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The New York Law School REPORTER

Vol. III No. 3

ALL THE NEWS WE CAN FIND

FEBRUARY 3, 1986



Deborah Feingold

UP FROM THE UNDERGROUND: GROWING UP ON VINYL

by Dianne Pine

Picture this—a bunch of kids aged 12-16 are bashing out about half of every rock song in the known world to an audience of some of Minneapolis' less savory inhabitants at a local halfway house for alcoholics. That, pretty much, was the first *Replacements* show, and yes

Tommy Stinson was only twelve when he played bass at the first ever *Replacements* gig.

The *Replacements* are everything you ever imagined a rock-n-roll band should be. Tommy Stinson (bass), Bob Stinson (drums) Paul Westerbug (vocals) &

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NYLS Calender

MOOT COURT EXECUTIVE BOARD

The Robert F. Wagner Memorial Labor Law Competition

Wed., February 26-Fri. February 28	Preliminaries
Sat., March 1	Quarterfinals
Sun., March 2,	Finals
All are invited to the finals Sun. March 2, at 2:00 pm	

The John Marshall Harlan Moot Court Competition

Wed., February 5, A-401, 4:30-6:00 pm	Fact Pattern distribution
A-403, 6:00-8:00 pm	
Thurs., February 6, A-403 all day	
Mon., February 24, 6:00 A-403	Commitment forms due
Wed., February 26	Schedules will be posted
Fri., February 28, 6:00 pm, A-403	Briefs are due
Mon.-Fri. March 3-7, 6:00-8:00 pm	Preliminary Rounds
Thurs., March 13, 6:00-8:00 pm	Quarterfinals
Tues., March 18, 6:30 pm	Semi Finals
Thurs. March 20, 6:30 pm	Finals, Froessel Library

General Meetings Room

Mon., February 3, 4:30	BALLSA	A581
Tues., February 4, 5:00	International Law Society	C103
Tues., February 4, 5:30	Criminal Law Society	C103
Wed., February 5, 5:00	National Lawyers Guild	C107

NYLS BASKETBALL INFO: (718) 763-8350

Tues., February 4, 8:30	V. Run & Gun	Xaviar W. 16th & 5th
Tues., February 11, 9:00	V. Yellow	Brooklyn 375 Pearl St.
Tues., February 18, 9:00	V. Gators	Columbia Prep 93rd & C.P.W.
Wed., February 26, 6:30	V. Abs. Asbt II	Columbia Prep 93rd & C.P.W.
Wed., March 5, 6:00	V. Mertzog	O'Henry 333 W. 17th
Mon., March 10, 7:15	V. Fordham	O'Henry 333 W. 17th

Weiss Criticizes FDA

by Joanne Zervos

New York Congressman Ted Weiss (D-17), the guest speaker at the first NYLS faculty luncheon of the spring semester, sharply criticized the FDA's failure to protect the public food supply from toxic drugs administered to animals.

Weiss, who chairs the intergovernmental relations and human resources subcommittee, cited the committee's recent findings which said that ninety-percent of the animal drugs being marketed have never been approved as safe and effective by the FDA as required by law.

Weiss said that FDA policy sometimes even encourages the illegal marketing of unapproved new veterinary drugs by allowing veterinarians to illegally use or prescribe these new animal drugs for unapproved purposes.

"These illegal sales of highly toxic prescriptions have completely outstripped the ability of the FDA to monitor their sale," Weiss said. "The FDA has repeatedly put what it perceives are the interests of the veterinarians and the livestock industry in the availability of additional animal drugs ahead of its legal obligation to protect consumers from the potentially hazardous residues they may leave in meat, poultry, milk and eggs," he added.

Rep. Weiss said that he attributes his ability to ferret out the facts in his subcommittee's investigations of federal regulatory agencies to the work he did as an assistant district attorney in New York County. He said that his legal education at Syracuse Law School provides the impetus for many positions he takes in Congress. "For example," he said, "the knowledge of constitutional law I received in law school enabled me to conclude that President Reagan's congressionally unauthorized invasion of the island of Grenada was an impeachable offense."

Weiss was one of five congressmen to sponsor a bill to impeach President Reagan for unilaterally committing U.S. troops to Grenada without congressional authorization in 1983.

Since his election to Congress in 1976 as representative of the West Side of Manhattan and parts of the Bronx, Rep. Weiss has maintained an impeccably liberal voting record. He has voted against funding the MX missile program; against aid to the contras in Nicaragua and against increased military and economic aid to El Salvador; for a nuclear freeze; against school prayer, and against an amendment limiting abortion funds for the poor.

Rep. Weiss opposed the Reagan administration's decision to impose economic sanctions on Nicaragua. On the floor of the House of Representatives, Rep. Weiss said that "the law under which Mr. Reagan has prohibited trade with Nicaragua requires the declaration of a national emergency based on, and I quote an unusual and extraordinary threat to the economy of the United States." It is difficult to understand how an impoverished nation of 2.5 million people poses such a threat to the United States. The President's action is at best, of questionable legality."

DRUG BUST NIGHTMARE

by Robert Goldman

The nightmare began early one evening shortly after Thanksgiving. Tony was getting more nervous and agitated. He turned on the tube, and tried to sit down and relax. A minute later, he rose, walked towards the television set, flicked the channels, turned it on, then off, then on again. He walked back to his chair, sat down, got up, and began pacing the apartment. He felt queasy. There was a tension in the pit of his stomach. He wanted to go out and score some heroin—just a little bit—to free him from the pain of withdrawal. But he decided he couldn't do it. He'd go "cold turkey." It was a question of pitting his will against an indomitable craving that wouldn't stop.

An hour later, Tony was out on the streets, walking quickly to a tenement building on East 4th Street between Avenues B and C. He was just going to get a little bit of heroin and cocaine—an \$80 mixture called a "speedball."

Tony didn't know it at the time, but as he approached the building, his every movement was being watched by a plainclothes policeman, hidden in the

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REPORTER
MEETING
Thursday Noon
February 6th
C102

DRUG BUST NIGHTMARE

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doorway of a building directly across the street from the dealer.

There was no line up to "score" that night. Tony copped the speedball, and began to walk quickly, back to 1st Avenue where he would get a cab to his apartment in Chelsea. As he reached 1st Avenue and 4th Street two uniformed cops jumped out of a taxicab and grabbed him. One of the cops reached into Tony's pocket and grabbed several glassine envelopes filled with cocaine and heroin.

They handcuffed Tony on the street, and put him in the backseat of the cab. Tony didn't resist arrest. He asked the cops if he was under arrest, and one of the cops said, "yes."

Tony said "Over the police radio, they said, 'do you want to make one more arrest before going in?' So, while I'm in the backseat, they positioned themselves for another arrest. Over the radio, they said 'a black guy's coming up the street' and he was just in the building where I had been. We saw him walking with a white guy. The taxicab then made the left on 4th Street, going the wrong way on a one-way street. The two cops jumped out of the cab, leaving me in the backseat. The black guy began to run. They chased him and grabbed him, and the little cop hit him over the head with a walkie-talkie. The guy's head started bleeding. The cops searched both guys. They only found drugs on the black guy

and they arrested him. They let the white guy go. The man they arrested, Claude, was put in the backseat of the cab alongside of me. He was still bleeding.

"I asked the tall cop, 'Why are you arresting us rather than busting the place where we bought the drugs.' The cop said, 'it's easier to bust you guys than them.'"

"At no time were we ever formally placed under arrest or read our Miranda rights. We were taken to the station and that's where the nightmare began," Tony said.

Tony asked when he would be released. The cops said four hours. They drove him to the 7th precinct, under the Brooklyn Bridge, and asked him if he'd

like to make a phone call. Tony called a friend rather than a lawyer, thinking he'd be released within four hours. He told his friend that he had been busted, and that he'd be out soon. He then asked if he could make another phone call, a phone call to his lawyer, but the police refused his request.

"At the police station, I was strip searched in a cell, then taken out of the cell, and handcuffed to a guy named 'Mike,'" Tony said. "Mike asked me why I was busted. I told him what had happened, and he told me not go to Avenue B again, but to come to him on Henry Street to get the stuff from then on.

"We were then brought to the holding pen on Center Street where I was fingerprinted. There were two large cells in the holding pen, capable of holding about 80 people. One cell was completely empty. The other one had about 100 guys, all handcuffed, hands in front. I was the only white guy in the cell.

"We tried to find a place where we could squat. Claude, Mike and I joined into a unit so you at least knew someone. I mentioned I probably wouldn't be there too long when Mike said 'who're you kidding. You'll be here 24 hours at least since it's your first arrest. They want you to go through bullpen therapy.'"

"When I was in the 'pen', I saw a guy rob a watch from a sleeping man. No one liked the guy who was asleep. They all knew him. He had been busted for selling Lipton tea bags, claiming it was marijuana, in Washington Square Park. The guy who robbed him told the other guys, 'watch closely now. I'm gonna school you,' as he slipped the watch off.

"Some guys smoked angel dust they had smuggled into the cell. One guy loaned a razor to some kids who were going to steal wallets by cutting the pants pockets of sleeping inmates. The kids were unsuccessful, but they weren't caught.

"One guy in the cell was busted by the cops on 148th Street for two pounds of pot. He said he had \$900 on him, and the cops kept the money and the pot and reduced the amount he was busted for to two ounces. He said this wasn't the first time the cops did this to him, and this time he was going to ask for some of his money back.

"We stayed in the cell for about 12 hours. Then, we were taken on a chain into another cell. There were about 20 of us. Some guys were very ill. When they complained about their sickness, the C.O. (corrections officer) said, 'Well. You're a drug addict. You're just getting what's coming to you.'

"Every hour or so, five names were called. After Mike and Claude were called out of the cell, I didn't know anyone. I was starting to feel sick. There was one long bench which could fit 10 people. Some guys slept all over the bench, close to the bars. A young guy, who was spitting up blood, stretched out on the bench and pushed me with his feet. He said, 'move over home boy.' I told him there was no place to go and I wasn't gonna stand up.

"I stayed in this cell for about 12 hours where I was served my only meal of the ordeal—four pieces of stale bread, cheese, a slice of bologna and tea.

"The other cons said there was something in the cheese to prevent you

Continued on next page

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FEBRUARY, 1983			FEBRUARY, 1984			Change in%
Took	Passed	%	Took	Passed	%	
2,214	1,065	48	2,105	940	44	-4

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Well hello and welcome for another semester at Stalag 57 from the eyes, the ears, the nose of New York Law School—Mr. Mingles. Before I begin letting you all in on the goings on of NYLS, I have to say how happy and flattered I am about all the wonderful talk (both good and bad) the first Mr. Mingles article received. Its great don't-stop. In fact Mr. Mingles really wants your input. If you're mad, happy, crazy or comatose let me know. Write a letter to the *Reporter* and tell me what you think. It can be about what I say or anything else. If you have any info that you think is something Mr. Mingles should write about, write a letter. By the way, for all those who have been trying to figure out who Mr. Mingles is, good luck, you're not even warm.

Mr. Mingles would also like to make a correction about an item in the last issue. The girl in the sweatshirt was wearing an N.Y.U. sweatshirt, not an NYLS sweatshirt. But to the blonde in the N.Y.U. sweatshirt (who has been wearing a gray stretch top in the library this semester, oh brother) thank you again.

And now, lets get to the real dirt!

Mr. Mingles has it from a reputable second hand source that a certain tall, blond, male, 3rd year law review editor was seen in the 10th floor smoking room—(oh how can I put this?)—"Fileting the paramecium," "Spanking the monkey" or "wacking the carrot" under a table in front of an unsuspecting female 3rd year student last spring. Lets put our cards on the table (as well you should buddy). How many times does Mr. Mingles have to tell you people to let him know where to put the video cameras ahead of time when you're going to do something sleazy like that.

Mr. Mingles got a note the other day from an anonymous source that a certain flamboyant blonde third year female was found, not once but twice, locked both literally and figuratively in a classroom in the basement near Gil's in the dark, on the floor, with a certain brain named male third year student last year. Mr. Mingles wants to know, is this N.Y.L.S. or Plato's Tribeca?

It has come to Mr. Mingles' attention that the short cute brunette who was caught re-enacting scenes from "Wrestlemania" in the last issue has been saying along with her other two epaulet friends (epaulets are worn on both shoulders of a military uniform) that they wrote the Mr. Mingles column. Now girls, you're in law school. You should know better than to take credit for someone else's writing. I gave you the credit for re-enacting the scenes from *Wrestlemania* with your cute blonde guy friend. What more do you want? Besides, you probably don't write that well, and no-one is as witty as "Moi". (By the way, Mr. Mingles is hurt that you didn't invite him to your party Sat. Jan 25. BOO-HOO. I would have brought my camera).

In honor of the new year Mr. Mingles would like to present his list of the ten women who make you warm for their form and the most sumptuous beefcakes.

Continued on page 6

A COMPANY CALLED M, J & K

*We may live without poetry, music and art;
We may live without conscience and live without heart;
We may live without friends, we may live without cooks,
But civilized man cannot live without books."*

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DRUG BUST NIGHTMARE

Continued from previous page

from going to the bathroom. There was a small toilet bowl in the cell—but no one used it. You could sell your sandwiches for a buck which was also the price of a cigarette. I bought a cigarette and tried to relax."

Tony realized his mistake in not having called a lawyer at the station. He called a C.O. over, who said, "What do you want, asshole?"

"I told him I'd been told that I would only be there for four hours and that the nature of my arrest was a nonviolent one." The C.O. said, "No one ever told you that. We could keep you here for up to 72 hours. You had your phone call."

The authorities finally moved Tony to his last cell. He was placed in single-cell with eight people. He stood and waited. It was 5 a.m., Thursday. He had been in custody for more than 34 hours.

"A pompous and effeminate legal aid lawyer with a white beard was assigned to take care of these eight people. He regarded my case as the most trivial, and he thought it would be immediately dismissed," Tony said. "We were brought to the courthouse, and my case

was the first one to come up. My legal aid lawyer said to the judge, 'it's a misdemeanor. We plea it down to a violation, and let's dismiss it.' The judge asked the district attorney if he had anything to say. The D.A. said, in light of the fact that it was my first arrest, he had nothing to say. The judge looked at some papers on his desk. Then, the judge said, 'I don't want to treat this case in the usual way.' The legal aid lawyer said, 'well, why not, your honor?' The judge responded, 'I don't have to explain anything to you.'"

Tony started to cry. He had been locked up for 35 hours with no sleep and little food. He thought they were going to return him to the dreaded cell at once. Tony asked the legal aid lawyer 'what's going to happen now?' 'Heavens if I know' said the lawyer.

A few minutes later, a paper was put in front of Tony which said he was released on his own personal recognizance, and that he would have to return in about three weeks.

Continued on page 6

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Letter to The Board:

Thoughts from a Mid-year Graduate

When the lights come up at the end of the show you feel the moments spent with cast and crew were created just for you. Perhaps the show would have to close now that an integral part of its text, subplot, and exposition was moving on. After all did *The King and I* play when Yul was sick, —it could never be the same. But the show remains the same, only the audiences change. The actors have a job to do. They get paid for reading their lines regardless of who sits before them. You want it to be different. The

moments were created for you. But they don't care. At least most of them don't. The same books, the same cases, the same questions. Exam numbers all look alike, you know. The show remains the same, only the audiences change. It's your show now. Enjoy it. In fact there are some characters of particular note. No need for names. They'll stand out like the stars they are. The others? They're doing a job, just a job. Too bad.

Anonymous

UP FROM THE UNDERGROUND GROWING UP ON VINYL

Continued from page 1

Chris Mas (guitar) play just for the fun of it, everything they hit the stage. They drink a little too much, fool around a little too much, heckle the audience and attempt to play every song called out—whether they know the words & music or never even heard of the song in their lives. True *Replacements* fans anxiously await every number. You never know what will happen next at a *Replacements*' show.

When the *Replacements* "broke out" of Minneapolis in 1980 with their LP, for a local label *TWIN/TONE*, no one expected them to be one of the leaders of the new-american-music-movement (with bands like *REM*, *Husker Du*, *Jason & The Scorchers*, etc). No one even thought they'd grow-up, let alone write mature rock songs about something besides getting drunk and trashing things. But after the success of

their 4th LP for *TWIN/TONE*, *Sire Records* signed 'em and *TIM*, The *Replacements* 5th LP (1st for *Sire*) shows how much the boys have grown. *TIM* just might be the album that boosts the *Replacements* up out of underground cult status and into the mainstream.

"*TIM*" kicks in with "*Hold My Life*", an anthem of sorts about growing up and growing scared. Paul Westerberg sums up such worries like, "what will I do with my life" and "wait a minute I'm not ready yet" with surprising accuracy in the lines. "*Hold my life until I'm ready to use it, Hold my life cause I just might lose it!*" These aren't the worlds of senseless rebellion; this is the voice of a person on the verge of the real world who realizes he doesn't quite know what the real world is.

Westerberg takes another look at the American Dream on "*Bastard of*"
Continued on next page

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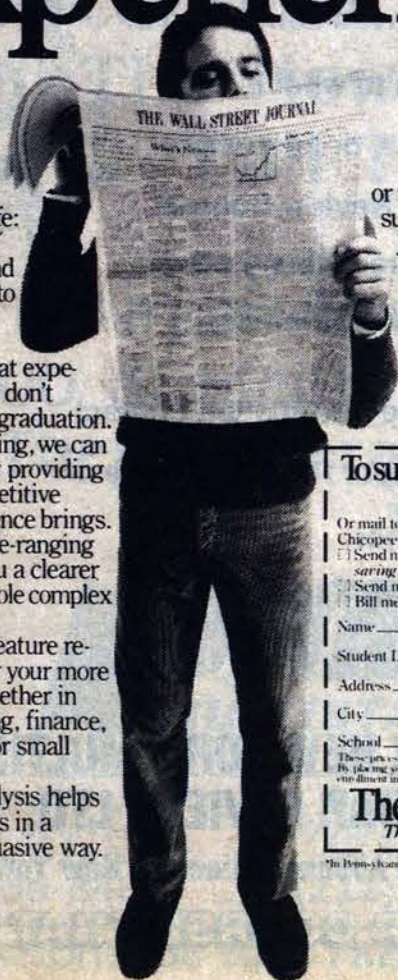
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UNDERGROUND

Continued from previous page

Young" "Oh what a mess on the ladder of success—you take one step and miss the whole first rung" is questioning the steps people are sometimes forced to take as they grow older.

Westerbergs songwriting has grown in other areas. The poignant "Here Comes a Regular" takes the basic human emotion of wanting to belong somewhere and feel special and turns it into a stunningly simply song about the regulars at the local bar.

The *Replacements* haven't lost their sense of humor. "Waitress In The Sky" is a witty wordy put down of an airline stewardess who didn't quite treat the boys right.

The rest of "TIM" is far from filler. "Lay It Down Clown", "Kiss Me On The Bus", "I'll Buy" are fun, energetic songs punctuated by the slightly raw playing style of the band and the slightly hoarse vocals by Westerberg.

On the whole "TIM" is an excellent *SIRE* debut—it retains the fun and humor of a young band displaying growing pains and having a good time doing it. But, for real fun you gotta see the *Replacements* live. Go to the Ritz on Sat. February 1st and you get that chance—come out and watch the boys grow-up in public. One final warning note—the *Replacements* are loud, unpredictable and lots of fun. Their music styles range from ballads to furious break-neck speeded up rock-n-roll. There is a little metal, a little blues, a little folk, a little country and you can't say you love rock-n-roll without loving the *Replacements*.

RECORDING ENGINEERS: UNSUNG HEROES OF ROCK N' ROLL PART II

by Ellen Rosner

When I last left you all I had just come back from a great interview with recording engineer Larry Alexander. I hope vacation has served you well because the second part of my series on the unsung heroes of rock n' roll should prove to be just as interesting as the last.

I had the fortunate chance to interview hot upcoming engineer/producer John Convertino at Sigma Sound Recording Studios in November of 1985. At that time John or as his friends call him "J.C." was busy working on a record by Phylisia Ayers Allen, the mother on The Bill Cosby Show.

John's impressive credits include such albums as The Bar-Kays, Billy Ocean and Madonna.

E: So John, why don't you tell me how you started?

J: Well, I was a musician/pysch major at Fairfield University in Connecticut. Noone knew of recording studios then, but after searching a guy in a Polka band turned me onto a four track studio in Bridgeport. That studio didn't have any work for me so I headed to New York, pounded the pavement and eventually started out as a gopher at Sound Ideas. About two months later I went to the Hit Factory but was fired soon thereafter. Broke and discouraged I went back to Connecticut and worked with producer Paul Blecka (known for his work with Harry Chapin) as an assistant engineer. After one year there I came back to New York.

In New York, I met Marty Kugel who produced the Satins hit "In the Still of the Night" and did some work with him. I came to Sigma Sound with two years experience and by 1978 worked my way to an engineer.

E: So you're on staff here, but freelancing as well?

J: Yes. I just produced a band called Velocity, a heavy metal band from Boston. Atlantic Records is very interested in them. Working in New York has allowed me to do a broad spectrum of things. I just finished working with Marianne Faithful on the Kurt Weill album (see review this issue).

E: What are you working on now?

J: A rhythm and blues album for Phylisia Ayers Allen. Harold Wheeler is overseeing the project. She is really great to work with.

E: What about in the future?

J: I am producing a new girl act; she sings with the Golden Palominos.

E: So do you think you need to be an engineer to be a producer?

J: It really helps especially today when people are looking for technical production. Groups are more independent today, they have their own ideas about what kind of sound they want and just really need someone to help them get it on tape.

Producers or bands usually seek engineers out. As far as I'm concerned I am not in a position yet to choose my own projects. I can't call Sting up and say I want to do his next album. I am

working towards that. As you work and get better known, people become more accessible to you.

E: How do you feel about Engineering school?

J: Well the Society for Professional Recording Studios condone schools to get work in a certain calibre of studio. The apprenticeship is really the number one important thing. You develop your skills over a number of years, you can only record music well by doing it.

E: Is the Engineer the most important piece in the recording process?

J: The material and the band is really the most important thing. A good song is always a good song. Of course that doesn't mean you couldn't have a great band that gets into the studio and doesn't click. Marty Kugel's first band The Satins song "In the Still of the Night" became a classic and he recorded it on a four track in a church basement.

E: Is there any producer you really want to work with?

J: Yeah, it would have to be Mutt Lang because he is a brilliant producer, meticulous production. The new Cars album has some great sounds on it; he made AC/DC a super rock band.

E: Well is there anything else you want to add?

J: Yeah, there really is a need for great lawyers out there. Music law is a very involved business, you need to know the law and socially fit into the music industry.

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THE BAR COURSE THAT CARES

Mr. Mingles' Lists and Contest

Continued from page 3

Women

- 1) Alba (1st yr.—great clothes)
- 2) Carolyn Liu (3rd year, stop playing with your hair)
- 3) Andrea (blonde 1st year)
- 4) Miss blonde (NYU sweatshirt)
- 5) Lisa (1st year night, Don't even try fellas)
- 6) Chari (2nd year "Whew!")
- 7) Ellen Rosner (need I say more)
- 8) Karen (1st year Iranian woman—Give Me Strength)
- 9) Maria (Brunette, 3rd year w/short black hair—What Skirts!)
- 10) Maureen Mahoney (Cute and Very Married)
- 11) Afrodite (Goddess of Love—Call Me Dionysius)
- 12) Cynthia (blonde 3rd year—lose the tude)
- 13) Would you want to be #13.?
- 14) Minda (brunette, 3rd year. Sigh)
- 15) Prof Gross (I don't have to say why)
- 16) Ivy (2nd year blonde, (Always smiles & they have to hold me back).

So I lied, it's more than 10
Men (lets be fair)

1. Alberto Margolies (a brain to go with the bod)
2. H. Godnick (this man is "hot")
3. Steve Foreht (makes Gil's exciting)
4. Lance Kuba (keep working on those pectorals)
5. George (1st year who looks like Desi)
6. Charlie Mirasola (Wow!)
7. Prof. Silfen (sexy older man)
8. Rami (so cute!)
9. Bob Meyers (love that rugged look)
10. Howie Blausten (1st year w/the hat)

In any case any of you want to make comments about sexism? Have you ever heard the words joke and humor?

Mr. Mingles would like to announce the top ten parties for '85.

- 1) Phi Alpha Delta
- 2) —
- 3) —
- 4) —
- 5) Andrea's Party
- 6) —

7) —

8) Triplets Party

9) President Carter's Reception.

10) Dean Simon's Reception

(Pick one, any one).

Don't miss SBA's Valentines Day party February 13, Mr. Mingles won't.

Lastly, Mr. Mingles would like to announce the contest of '86—The contest to end all contests. In order to be part of this exciting event you must write an essay on one of 3 topics: 1) Why I want to like Mr. Mingles 2) Why I want to be Mr. Mingles. 3) Why I want to be with Mr. Mingles. Judging will be done on a fair and impartial basis meeting all equal protection requirements. The panel of distinguished judges will include Pee-Wee Herman, Valerie Harper, Raul Julia, and Generalissimo Francisco Franco. The judges would like to request that all female applicants include a full length photo. Awards, contest rules, and deadlines to be posted on the door of the Reporter.

DRUG BUST

Continued from page 3

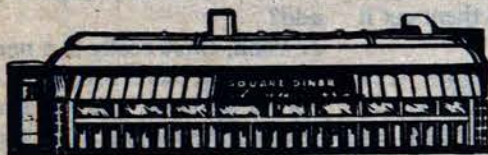
"I turned and as I walked into the dawn of a very chilly morning, the experience of the last 35 hours overwhelmed me and I began to cry uncontrollably in the middle of the street. I had had no idea what existed underneath 111 Center Street before my ordeal. But my detention changed that perception. I felt I had been in a foreign country—the humiliation, the treatment, the filth," Tony said.

"I thought to myself these small offenses really don't belong in criminal court. I did not really commit any crime. I was walking along the street with a very small amount of a controlled substance, hurting no one. To be put through this experience far exceeded what I had done to society.

"I always thought of the police as honest people, trying to do a difficult job. Here, I was lied to by the arresting officers, called names in jail by the C.O.s, and treated in an inhuman fashion. I knew that this was a rare and unique event in my life—that I would not be arrested again. But there were others—people I saw in the pen for whom jail was a way of life. They were the ones who would become bitter and more angry at society for this treatment. They make criminals. They are creating a permanent underclass of criminals in those places, people who would only become more vicious because of such inhuman treatment," he said.

The name "Tony" is a fictitious name used to protect the anonymity of the subject. This article is based on an interview with "Tony" conducted by Robert Goldman.

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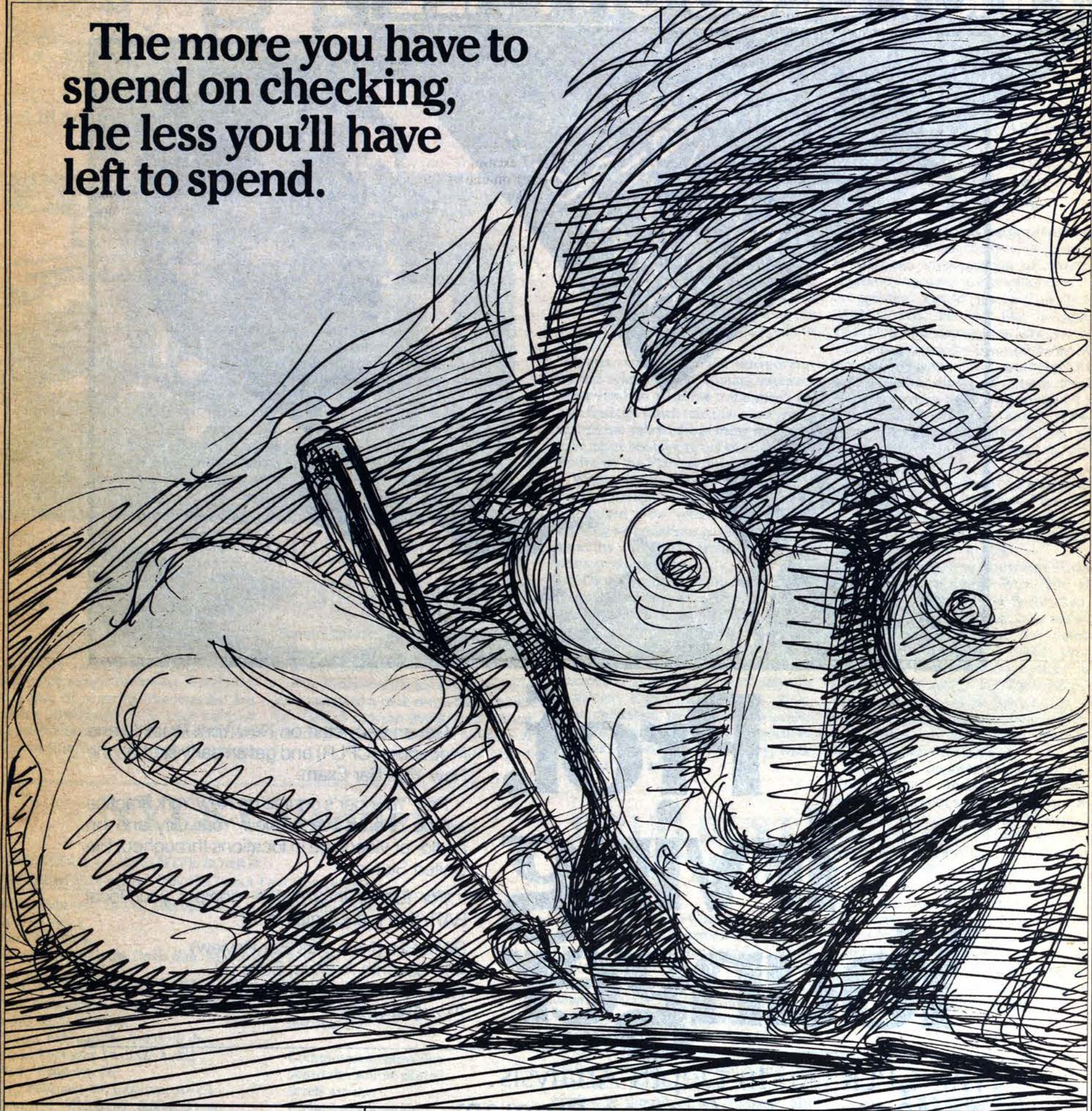
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