

# Stony Brook Review

## New Fine Arts Building To Be Completed in 1973

A permanent home for Stony Brook's departments in the performing and fine arts is finally approaching reality, with a May starting date now set for construction of the Fine Arts Building.

For the Departments of Art, Music and Theatre Arts, the building site — now a construction workers' parking lot — is already beginning to look like an oasis. For the past few years, the departments have wandered the campus, like desert nomads, taking as much comfort as possible from accommodations that always seemed somewhat temporary and alien.

The new building's principal features will include: a 1200-seat multi-purpose auditorium that will serve as concert hall and major-production theatre, a 400-seat recital hall with a built-in organ, a two-story permanent art gallery, a sculpture court, four experimental theatres with no fixed seating but with a maximum of 200 seats in the largest, three large rehearsal rooms for singing and for instrumental groups, classrooms, teaching studios and faculty office-studios.

Under a two-phase construction plan, offices, classes and studio and work rooms are to be completed by the spring of 1973, with the large halls scheduled for completion six months later.

The Fine Arts Building has been discussed—sometimes dreamed about, sometimes yearned for—almost since the move to Stony Brook eight years ago. Plans were actually bid on it two years ago, but the bids came in too high. At the urging of the three departments, the resultant delay was turned to advantage by having the plans revised to provide more and better facilities.

The \$15 million building will be equidistant from the Library, Union and Administration buildings. It will include 253,000 gross square feet, roughly equivalent to the floorspace of a dozen average-sized supermarkets. □

## DRAMA

### Wanted: Theatre — Alive

by Dr. William J. Bruehl  
Chairman, Department of Theatre Arts

Somewhere very deep in the human psyche there has got to be a powerful, an absolutely unshakeable instinct for theatre, for the experience of the live actor expressing from every pore and muscle, visually and with sound, with verbal and with bodily imagery all the sadnesses, the terrors, the joys, the glories, and the stupidities of our human moment. If the instinct were not deeply fixed, were not utterly unshakeable, it would have shriveled and died like a daisy under frost long ago from the mishandling to which this instinct has been exposed the last six or seven decades. For theatre has reached such depths of dullness and incompetence that even theatre craftsmen speak of it as a dead art, an art that may not survive our century, an art that will be replaced by TV, movies, and pro-football. Maybe, but I doubt that even we moderns can utterly destroy our basic instincts. We may suppress them for so long as to forget how to express them, however.

This is the way it has been with theatre, except that in our own time there are signs that we are about to shake off the suppression and create theatre forms that are once again necessary to a whole community. The signs of change are everywhere: the theatrical instinct churns to the surface in political theatre in Harlem, migrant labor camps and shopping malls. Exhausted forms of realism and naturalism thrash in a panic of decadence: we've had real nakedness, real fellatio, real torture and a few have suggested that we add real murder. Fortunately, there are signs of renewal and regeneration, of craftsmen who simply want to make a well-crafted artifact that expresses a real experience freshly, simply, with discipline and without pretension. Thus Joe Chaikin makes the Bible come truly alive for the first time in a generation with *The Serpent* and André Gregory finds in *Alice in Wonderland* an expression of contemporary experience that is unrivaled in our time.

But too few know about the work of Joseph Chaikin or André Gregory — at best, a few thousand. For millions of others — for the dragon's share of the nation — theatre is simply a drag. By the time we have reached our mid-twenties, we have been conditioned by theatre itself to believe just that. Yet all of us were theatrical animals when we were children. I have two small daughters who

# The Arts at Stony Brook

never stop exploring the experience of their lives in the context of theatre. Their activity is what the rest of us call "let's pretend" but it is really theatre (even if they do get a bit self-conscious when they realize that someone is watching). Dolls start talking to each other about family problems and soar off into surrealistic fantasies that are sheer poetry. Nothing is impossible for these little girl actors: both can be Daddy at the same time, fly into outer space on scruffy bicycles, and resolve complex scenarios in which Dracula, Snow White and the Wolfman meet Mommy. I think it is a sad thing that our lives have been leached of an instinct that can give us as much pleasure as these children are getting. It isn't enough for us to be wage earners and eaters and sleepers and shoppers and golfers. There is within us an unconscious world of real experience that we know from our night dreams and our day dreams. But don't mistake me. This is no airy-fairy unreal dreamworld and it isn't a private world. It is the real world of our inner selves, the only world we have to judge others by, the world that shapes our destiny, and the world we have in common with all other humans. Theatre is, very simply, the act of sharing that world with others, the act of forming the dreams and fantasies into real (not realistic) experience with which we can identify and through which the accumulated burden of emotion and bewilderment can be released.

I am not a theatre goer. I am a theatre maker, but I am not a theatre goer. Not any more. Not if you are talking about going to Broadway, or going to Off-Broadway, or going to resident theatre, and especially if you are talking about going to university

theatre. I have stopped going to theatre because my experience tells me that I'll be bored, insulted by poor discipline and self-indulgence, or put to sleep 19 times out of 20. I have to admit that in my experience the very worst, indeed, the most abominable, theatre is produced on university campuses.

When one looks to theatre as it is found in the university, one finds a history of practically no significant contribution. Productions are almost invariably both boring and pretentious. Too often a lack of substance is covered with a slick technique passed off as professionalism. And this slick, illustrative technique is about as much as our campus theatre can claim to have achieved. In other words, university theatre is to theatre what *Saturday Evening Post* covers were to painting. Worse. University theatre is guilty of gross pretentiousness. It pretends to be Broadway by doing Broadway leftovers. It pretends to be commercial, intelligent, profound, entertaining, disciplined. The biggest pretense about university theatre is that it is theatre at all. I'm wrong? Look at the record. What contributions to the form have campus theatre made? A few journeyman actors, technicians and designers. A handful of movie personalities.

University theatre programs over the past five or six decades have succeeded in teaching only one lesson with genuine success: theatre is unnecessary. Practically everybody, theatre people included, is convinced that theatre on campus has, at best, a minimal public relations and a minor extracurricular value. None believes that a theatre program could possibly validate itself in the same way that physics, anthropology or psychology

programs validate themselves: through research and instruction. If this is true — really true, if there is no hope that a theatre program can validate itself in the way the best programs of research and instruction validate themselves, we have no choice: we must remove theatre from the curriculum and phase out the faculty and staff as gracefully as possible.

But we know that the theatrical instinct is an unshakeable and necessary part of our humanity. We also know that the forms which express this instinct are exhausted, that they are no longer interesting or relevant to us. We know we have a problem, and we also know that the research and training functions of the university were invented to search out new knowledge and fresh solutions to human problems, and train people in the execution of these solutions. If these things are true, then why shouldn't the problems of theatre be a challenge to the university? What is there about the university structure that necessarily precludes or inhibits the possibility that solutions for theatrical problems can be sought out in the same way as solutions for physical problems? Nothing.

Of course, if one is determined to ignore the structure of the university and if one tries to impose on it the conventional physical and organizational structures of the theatre (*things that may even be part of the problem one is wrestling with*) one may very well have nothing but five or six decades of failure. If, on the other hand, we accept the university structure and instead of building conventional theatres, we build laboratories — large volumes of space in which any kind of environment can be built; and if we equip our research professors with these laboratories and with research fellows — journeyman actors — and allow these people to pursue their researches into the problems of making the theatre event, of fashioning the theatre piece, of playwrighting in the oldest sense of the word (not writing plays), we may begin a productive attack on our problems.

The challenge can be simply stated: because the old forms are exhausted, new forms that express the theatrical experience must be found and practical training must be given to those who would use the new forms and who would continue the never-ending search for new forms in succeeding generations. The implications of the challenge are endless. The moment new forms are developed for any of the arts we modify the whole structure of that art. We will have to discover how theatre will be affected in eco-

nomie terms, in organizational terms, in its relevance to communities, in its relationship with the other arts.

Stony Brook was not built to repeat all the mistakes of the past and the people who have been charged with forming a program of research and instruction in theatre here recognize that. We are turning to the challenge. Developments will be slow in coming for the first few years because we need twice the full-time faculty we have now and we need a reasonable level of support dollars which we do not now have.

We also have to find a way to provide our research faculty with the mature actor/research fellows they will need. These are problems against which we shall mount an increasingly energetic attack for the next two or three years. For the present we are working to improve our undergraduate, graduate and continuing education programs so that they are genuinely productive. The focus of all our work will be on the practical problems of craft and production. In the coming year, for instance, we shall offer several production workshops out of which will come a wide variety of theatre events and films. We recognize that a necessary scholarly balance must be maintained and we will encourage interdepartmental programs leading to a Ph.D. in the Fine Arts. For facilities we will have theatre laboratories rather than conventional theatres. Directors and theatre makers will set up experiments and work on them for a year or two years before they are ready to go before the public. When the best of these experiments have been tested on campus, they will be taken out to audiences wherever we find them: in Manhattan, in St. Louis or in Babylon.

For all of this we shall have two criteria to guide us: by the best standards we can apply, is the work (1) disciplined and real, and (2) does the work offer hope of significant contribution within the framework of research and instruction? □

## **MUSIC**

### **Composing Concerti, Programming Computers**

In a second-floor room of the Heavy Engineering Building stands an electronic console thick with dials, knobs and switchboard plugs, all hooked into a piano keyboard and recording apparatus. Downstairs, across a tree-filled courtyard, is the Computing Center.

Between the two points, one may hear a Beethoven piano concerto or the contrapuntal harmonies of medieval songs; one also may hear the

eerie twangs and pulses of the console or of electronic tapes made at the Computing Center. This is Stony Brook's Music Department, located on two excitingly crowded floors of the Heavy Engineering Building where the study and performance of traditional music thrive along with the exploration of future sounds.

In the department's four and a half years, it has gone far toward developing a balanced program equally attractive to performers, composers and scholars of music old and new. The department's focus, says Chairman Billy Jim Layton, is the 20th century; yet most class time is devoted to teaching the old masters and methods. Its faculty composers are rooted in the classics; yet they invite avant garde experimentation. Its 18 resident performers and its students pursue the whole range of music, and its graduate degrees include both an M.A. for music scholarship and composition and a Master of Music for performance.

The Music Department has a faculty of 29 teaching 50 courses with a total enrollment of more than 1000, including about 80 undergraduate majors and 40 graduate students.

The faculty includes four resident composers — Dr. Layton, Professor Isaac Nemiroff, Associate Professor John Lessard and Associate Professor David Lewin — whose works range from four-movement toccatas for harpsichord to four-minute computer pieces that can be played by nothing but a tape recorder.

Only Mr. Lewin, who is 37, makes music on the electronic console — called a synthesizer — or with the computer. Yet he feels no impatience that the other composers use older methods, and they in turn feel no contempt for newfangledness.

Mr. Nemiroff, 58, confesses ignorance of the electronic "vocabulary." Nevertheless, his works continue to appear frequently on programs devoted to modern music, including those of the International Society for Contemporary Music, as well as on regular programs. Indeed, he heartily welcomes to Stony Brook, where he has been since 1960, practitioners of the latest musical methods, and he takes a warm interest in the work and welfare of the department's undergraduates.

Mr. Lewin doesn't feel any conflict with men still composing in such mellowed forms as concerti for flute, clarinet, bassoon and string orchestra, as Mr. Lessard has done. Even today, says Mr. Lewin, he would rather relax at home by playing classical piano than by playing his synthesizer.

Mr. Lessard, like Dr. Layton, has won the National Academy of Arts and Letters Award and has had dozens of his neo-classical works performed and recorded.

Mr. Lessard's own work, says the 50-year-old Paris-trained composer, has shifted from its neo-classical, tonal foundations; however, he feels it too late in his career to make the still greater shift from atonal music to the electronic-music realm, where the range of usable sounds jumps from 12 notes to near infinity.

The reach toward harnessing an infinity of sounds, he says, is bold and inevitable "because art expresses or illuminates what a society feels, and society today feels cataclysmic change." But he does not believe art can abandon form and control, and he thinks it may take years before this electronic "lab work with the raw materials of sound" yields some finite, controllable system of sounds for a new music.

Mr. Lessard, who came to Stony Brook in 1962, makes no predictions as to what that system will be and he considers some electronic music composed in this transitional period excellent and beautiful. Still, he feels something more definite than an infinity of sounds will emerge from the experimentation, in a way roughly analogous to atonal music's emergence from classical music.

Mr. Nemiroff studied at the Cincinnati Conservatory of Music and was for many years a student of and assistant to Stefan Wolpe, the eminent German-born composer. Mr. Nemiroff's works — some for unaccompanied solo instruments, some for full orchestras — have been widely honored and have led to his receiving three SUNY research fellowships for composing. One work so funded, Solo Cantata for Voice, Flute Obligato and String Orchestra, was chosen by the National Association for American Composers and Conductors for the opening of their 1968 American Music Festival.

He considers electronic music to be the medium of a younger generation, though he likes to toy with the synthesizer and thumb through its accompanying pamphlet, which looks like an electrician's manual.

"We simply don't know," Mr. Nemiroff says, "how much electronic music will supplant the other elements of the vocabulary. It has great potential, and there are many good and serious musicians working with it."

David Lewin, the department's burly, bearded computer composer, began writing music and playing piano at age four, shunned conservatory

training to take a B.A. in math at Harvard and received his M.F.A. in music at Princeton. In 1958, he went to Bell Laboratories in Summit, N.J., to work with engineers who wanted a musician's help on experiments with computer-made sounds.

At first, he wasn't interested in computers as music sources, but he did learn computer programming. Since it takes 20,000 numbers to make one second of sound on a computer tape, this was an important part of his education.

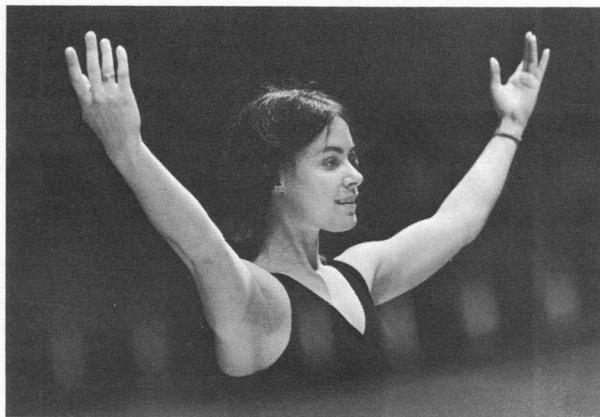
He says computer work goes beyond electronic music, "in which you start with a given sound or noise and cut out some frequencies and then modulate, amplify, or shape that particular sound in one way or another. You build from a five or 10-sound basic vocabulary. The computer is very different. If you know enough acoustics to describe your intent in mathematical terms, you can theoretically make any sound at all."

He has also composed extensively under classic guidelines — including a violin concerto played by the Cleveland Symphony Orchestra in 1967 — but he bristles at any analytical discussion of his computer work. He says it is to be listened to and enjoyed, nothing more. He also says musical computer-tapes must be considered not a replacement for traditional music, but an offshoot of it.

Dr. Layton, who attended the New England Conservatory of Music, received his M.M. in composition from Yale and his Ph.D. in musicology from Harvard, where he taught for six years. His works have been widely performed in the United States and abroad, and his numerous honors include a Guggenheim Fellowship, the Rome Prize and the Creative Arts Award from Brandeis University.

He, too, has classical roots; but, at 46, he has moved further toward the frontiers of music than have the department's two older composers, according to Mr. Lessard's judgment. Dr. Layton himself feels that his early experience as a jazz musician in Texas has left an indelible mark upon his musical thoughts and feelings and that this is reflected in his compositions.

Like the other three Stony Brook composers, he sees no basic conflict between old and new styles of music. "New ideas," he says, "are essential to the very life of art; nothing is worse than sterile traditionalism. But the wholly experimental is just as sterile. The new must be added to a strong foundation from the past if it is to have richness and depth and to be meaningful to our lives." □



*UP IN ARMS* Kathy Iverson, above, leads a class in intermediate dance with the assistance of Dalene Stowe, below.



## DANCE

### Communicating in Leotards

Texture, space, energy, rhythm—how do they feel, react with each other, move? What's the most "humane" machine? How does one non-verbal art form translate into another?

When you take a dance course at Stony Brook you put on a leotard and examine questions such as these, expressing tentative answers through dance. You take lessons in seeing life a little differently than before, and whether you ever formally perform or become an experienced dancer is almost incidental.

According to Kathy Iverson, instructor of physical education and the university's dance specialist, dancing shouldn't be an isolated talent. Instead, it must tie in with other arts, everyday experience and community activities. As she describes it, learning to dance is really learning to move, listen, feel and communicate. This is the focus of her classes.

Miss Iverson's pupils range from a few advanced dance students to six- and seven-year old elementary school children. A majority of her students are Stony Brook undergraduates with little dance experience who take either beginning or intermediate classes.

Beginners learn basic dance techniques. Miss Iverson explains that on this level students "gain a growing awareness of what they can do, finding ways to involve themselves physically in a new form of expression."

They learn the "vocabulary" of dance which permits them to improvise later.

The real adventure starts on the intermediate level when dancers examine the dynamics of life, relating such subjects as non-verbal art forms, technology and contemporary trends to movement. One class recently searched for the "most humane machine," and found it in the bicycle which they then described in dance.

In addition, Miss Iverson conducts a class for education majors who plan to teach dance to their future pupils. These sessions have resulted in weekly "practice-teaching" classes for elementary school students from the Three Village school district. Miss Iverson has also conducted several popular dance workshops in other local schools.

She's anxious to continue this type of community involvement, because she thinks one of the most exciting aspects of dance is teaching it to many kinds of people.

Along with community involvement, Miss Iverson would like to encourage inter-departmental involvement. Singers or composers from the Music Department would be welcome accompanists, giving the musicians a chance to pick up new ideas from dance, she says. She'd also like to work with the Art Department, perhaps using the art gallery as a focus for dancers.

Dance is already tied to the Theatre Department through Cecily Dell, a part-time instructor who teaches two body movement courses for theatre majors.

Miss Dell explains that body movement is "a dimension of life which people usually haven't explored educationally," contrasting, for example, with the intellect. Its goal is to re-educate the body into its most efficient, expressive and least harmful activities. She says, "Ideally, each person should learn to understand himself as a mover."

Body movement classes are usually thematic, focusing on such subjects as visual impression, use of tension or spatial relationships. Theatre majors study body movement in order to understand how the characters they are depicting would react to such factors as emotion, weight and space: If a character feels a certain way, how will he act?

Much of the emphasis and some of the techniques of body movement are new, but its roots are broad. Dance has frequently incorporated acting, sometimes even dialogue, while dramatic forms such as those used by Open Theatre, require a particularly acute knowledge of movement. Even in the behavioral sciences body movement has become an important clue to character.

Although it doesn't have the set styles of dance, the focus of body movement is still very similar to that of dance—learning to be newly sensitive to other people, objects and one's self. Whether you learn to walk like Hamlet or express the energy of a bicycle, you're getting lessons in "life expansion" which just happens to involve wearing a leotard. □

## FILM

### Producing, Studying, Viewing Movie Art

Student film making, several formal courses in the medium, student-run film festivals, and a Continuing Education course giving an overview of world cinema are included in the diversity of current film activity at Stony Brook.

Formal academic offerings in film center in the Department of Theatre Arts, where three courses are currently offered. "Cinema Now and Then," designed to teach students to identify those qualities which make a film cinematic, is a viewing course, showing movies by a wide assortment of directors who use a variety of approaches and techniques. "The Moving Image," the second course available to students, explores the concept of movement, both of the subject being photographed and of the camera itself. "It puts a camera in the hands of students," says Associate Professor Richard Hartzell, "giving them a way

to begin looking at reality — the objective world — as the camera sees that world.” The third course is a production workshop where students do independent work on their own films. Professor Hartzell teaches all three courses.

Because of the relatively high expense of synchronizing sound and processing 16mm film, most beginning student work is done in silent 8mm, or the new Super 8mm which provides a larger picture. “As an art form — particularly a personal art form — 8mm has a tremendous potential,” Mr. Hartzell says. “It’s very good for a person seeking a gratifying art hobby.” Plans are being made for more advanced students to have an opportunity to work with both 16mm and sound, Professor Hartzell added.

Finding outlets for their films is sometimes a problem for student film makers. Sanger College recently scheduled showings of several short films by students, which were well received. Gordon Bernstein, a junior, made a film called “Cowcatcher in the Rye,” which was shot on campus and has been shown here several times.

The Center for Continuing Education offers a course, “Cinema, A World Overview,” which shows a wide spectrum of important films from around the globe. This course, given in the evening, is open to the public.

In addition to formal courses in film offered by the Department of Theatre Arts, students may work with film in some courses in the Art Department. Lawrence Alloway, Professor of Art and Director of the University Art Gallery, says students in his classes last year submitted about 20 films, “some of them very good.” Professor Alloway recently completed a book on movies, entitled *Violent America: The Movies, 1946-1964*, which is to be published by the Museum of Modern Art in New York.

Student film making is becoming a more widespread activity, both on and off campus. Jan Gershoff, a junior physics major, recently completed a film entitled “Let Me Take You Down,” made partly in the Nassakeag Elementary School in Setauket, near the campus. Nassakeag Principal Irving Carlin liked the film, and decided to show it to sixth grade students.

Mr. Hartzell came to the campus from an award winning career in documentaries and children’s television. He made films for National Educational Television, and wrote and produced several commercial network shows. He has also taught courses in film and television at New York University, and Washington University. □

## Arts Events Open to the Public

*If you are interested in receiving Attractions, a biweekly listing of lectures, films, concerts, exhibits, plays and sports events open to the public, call (516) 246-3580 and ask to be placed on the Attractions mailing list. The following phone numbers will provide specific information on dates, locations, tickets and costs of events:*

Art Department	246-7070
Children's Film Festival Committee on Cinematographic Arts	246-7105
Continuing Education Films	246-5936
Music Department	246-5671
Theatre Arts Department	246-4036
Union Information Desk	246-3636
Union Art Gallery	246-3657

## ART Ranging from Cadavers to Inflatable Plastic

Art as environment, a course which presents a panorama of such diverse aspects of the arts as city planning, pop culture, and happenings, is indicative of the fresh approach being taken by the university’s Art Department. This year, for example, some of its students will even have an opportunity to use cadavers in the casting of molds as part of a project worked out by the Art Department and the Department of Anatomy in the newly opened School of Basic Health Sciences.

These courses are among more than 30 such offerings provided by the Art Department for its 200 undergraduate majors and over 1000 other students seeking understanding or skill in art and its history. Class offerings range from introductory lectures to studio courses where a student can develop his individual talents under the supervision of a professor.

For life drawing students, the department is planning a special indi-

vidual studies course, to be taught by Associate Professor of Anatomy Gabor Inke, who is both a physician and a dentist. Dr. Inke will instruct art students on the underlying musculature of the human body, and how it changes through posture and aging. He will also supervise sculpture students who wish to make molds of different parts of the body, using cadavers.

The noted artist Malcolm Morley, who teaches advanced courses in painting, joined the faculty as Visiting Associate Professor of Art this fall.

The Art Department also runs the University Art Gallery, located in the Humanities Building. Lawrence Alloway, Professor of Art and Director of the Gallery, this year is emphasizing works by campus artists in his exhibitions. Recent showings have included styrofoam constructions by Associate Professor Edward County, and a two-man show of assemblage and sketches by Professor Guilmain and Assistant Professor Ron Lusker. Professor Alloway, who is art critic for *The Nation* and was formerly curator at the Solomon R. Guggenheim Museum in New York, is also selecting and cataloguing a collection of art owned by State University units, which will form a travelling show to tour State campuses next fall under the auspices of the New York State Council on the Arts.

The large number of non-art majors who take courses in the department indicates the strong interest in art on the campus. The Stony Brook Union with several galleries and various extra curricular programs has become a focal point for much of this interest.

The Union’s main art gallery, on the second floor, changes shows every two weeks. Not only students and faculty, but people from the community are “really eager to exhibit on campus,” according to Susan Goldin, Art Director of the Union. The gallery, right now, is booked through March.

A Community Artists Series, showing works by artists in the Stony Brook area, is part of the Union’s exhibition schedule. Recent shows have included silk screen, paintings, prints and photographs. In January the Union Gallery’s regular series features a showing of acclaimed Eliot Porter photographs from the Sierra Club collection, and an exhibition of inflatable plastic sculpture by student Christopher County.

Another exhibit area, above the Union main lounge, houses a permanent collection of several oils, prints and a large tapestry. Also on the second floor is the Union’s restaurant, the Buffeteria, which has a display wall in its lounge.

In addition to the exhibition galleries, a wide array of craft courses is offered by the Union as part of its art program. Open to the community as well as students, classes are held in silk screen, leather garment making, tie dyeing, batik (clothes dyeing), and fabric decoration. Work space is also available to artists and craftsmen in the Union’s ceramics shop, poster shop and photographic darkroom.

Art activity at the University is having an impact on the community surrounding Stony Brook. The Gallery North in Setauket, which recently put together a show exhibited in the Union, is attracting more customers from the University, according to Mrs. Elizabeth Plumb, Co-Director. Max Taylor of the Art Barn in Smithtown reports, “We have students from Stony Brook here almost every day, and several students work here. We’ve also shown oil paintings by Dick Fehrer, a student at Stony Brook.”

When the new Fine Arts Building is completed, the Department of Art will utilize the larger space to increase its contribution to the quality of life at Stony Brook. Now offering degrees at the baccalaureate level, the department hopes eventually to award master’s degrees in both fine arts and art history. □

### stony brook review

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