Treatment Alternatives to Street Crime (TASC) program in Nassau County...Airman 1st Class **Lashawn Wilson** graduated from Air Force basic training at Lackland Air Force Base in Texas...

1986

Jean Agoglia was admitted to the Doctor of Philosophy program at Fordham University at Lincoln Center with a specialization in school psychology....

1987

Ann McLocklin will attend Yale University for graduate study in French literature...**Dennis C. Winkler** will attend the University of Maryland in College Park this fall as a student in the Ph.D. program in chemistry and biochemistry...

LIFE TRANSITIONS

Marriages: Aug. 1986: **Frank G. Marcovitz '79** and Carrie Langenauer...May, 1987: **Laurie Newberg '81** and Craig Ackerman

Births: Sept. 1986: Mikayla Marie, born to **Mary Downey '85** and **Joseph Lovascio '74**. April, 1987: Brandon Paul, born to **Richard C. Weiss '79** and Iris. Sept. 1986: Cara Beth, born to Dr. **Marc Platt '79** and **Bonnie Freeman '82**. April, 1987: Rebecca and Rachel, born to Dr. **Gary M. Pess '77**. Sept. 1986: Alexandra, born to **Susan Chernin '78** and **Sanford Swidler '75**. May, 1987: Ilana May, born to **Cindy Haft '80** and Udayan Somasunderam.

Deaths: **Arnold Rosenbluh '71** died in March, 1987. He leaves his wife Karen and son Josh. He had completed a master's degree from Northeastern University specializing in transportation, and worked at the Chicago Area Transportation Study.

Join Us!

- I would like to participate in SAC's career programs. My occupation is: _____
- I'll help plan for a 30th anniversary reunion in May for the following residence hall, student club, academic department, or class year: _____
- I would like to attend the following Fine Arts Nights. (Please make your check payable to SBF/Alumni, and return this form no later than October 28 for fall events, and February 1, 1988 for spring events.)

MUSIC

Mendelssohn String Quartet, December 2, 1987
\$5/ticket; number of tickets: _____

Arthur Greene, December 12, 1987
\$11/ticket; number of tickets: _____

Israel Chamber Orchestra, March 19, 1988
\$11/ticket; number of tickets: _____

DANCE

Warsaw Ballet, November 7, 1987
\$11/ticket; number of tickets: _____

Bill Gratty Dance Theatre, April 16, 1988
\$11/ticket; number of tickets: _____

Name _____ Class Year _____

Home Address _____

Home Phone _____

Business Phone _____

Please send your form to: Alumni Events, c/o Alumni Office, 330 Administration Building, SUNY at Stony Brook, Stony Brook, NY 11794-0604.

Newsroom

New Gym Rules

For 25 years, the Stony Brook gym was a magnet for off-campus athletes looking for a good game of basketball, squash or racquetball. On a Friday night, players often arrived by train, and the facilities would be so mobbed that faculty and students had a hard time using it. That isn't the case any longer. This summer, Stony Brook voted to follow the example set by several other SUNY campuses and most major universities, by restricting access to the gym. "We realize this has inconvenienced some users," said John Ramsey, director of physical education, "but it helps us develop a cleaner, safer facility."

With the policy in effect, students, faculty, staff and dues-paying alumni must present valid campus identification to enter the gym, while community residents and others must pay fees to obtain entrance passes.

The user fees are comparable to those that other campuses now charge and less than private health clubs typically charge. Community members pay \$100 per year. Guests or families of community members and dues-paying alumni pay \$5 per day, while guests or families of students and employees pay \$3 per day.

University officials decided to take this action after three years of study. "It was a decision to improve the

quality of life on this campus," said Professor Steven Bohlen, who chaired the Athletic Advisory Committee that recommended the change. The committee found that heavy use of the gym not only discouraged campus users but affected maintenance and caused undue wear and tear. "Essentially, the facilities are designed for a population of between 3,000 and 5,000 people," said Bohlen. The student body now numbers 15,000. The decision also reflects the university's heightened concern for campus security. Over the years, gym users have reported incidents of vandalism and theft, and university officials felt unlimited access contributed to these problems.

Users who wish to obtain entrance passes with photo identification can visit the physical education office weekdays between the hours of 8:30 a.m. and 5 p.m. For more information, call the Department of Physical Education at 632-7200.

New Theatre Chairman:

Farley Richmond

Stony Brook's theatre offerings should take a decided turn toward the cultures of other lands this year, for

those are Farley Richmond's specialties.

Richmond, the new chairman of the Department of Theatre, said he hopes to establish a program "that is unique on the Eastern Seaboard," emphasizing works from Southern Asia, along with modern, non-traditional, cross-cultural and interdisciplinary pieces. Foremost in his heart is the drama and dance of India. Richmond has been a frequent traveler to India since 1964 when he was collecting material for his doctorate in Indian theatre at Michigan State University. Over the years, he has studied Sanskrit drama, Indian dance-drama and other forms of Asian theatre, and developed courses based on those studies.

Richmond agreed to come to Stony Brook after 23 years at MSU, the last five as chairman, because he sees high quality and great potential in the department he inherits. "I had heard for a long time about Stony Brook's excellence in experimental theatre and the quality of its undergraduate and graduate programs," he says. "I have found a lot of very good and enthusiastic faculty members as well."

He succeeds William Breuhl, who is taking a year's leave of absence to finish a book and three plays. Breuhl had headed the theatre department for five years and during that time established master's programs in theatre and dramaturgy. Breuhl will remain on staff as a professor of theatre.



Choral

The Stony Brook choirs are going places with their new director, Timothy Mount. The choirs perform an astonishing variety of choral music: music for dance, authentic performances with period instruments, music from early America, popular music, and the classics from all periods. An exciting part of this year's offerings are combined performances with the Stony Brook Symphony Orchestra, University Wind Ensemble and Collegium Musicum.

Mr. Mount, conductor of the San Luis Obispo Mozart Festival, is in demand as a guest conductor. He is a Danforth Graduate Fellow and holds a doctorate in choral music from the University of Southern California.

Wind Ensemble

The Stony Brook University Wind Ensemble is a group of select musicians from the University who are dedicated to music making

of the highest caliber. Performing in England at the International Music Festival in Harrogate and at various functions in the Long Island area, the Ensemble's director is Jack Kreiselman, an Artist-in-Residence at Stony Brook, who continues to lead the Ensemble to new musical heights and standing ovations.

A Professor Emeritus at New York University after 20 years, Mr. Kreiselman directed the instrumental music program there. He is internationally renowned for his artistry as a clarinetist who has performed with the New York Philharmonic, Stuttgart Ballet, BBC Symphony, Bolshoi Ballet, the Metropolitan Opera and as a member of the Goldman Band for 16 years.



Orchestra

The Stony Brook Symphony Orchestra is composed primarily of graduate students who come from all over the world to pursue advanced studies with the University's outstanding Artists-in-Residence. These students are preparing for professional performing careers. The orchestra has an active concert schedule, under the direction of co-music directors, Arthur Weisberg and David Lawton.

Arthur Weisberg, eminent composer, conductor and bassoonist, recently conducted the New York Philharmonic and recorded with them a new work of George Crumb. He has directed the Berlin Radio Orchestra, Iceland and Danish Symphonies, among many others.

David Lawton studied at La Scala, and made his debut in Italy conducting ten performances of La Traviata. A prominent Verdi scholar, Dr. Lawton has conducted the Opera Delaware, Berkshire Opera, Opera on the Sound and the L.I. Opera Society.

University Wind Ensemble

Jack Kreiselman, Director

* TUESDAY, NOVEMBER 10, 1987

Joint concert featuring the University Wind Ensemble and the Stony Brook Chorale
Timothy Mount, Director

Thompson, *Americana*
Hanson, *Song of Democracy*
Williams, *Sine Nominé*

World premiere performance of a score written for the Pakistani Navy *Behri Tarana* by Akmal Parwez

1 WEDNESDAY, DECEMBER 9, 1987

Liszt, *Les Préludes*
Borodin, *Polovtsian Dances*
Glinka, *Ruslan and Ludmilla Overture*
Mussorgsky, *Overture*

2 WEDNESDAY, MARCH 9, 1988

featuring mezzo-soprano Florence Hechtel performing works of Rossini, Mozart and others

3 WEDNESDAY, MAY 4, 1988

Pops Concert featuring Tchaikovsky, *4th Symphony*, last movement and Guest Conductor Paul Basler in the premiere performance of his new work written for the University Wind Ensemble.

All Concerts at 8 pm.

* University Wind Ensemble tickets are offered individually; however, this program is offered as part of Choral Subscription.

FOR ALL CONCERT INFORMATION: 632-7230

University Choral Ensembles

Timothy Mount, Director of Choral Music

1 TUESDAY, NOVEMBER 10, 1987 8 pm

Joint Concert featuring the Stony Brook Chorale and the University Wind Ensemble.
Jack Kreiselman, Director

Thompson, *Americana*; Hanson, *Song of Democracy*
Williams, *Sine Nominé*

2 TUESDAY, DECEMBER 15, 1987 8 pm

A holiday program featuring the Combined Choral Ensembles, Stephen Barton, Conductor, with the Long Island Brass Guild, guest artists

Rutter, *Gloria*; Respighi, *Laud to the Nativity*; Schutz, *Psalm 100*; plus traditional Hanukkah and Christmas music

3 SUNDAY, APRIL 17, 1988 7 pm

The Chamber Singers and Collegium Musicum
Marianne Richert Pfau, Director

Music of the English Renaissance for chorus and period instruments.

4 SUNDAY, APRIL 24, 1988 7 pm

American choral music of the 20th century featuring the Camerata Singers

Ives, *Psalm 90*; Argento, *Tria Carmina Paschalia*; Wilberg, *3 Scottish Folksongs*; Fine, *3 Choruses from Alice In Wonderland*

5 SATURDAY, May 7, 1988 8 pm

Joint concert featuring the Camerata Singers and the Stony Brook Chorale with the Stony Brook Orchestra

Haydn, *Theresa Mass*; Foss, *A Parable of Death*
Guest artist to be announced

SUNDAY, DECEMBER 13, 1987, 3 pm

Bring your score to the free Annual *Messiah Sing-In* featuring guest soloists and conductors with the University Symphony Orchestra.

Stony Brook Symphony Orchestra

Arthur Weisberg & David Lawton, Co-Music Directors

1 SATURDAY, OCTOBER 17, 1987 8 pm

Arthur Weisberg, conductor
Rimsky-Korsakov, *Russian Easter Overture*
Crumb, *A Haunted Landscape*
Berlioz, *Symphonie Fantastique*

2 SATURDAY, NOVEMBER 14, 1987 8 pm

Arthur Weisberg, conductor
Wagner, *Tannhäuser Overture*
Ravel, *Bolero*
Prokofiev, *Symphony No. 5*

3 FRIDAY, DECEMBER 11, 1987 8 pm

Arthur Weisberg, conductor
Barber, *School for Scandal Overture*; Tom Cockrell, conductor
Weisberg, *Opening Statement*
Stravinsky, *Firebird Suite*

4 SATURDAY, FEBRUARY 13, 1988 8 pm

David Lawton, conductor
Four Concerti featuring the two winners of the MM Competition and the two winners of the DMA Competition.

5 SATURDAY, MARCH 5, 1988 8 pm

Arthur Weisberg, conductor
Mozart, *Marriage of Figaro Overture*
Schumann, *Symphony #1*; David Ciolkowski, conductor
Mussorgsky-Ravel, *Pictures at an Exhibition*

6 FRIDAY, APRIL 8, 1988 8 pm

A fully staged opera of Otto Nicolai's
The Merry Wives of Windsor (single tickets: \$8)
featuring the Stony Brook Symphony Orchestra,
David Lawton, conductor
the Stony Brook Opera Ensemble,
Gary Glaze, director
in cooperation with the Department of Theatre Arts.

7 SUNDAY, APRIL 10, 1988 2 pm

Subscription Orders

CHORAL

Subscriptions for 5 Concerts @ \$20 = \$ _____

ORCHESTRA

Subscriptions for 6 Concerts @ \$24 = \$ _____

Concert # _____

Subscriptions for 4 Concerts @ \$16 = \$ _____

Concert # _____

Total Subscriptions \$ _____

Single Ticket Orders

WIND ENSEMBLE _____ tickets @ \$5 = \$ _____

for Concert # _____

1 2 3

CHORAL _____ tickets @ \$5 = \$ _____

for Concert # _____

1 2 3 4 5

ORCHESTRA _____ tickets @ \$5 = \$ _____

for Concert # _____

1 2 3 4 5

_____ tickets @ \$8 = \$ _____

for Opera _____

6 (Fri eve) 7 (Sun mat)

Total Single \$ _____

All single ticket orders will be processed in the order of receipt — after subscription orders. Students and senior discounts available at box office with proper identification.

CHECK DATES CAREFULLY. ALL SALES ARE FINAL.

Total subscriptions \$ _____

Total single tickets \$ _____

(Daytime phone number)

Grand Total \$ _____

My check is enclosed, made payable to the Fine Arts Center
 Charge to my credit card: MasterCard Visa

Credit Card # _____

Signature _____ Exp date _____

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Enclose stamped, addressed envelope with your order and mail to: Fine Arts Center Box Office, SUNY at Stony Brook, NY 11794-5425.

FOR INFORMATION & PHONE ORDERS: 632-7230

Stony Brook