

INTERVIEW WITH LEWIS LUSARDI
DIRECTOR OF EDUCATIONAL COMMUNICATIONS CENTER

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Lewis Lusardi: My name is Lewis Lusardi. I'm Director of the Educational Communications Center, and I've had other positions at Stony Brook. I've been in this position since January 1980. I came to Stony Brook originally as a consultant in 1966, working with Karl, and at that time I was 42 years of age, 41 years of age. And in 1968 I came on full time working jointly for the Research Foundation and the Stony Brook Foundation. I came here working for a company in New York, I'd only been there a few months, previously I had been at Lincoln Center, and before that at Wesleyan. Karl was responsible for my coming. I was interviewed by John Toll, Karl Hartzell and the Stony Brook Council, including Ward Melville. Why did I come? I came because I felt that Stony Brook was a young and growing institution. I'd had a lot of experience on other college campuses. I'd visited or stayed at something like 40 campuses in the previous years, and I felt there was a place, there was something important to be done here. The factors that were most important was the size of Stony Brook. It was so new that everything lay ahead of it, and I was, a subject matter like the media and the arts, which were not even fully formed at that time, were of great interest to me. I had a lot of experience in both areas. I had been at CBS as a writer, and had done a lot of work at Lincoln Center and other places as Director of the Lincoln Center Fund. My understanding of the purposes behind the creation of Stony Brook, plus I had some knowledge of the Heald Commission, but it seemed to me that when it was fully grown, Stony Brook would probably be the most influential institution of higher education on Long Island, Nassau and Suffolk combined. State University had no pathfinder institution on Long Island, and it was obvious that Stony Brook was going to be that. What was the vision being transformed into reality? I'm not sure that all of the vision has been transformed into reality. I think much of it has, but I think with the amount of

growth that I've seen, that there have been incredible problems that linger. Growth creates its own set of problems. When I came to Stony Brook my impressions were that it was very much like a small liberal arts college. I think the total number of students was something like 2,000 students. The budget was less than \$15 or \$20 million, but there were things going on. The ESS building was being built. Physics was obviously very strong, there were graduate programs. Some things that surprised me looking back. For example, the Stony Brook Union had not been built. The first day I ever stepped on campus with Karl, the Library, which was then the very small Library, it was homecoming, and there was a big ferris wheel outside the Library, and there were people on the ferris wheel. The girls wore skirts, the men wore shorts and shirts and ties, and it reminded me of places like Oberlin and some of the ivies, having been at Wesleyan for some years I could see many similarities. Of course, all that's gone. The campus, the leadership, the spirit, it was very up, everything was up; everything was looking toward the future. I can remember going to a meeting of the presidents in the president's conference room and having Bentley Glass saying, well, we should have a continuing education division, and within a month it was here. It was that kind of situation. You couldn't do that today. What events, what persons, what experiences stand out; I'll have to come back to that because there are too many. What was your understanding of your own place in the future of Stony Brook, why do you think you were appointed? Well, there were very few traditions at Stony Brook at the time, but one of the traditions of state institutions and land-grant institutions was that, regardless of the state budgets, an incredible amount of private money would be needed and research money. You look at Texas or you look at even a place like Oklahoma or even Virginia, where if you look at the endowment; Karl, why don't you turn that thing off?

Dr. Hartzell: It's taking your cigarette smoke.

Lewis Lusardi: Just turn it all the way off, it's making a noise that the machine will pick up. And it was obvious I think to Karl and John Toll and other people that the

institution had to produce private money, and fundamentally that was my job as Director of Development of the Foundation.

Dr. Hartzell: We needed flexible funds.

Lewis Lusardi: Yeah.

Dr. Hartzell: Outside the budget.

Lewis Lusardi: That's right. What expectations did you have when you came? I expected to play an important role, and as things turned out, there were several roles that were played as the years went by. And I think looking back my expectations have been realized, most of them. Did I have relations outside the campus? Yes. With central office in Albany; yes, at one point I was appointed the Stony Brook representative for Region 4 Arts Committee, which was, well, I would say 15 campuses between here and Sullivan County. And my job was to interface Stony Brook interests, particularly the work of the three arts departments into a SUNY-wide arts program. Also, I took the initiative, some years back, in developing something called the Long Island Media Consortium, of which I was chairman. And this was basically an attempt to list all of the non-print materials, non-print, non-computer materials, like videotapes, films, slides and so on, of all the private and public institutions on Long Island, develop a master list, so that people from Hofstra could borrow from Stony Brook, or people from Stony Brook could borrow from Old Westbury. And this is now run by the Library, has been for some years. That's worked out very well. That kind of cooperative effort was a good step I think for Stony Brook. I also have a continuing relationship with other ECC directors across the State. You know, we meet regularly, we have regional committees, we have state-wide committees to discuss common problems and

Dr. Hartzell: ECC stands for

Lewis Lusardi: Educational Communications Center; it used to be called the Instructional Resource Center.

Dr. Hartzell: Ed Lambe was involved initially, wasn't he?

Lewis Lusardi: That's right. He was the first Director. He was the Director until about 1974-75. Then there was a period when Don Marx, who was the Assistant Director, took over. And then in 1976 a man named Frank Lyon came to Stony Brook and took over the ECC. And then in 1980 I was appointed. I would say, going back twenty years, that my primary responsibility at the time was to raise funds for the Stony Brook Foundation. Now the Stony Brook Foundation in those days was not looked on by Albany as being something that even should exist. And there were continual battles. I think when I was appointed with Boyer as Chancellor and Beth Moore was the Chairman of Trustees, there was the feeling that the foundations across the State were important. Of course, Buffalo's foundation, which had been in existence even when it was private, was kind of the pathfinder in foundations. But we had continuing problems with Albany about the Foundation. And in 1971 the new Vice President for Finance and Management named Joseph Diana came on this campus and created quite a stir. 1971 was the year when John Toll was given a sabbatical to be in Albany for six months, and Alec Pond was the Acting President, and Albany was I think rightfully dissatisfied with some of the administrative procedures here dealing with money. I remember Alec, I think it must have been in April or May of 1971, telling me that the campus had overspent something like \$800,000, and it was up to Joe Diana to come to grips with this, and set up new systems and hire new staff. And one of the things that he was given as a charge apparently by Albany was to do one of two things about the Foundation; either take it over completely or get it out of existence. And there was nothing half-hearted about his attitude.

Dr. Hartzell: Who do you think told him

Lewis Lusardi: Ray Kettler, Kettler was the Vice Chancellor for Finance. And you know, you hear stories, for example, I don't all of the politics involved, but I remember when Joe Diana's resume landed on the desk of John Toll, and we went to a Vice Presidents meeting, and Alec said to John, and John said this man has been selected carefully by Ray Kettler, and if he has a job to do and it involves ripping this place apart.

And Alec says to John, you're going to have to take it, because if you don't take him, Ray Kettler will come up with someone just like him. And Diana started going through the whole operation with a sharp knife. Some of the things he did were very good, for example, he discovered that Don Ackerman in the Research Foundation had sidetracked about \$55,000 of research money into his own pocket. Of course, he fired him, brought him up on charges. But he made a lot of false accusations; he accused Warren Randall of stealing \$25,000 and that went on for about a year and a half. And an arbitrator appointed by both parties finally decided that it was all a lot of hogwash. He did several things like this. And he appointed people who were very antagonistic. When I left the Foundation, one of his associates, who shall be nameless because he is still here, came to me and said that he didn't understand why I had charged a certain lunch on the American Express card. And I told him who I had taken to lunch, which was already written up, and he said, he made the statement, well, he said, we're going through this with a fine tooth comb and anything we find out of order, we'll refer to the District Attorney. That was his attitude. And I went to Johnny on that, didn't get anywhere. But he finally hung himself because he made too many false accusations

Dr. Hartzell: Diana?

Lewis Lusardi: Diana. And when he decided to go to, I think to Illinois, he had come out of Michigan, everyone gave him a glowing reference, and off he went. So that was the end of Diana, but he created a tremendous amount of turmoil while he was here and was officious in every way. He never did, I think, do any lasting damage, although a lot of people resigned or were fired or whatever, but that's, at this point it's ancient history.

Dr. Hartzell: I was in on the origins of the Foundation. I was one of the three incorporators, and Ward Melville, who had sat in on a meeting of the Council at which I recommended that the Foundation be set up, and pointed to Buffalo but also pointed to the endowments of the Big Ten, let alone Harvard, Yale and Princeton.

Lewis Lusardi: That's right.

Dr. Hartzell: Because the big public universities in the midwest had large endowments of private funds. The concept around here was why should people give to a public institution, and we had to change that. And Ward paid for the paperwork done by his own legal firm setting up the Foundation.

Lewis Lusardi: Pelletreau.

Dr. Hartzell: No.

Lewis Lusardi: Siberly.

Dr. Hartzell: No, it's in New York.

Lewis Lusardi: Milbank Tweed.

Dr. Hartzell: Uh.

Lewis Lusardi: Milbank Tweed was his company, well, anyway it doesn't matter.

Dr. Hartzell: It was Polk somebody.

Lewis Lusardi: Davis Polk

Dr. Hartzell: Yeah, that's it. And I think that was in either 1964 or early 1965.

Lewis Lusardi: It was early 1965, I think.

Dr. Hartzell: Early 1965, but we had been talking about it before that, and when Sam Gould came in, he was unhappy that we had

Lewis Lusardi: Sam was?

Dr. Hartzell: Yes, the Foundation, because he was primarily interested in centralizing just about everything he possibly could in Albany.

Lewis Lusardi: Yeah, but I think Beth Moore had a different attitude because I remember her saying to me, when she was ready to step down as Chairman of Trustees, she said I really did not want to step down until two things had happened in the State system: and one is that I wanted funding for development offices on every campus and foundations that are accepted wholly by Albany, and the second thing she wanted was a real alumni organization throughout the State, and she felt that when she left these two things had been accomplished. So there must have been a schism of feeling or maybe it was some of the other Trustees, I don't know. I don't know any of the other Trustees.

Dr. Hartzell: Well, I think the idea that everything could be run from Albany was erroneous. You needed local support for institutions, you needed local initiative from institutions and that should be encouraged, and Stony Brook went its own way in that aspect. it's been proved to be the correct way to go.

Lewis Lusardi: Well, the Foundation today is so much a part of the campus that it's, you know, but it is wholly run by state employees, which I frankly do not approve of. I remember Larsen, Bill Larsen was a Trustee or Director of the Foundation or whatever, and he, we went to a Foundation meeting, I think you were there.

Dr. Hartzell: I was the first Secretary.

Lewis Lusardi: And he said that he wanted a study made by the Executive Director of the composition of the Directors of the Foundation, the way it should be. And I went into a lot of detail, looking at things like conflict of interest and so on, legally. I discovered incidentally that later on that Joe Diana's position on the Foundation and his position with the State was in fact a conflict of interest. I got a legal opinion on that, but that's something else. Anyway, Johnny said well, you're on your own on this. And I went ahead and did the study, and presented it to Johnny and Bill Larsen simultaneously. My recommendation was that the University officers should of course be represented, but they form a minority. And John was incensed at this. He said, well, for example, I wanted to appoint Alec to the Board, and he said I don't feel I can do that at this point. So, I feel that, you know, you have foundations like Mellon, for example, which to this day will not support public institutions. I mean, it's just ingrained in their outlook that public institutions are supported by taxes and the private institutions are the ones who should have money, should get money. And the only way you can counter that, and it is a feeling among very old money in this country, the Pughs and some of the others, Rockefellers even at one time, not recently, but in the '50's and '60's. The is to make a state foundation, university foundation as independent as you can make it, so that the decisions about proposals and what have you are developed by non-university people, by the community in effect and not by the university. This is not to say that the

Foundation people shouldn't be kept fully informed by the university and obviously they have to have input from the university on what's important and what isn't and what priorities should be given to certain things, but the decisionmaking has to be independent, otherwise an awful lot of money out there, an awful feeling out there about state institutions is going to be dissipated. They are going to have the old feeling that, well, it's the university speaking so the university's self-interest, and it's not the community saying that the university for the sake of the community should have certain things. And John and I never saw eye to eye on that one. I didn't push it of course. But we got some good things done with the Foundation. There was a \$90,000 grant which came from the Ford Foundation 1969, and Sid Gelber and I, this is my first contact with Sid, we basically ran that, and Sid relied on me to handle all the finances and what have you. And one of the things I brought to him, Bob Nathans, who was then in Physics, came to me with this crazy idea about starting a department of policy analysis, and he needed \$10,000 to do some studies with Carnegie Mellon and a few other places, and it was a totally unheard of concept. And I persuaded Sidney to fund this, and I was appointed to the policy analysis, Center for Policy Analysis

Dr. Hartzell: Urban Studies or something like that.

Lewis Lusardi: Yeah, Urban Studies, Policy and Urban Studies, and I went on the Advisory Board of this so, to this day when I meet Bob Nathans, who was the first Dean of Harriman College, that's what it developed into, Bob says that if it hadn't been for you, there wouldn't be any Harriman College. So, you know that, we had the regional medical plan, which generated a great deal of money, and I think the various constituents of the regional medical plan, hospital executives and so on, thought that the Foundation was making too much on this, you know, and Pellegrino went along with them. But we held them up for a two and a half year period. We were their fiscal agent

Dr. Hartzell: The Foundation was.

Lewis Lusardi: The Foundation was, and we got that started. Of course now it's been transformed into other things, but we did some good work at the Foundation.

Unfortunately, there came a time when Joe Diana decided that he wanted control of the Foundation, and he did something that was, to my mind, both illegal and reprehensible, he hired an accounting firm in New York to come in and look at the books and rearrange the books to make it appear that the Foundation was bankrupt. And he did this in a very strange way, he did this in a totally illegal way. You remember that the “Quarterly Review of Biology” came in. “The Quarterly Review of Biology” had its own subscription list, and it had developed a plus balance of around \$40,000 on the credit side of the ledge. His man from the accounting company came in with the weird idea that since there was a credit for \$40,000 on that side of the ledger, there should be a debit on the other side of the ledger for \$40,000, an accounting trick, if you will. And the only place where you could debit the \$40,000 was the general fund. So the general fund at that point had no money, and I was called to a meeting in John’s office and told that I had bankrupted the Foundation on the basis of this accounting trick. And I, you know, of course, this is ridiculous, absolutely silly. We’d been generating money like mad, and now in one stroke of the pen you wiped it out through this accounting trick, using the “Quarterly Review of Biology” as the way to do it. So it went from bad to worse, and finally I had been doing for about a year special work with Sidney in arts. There was not Director of the Center for Contemporary Arts and Letters, and I had, Sidney had asked me to do the programming for that. We had many, many programs. We had the Stravinsky Festival, when Igor Stravinsky came out and got a Stony Brook Medal. We had the International Choral Festival with prominent people, Lucas Foss who then was conductor of the Buffalo, and we had the Buffalo Symphony down, and we began to develop a whole series, Sid and I, a whole series of programs in poetry, we had a women’s week at Stony Brook where poets and novelists came out, so that when I left the Foundation, I dropped my salary by about 30%, but I took a, in effect, part-time job with the Center for Contemporary Arts and Letters, with Sid sponsoring me. And Beth Moore came down one day, she was here to talk about the world religions project, and she said, Lew, you’ve got to get out of here. She said I have a job for you in the Henry Luce

Foundation, and I said, I feel I've been battered and bruised and accused but I'm going to stick it out. They're not going to force me off this campus. And she said, well, any help I can give you, she said, you know, that job is going to be available for a little while, if you change your mind, send me a note. And, but I never did.

Dr. Hartzell: How did you come to know her?

Lewis Lusardi: I came to know her because one of the clients that, I was Vice President of a company, a management consulting company, and my client, one of my clients was the old Christian colleges of Asia united board, and I worked with her from 1958 through about 1960, very closely with her and the young Henry Luce, her nephew, Hank Luce, and you know, got to know her extremely well, and pleased her in certain ways. We needed a lot of specialty writing to be done, brochures and so on, and I did those and she really liked them. But, she had used my company in other ways, she used it for international education, for example, so that I knew Beth very well, extremely well. You know gone to the, what's the women's club in New York, had lunch with her several times, Cosmos, one of those clubs, Century, what is the women's club, anyway, it's probably not a women's club any more. But after about four or five months of working part-time for the Center for Arts and Letters and doing some consulting at places like the Stony Brook Museum and so on one day a week, which Sidney permitted to do, they made me the full-time Director, the Acting Director, and then we began to develop some very important programs. I was Acting Director until, from 1971 through 1976, and then the permanent Director from 1976 to 1980, so it was nine years almost. And during that time there were a number of things that happened on this campus connected with the Center that were, I think, rather important. First of all, Selma Warner, some of her clients, poets, Voznezensky the Russian poet, and so on, we used in programs, I knew Selma rather well. And one day she came to me and she, we had sent her to Yeats and Mrs. Yeats and Catrina, the daughter here, and Mrs. Yeats had given a harp recital and what have you, it was in the Union Auditorium. And she came up with the idea that Senator needed some money, that his daughter was getting married, Catrina, that she

wanted to settle in the United States, and she obviously needed some spending money, and did I have any interest at all, since she knew we were in the business of acquiring archives, would we be interested in buying the Yeats papers. So, I looked into and discovered that you couldn't buy them because they are one of the national treasures of Ireland, but we could certainly arrange for copies of the materials at a price of \$50,000. I talked to Sidney about this; I went to Albany, I talked to Lonny Clair in the legal department; I talked to all kinds of people about this. We finally arranged to pay this at \$15,000 for three years. And the Yeats Archives, they were split between what was in the Senator's house and what was in the National Library. The Director of the Library, when I made contact with him, turned out to be very receptive to this idea.

Dr. Hartzell: Who was that then, Pat Henchey?

Lewis Lusardi: It was Pat Henchey, and we worked all this out with Pat. And there was only one xerox company in the whole of Dublin, so that we had to use that company. And unfortunately, the stuff in the Senator's house was in shoe boxes and in desk drawers and closets and what have you, totally disorganized. If we had had the funds and the time, I think we would have hired a Yeats scholar to go over there and organize it before it was Xeroxed, but we didn't, so we took it the way it was. Anyway, 80,000 pages of material finally came by microfilm through U. S. Customs, we had to pay duty on that, and we retrieved them. This was the first time that the Yeats materials had been put together in a regular retrieval form, because if you go into the National Library you go down into the basement, they didn't have then and I'm sure don't have now, the funds for things like fire alarm systems or humidity and heat control, and it's just a series of boxes on the shelves, and you can open those boxes and no one is there to supervise what you are doing and take down the original manuscripts. And someone like Dave Clark, who is Yeats scholar, is very fond of telling me how he got to the airport at Kennedy and opened up his briefcase and here was a letter from Yeats that he had mistakenly put into his folder, and he had to ask them if they wanted him to send it, and he went back about three months later and returned it to them. But it was chaos, the Yeats, Yeats is still, I think, an

untapped field. You have scholars in Europe, you have scholars in Canada, you have scholars in Australia and even in Japan, who are very interested in Yeats works for all kinds of reasons.

Dr. Hartzell: He was a kind of triple threat person.

Lewis Lusardi: That's right, not just the poetry and the plays, but his whole business of mysticism and automatic writing, politics, the Abbey Theater; it just goes on and on and on. So, Sidney and I went over and made a trip and stayed at the Yeats house, we came back and papers were exchanged, and the whole thing was set up. Unfortunately, there was an old tag around here that goes something like, what we have done is create instant fame; that if we can acquire something, we can tell the world that we have acquired it, and get instant fame. But there is no way in the world that we can find the funds to nurture it. And this is what happened with the Yeats archives. The first thing I did was convert the microfilm to, Sidney found some money, and we put it into book form, still without it being organized. And then we hired a young Ph. D. candidate, Noran Hegday from the English Department who was having, his dissertation was on Yeats, to try somehow to create an index of these 80,000 pages.

Dr. Hartzell: Was he the

Lewis Lusardi: Yes, and he worked from 1976, when we acquired these, until 1983, when I gave them up to the Library. And he worked for, all I could afford to pay him was \$20 a week, so that it was a slow, laborious job. But he did create an index, and the index today is still what's being used in the Library. They're putting it on a computer and doing a number of other things with it, but it's his work that has made it possible. We also in

Dr. Hartzell: I remember the festival.

Lewis Lusardi: That's right, we had a two week long summer festival with, Yeats Festival, with everything from plays and music groups, we had all kinds of people, poets from all over the world, and scholars from the University of London, Toronto, all over,

people from Australia. It was a very, very successful festival, and the first of its kind, I might say.

Dr. Hartzell: Henchey stayed with us, with Anne and me.

Lewis Lusardi: Yeah, I know he did. I saw him at your house a couple of times. But unfortunately he left, and the new Director, his great friends were in Toronto, and Toronto people were mad as hell that we'd acquired these materials. And they felt that if they had known they were available, they would have made a better offer. And, of course, one of the great difficulties was that Senator Yeats did not know anybody at Stony Brook as well as he knew people at Toronto and other places, because these people were publishing in the field, but no one in Stony Brook was. And even when Tom Flanagan came, I gave Tom an office in the Center, but he never used it. He was writing his novels, and more interested in Joyce, I think, than he was in Yeats, even though he is a specialist in Irish literature. Then we had a couple of other efforts, the Bartok Archives, which finally when the Center was dissolved in 1983, left with the Curator, I mean he, we had not been able to give him that much support anyway, we never really held the rights to any of the material, but he made the material available to scholars here at Stony Brook. And then I had a couple

Dr. Hartzell: What did he do, take the Bartok Archives with him?

Lewis Lusardi: Yeah, he owned them.

Dr. Hartzell: Oh, he owned them, I see.

Lewis Lusardi: We only had the loan of them while they were here. I tried for years to, the situation was complicated because Mrs. Bela Bartok was still alive. There were two sons, Bela Jr., and who is the other son, Peter. And Bela lived in Hungary and Peter lived in New York, and they didn't speak to each other. And Peter, who now is the Trustee of those Archives since Mrs. Bartok died, is giving them to a University in Switzerland, Basel, I think, and that's what he wanted to do all the time. He bitterly resented the fact that we were even involved in this, wrote me letters telling me we had not right to do this and no right to do that. And then we had a couple of aborted attempts,

and the reason why they were aborted was, I think, because the Music Department in particular never really understood the role of the Center for Contemporary Arts and Letters; we were not trying to set ourselves up as a separate department, a teaching department. We were an archival repository. If it made more sense to put the archives in the Music library, we were probably willing to do that. But I made contact with the widow of Edgar Varese in New York through a friend of mine in New York. Edgar Varese is the father, the godfather, if you will, of electronic music, modern music in many ways; and he and Stockhausen are the two giants in the field. There are other people but these two are ones students immediately recognize. And Mrs. Varese, Louise Varese, absolutely charming woman, the archival material was in the hands of a man named Wen Dzung Chu at Columbia University, Dean of the Graduate Music Department. And she introduced me to him and we talked at great length about bringing the archives to Stony Brook, setting up a separate room; and the archives were voluminous. She actually called me at one point and said that she was moving and she had Varese's piano, and would we like to have it, and I said yes. Well, we still have it on campus, and I paid \$300 or \$400 to move it out here, and it's lying in a basement, I think, in the Fine Arts Center. But what happened was that the Music Department didn't really want the Center to be involved in this kind of activity, no matter what I did or what Sidney did, they never could understand this; and the unfortunate thing about the Varese archives was that Boulan Durrell, who is a Professor of Music in the Music Department and an electronic music person, had been a student of Varese. And there is a very famous piece of Varese called "Amerika," which he said, when he was a graduate student coming from Turkey, he had worked with Varese on. And he, in effect, had done all the work and Varese had got all the glory. So I went to him and I said Boulan we have a chance of getting the Varese archives, and his attitude was that Varese was a nonentity, and that he did not want his materials on campus, that he would fight to the bitter death to prevent his materials from coming on campus.

Dr. Hartzell: Strange attitude.

Lewis Lusardi: So, that was the end of that. Sidney would not fight the Music Department, and then the Chair of the Music Department contacted Chu, who was, Sarah Fuller, she was at an MLS meeting and for some reason Chu was there, and she did a job on the Center with Chu, that she didn't think it was right, that it should come to the Music Department and so on and so on and so on, so at that point I threw up my hands and said, well, you know, if the Music Department really feels that they have the expertise to negotiate this kind of operation, considering that we regard ourselves as the experts -- look at the Yeats, for example, which was very complicated -- go ahead and do it. You know, I washed my hands of the whole thing. And then we had two other things that were killed by the Music Department: one of them was Berio, who was an Italian modern artist and composer, Lucio Berio. Again, to the average person he is not very meaningful, but in terms of Ph. D. dissertations, M. A. work and so on and so on, any Music Department would be proud to accept the archives of any of these people. And Berio came here for the international choral festival, and I sat down with him, and I said what are you doing about your materials. He said, well, I have about 50 pieces which have been performed, and he said, I'm a young man -- he was then not even 40 -- and he said I'd be interested in giving them to a university, but I want something in exchange. And I said, what's that. And he said, well, I'm getting a divorce, and Cathy, my wife, wants something, something, something and he said, if she takes that, I have to be assured of an income of around \$12,000 a year. So I went to Sidney and said you know if Luciano Berio is so well known to have him here as an adjunct for \$12,000 and get all of his materials, plus he agreed to give us anything which he wrote in the future, and he has been writing ever since and he'll continue to write for another twenty years. There again the Music Department said no, mainly Sarah Fuller and Billy Jim Layton and Boulan Durrell said no, they didn't want Berio here, that he was not their style or something, I don't know quite how they put it. So I was forced to go to Berio and say, I'm sorry but we can't manage that. And then the third thing that happened was Menotti. I got to know Menotti's publisher very well in New York, Bob Holton. And Bob called me one

day and said, are you still in the business of collecting archives? And I said, yes. And he said, how about Menotti. And I said, well, Jean Carlo's work is, again, so well known that let's talk about it. Well, I no sooner broached that to Sid, who checked it with the Music Department, when the reaction came back, well, Menotti is no Mozart, and we are not interested in his work. So, obviously it was a case of time and time again of the Music Department not wanting the Center to be involved in any of this. Because here we had, we could have collected Varese, Berio, and Menotti, which would have been, just those three, would have been a substantial collection of music materials, original scores of all kinds, which would have attracted other people's materials, people like John Cage and others, today it would have been Glass, the modernists, people on the cutting edge of modern music; we would have been ahead of every university in the country, but no, the Music Department didn't want this.

Dr. Hartzell: Where are those archives now?

Lewis Lusardi: Well, I don't know where Menotti's are, I don't know where Berio's are; I think Chu still has the Varese archives at Columbia. But I continued throughout those years, those nine years, to hold as many cultural events on campus as the budget could afford. We had Bartok Festival which not only, I was given I think \$3,000 to run it, and made \$9,000 profit. You know, we had the Budapest Orchestra over here, if you remember. We had all kinds of people, we did one of the operas in the Union Auditorium. We were sold out, we had something like 5,000 people in the Gym when the Budapest Symphony came in. They played Bartok, they also played Tschaikowsky, it was a well rounded program. Then the Fine Arts Center loomed on the horizon, and that created a whole new set of problems for Stony Brook, because the desire was to build a 3,000 seater, which would be large enough for you to do certain things. At that time, if you wanted Van Cliburn, you would have to pay between \$25-30,000, at that time, we're talking ten years ago, I guess now it would be \$50,000. Well, in order for you to book Van Cliburn and make a profit, you have to have a certain number of seats, otherwise each seat goes up to \$40 or \$50, which at that time was completely out of line. But the

Fine Arts Center didn't turn out that way. It turned out to be an 1,100 seat major auditorium, a 500 seat recital hall, and a number of small theaters -- theater 1, 2 and 3. Sidney appointed me his Assistant in the Provost's office to kind of shepherd the whole Fine Arts Center to completion, not in terms of its architecture, but in terms of its staffing, its projects and its programming. And I did this as part of the Center for Arts and Letters, I was told in the first year, well, we can only have four positions, and I went to the Art Department and the other departments and evaluated what was really needed and came up with things like a sculpture technician and so on. And Phase 1 went up, which was the Music Department and the Art Department. At the time I was teaching in the Art Department, still teaching kinetics; and Lawrence Alloway was very upset with the exhibit area, the gallery, because it wasn't designed the way he wanted it. And he absolutely refused to talk to anybody about this, and Jacques Guilmain, who was Chairman, said to me, Lew, you are the only one who seems to get along with Lawrence. Why don't you sit down with him and see what he wants. So Lawrence and I went through the gallery, and he pointed out the doors were in the wrong place or were scheduled to be in the wrong place because no walls were up, and lighting was wrong and what have you. And I made some very careful notes, and sat down with Paul Damaz, who was designing the building, and we straightened it all out to Lawrence's satisfaction. There were these kinds of crises, which had to be solved, which I solved for Sidney. And Phase 2 came up, Phase 2 then came along. Meanwhile, we were still holding cultural events in the Library or in the Lecture Center or over in the Gym, because you couldn't hold anything, there were no performance areas in Phase 1. Then Phase 2 came along, and suddenly the building was complete. Now we needed a much more rigorous series of control factors, for example, what do you do about the box office, which involved money -- money going in and money going out -- control of tickets, phone orders, credit orders. How do you interface with the main computer? What kind of staffing do you need in front of the house, the back of the house, these kinds of things. A committee was formed with Charlie Kim as Chair, and Advisory Committee, and I would bring preliminary

decisions to that committee with Sid having talked to me about them beforehand. We got all this set up. At the end of this

Dr. Hartzell: Sid was then Academic VP succeeding

Lewis Lusardi: He was until 1981, and the Center was completed in 1979. And of course that was the year when, or the year before, I think, when John Toll left, and Dick Schmidt came down, and then I think Jack Marburger came in late 1979, 1980; 1980, yeah. But, by 1980, see, everything was up and running. Now, I was asked, Dante Negro came in as a consultant and to set the whole thing up initially, and I was still the Center for Arts and Letters, that was my official title, and Assistant to the Academic Vice President for Fine Arts. I also worked on a couple of other jobs for Sid. One of things I had done was do a study of this Center, of the Educational Communications Center, that was back in 1976, and as a result of that, the whole Center here was turned over and its functions were more clearly delineated. But we are talking about years when there were budget cuts after budget cuts after budget cuts. Not a year went by without us sitting down and figuring out how to save a million dollars, one and half million dollars.

Dr. Hartzell: Was it Carey

Lewis Lusardi: Carey mainly. So Dante Negro came in, and I was asked would I be interested in becoming Director of the Fine Arts Center, and everybody assumed that I would be, because I had been handling cultural affairs for nine years. I'd been associated with the Fine Arts Center in its development. I was in Sid's office and so on. I was told by Sid, because of budget cuts that there would be no further lines assigned to Fine Arts; the front of the house, back of the house, box office and so on were then being undertaken by SETA people, you know SETA, they were temporary, low paid and so on, and SETA, I think, was coming to an end, at least it came to an end when Reagan came in. And when I said, well, how are you going to staff the place, because you know what's needed, I told you, I was told, well, you're the fund raiser, you're going to have to go out and raise the money for these positions. And I said, no way. I'm not going to be responsible for finding \$100,000 a year for staffing for the Fine Arts Center. If I did that,

I'd be doing nothing else. I also had, what should I say, programmatic discussions with Dante Negro, and we disagreed violently about the role of the Fine Arts Center. I had looked at other centers in state universities, particularly Michigan and Indiana and a few other places, Iowa. And my idea of the Fine Arts Center, which has never come to fruition, was that it should be a regional art center. You see the way that Dante and Sid and the others, not Sid because Sid supported me in some way, but the way that most people looked at the Fine Arts Center was that it would be a performance area that people who wanted to be involved in the arts would come to Stony Brook and sit down in the various auditorium and, you know, sit there the way they go to Lincoln Center. Well, there isn't an art center, including Lincoln Center today, which doesn't have a regional outreach. In other words, what I developed for the Fine Arts Center, and it was approved in Albany, by the way, I wrote it up, I still have a copy of it, it was approved in Albany, but the budget, in fact, it was the only program approved for the whole campus for that year. Mitch Gerstel called me and said, Lew, I don't know how or why, but you've got the only program that Central Office approves, and this was a community arts program, which entailed taking up plays throughout the county, and perhaps throughout the two counties, taking up music groups, quartets, artists, poets, people in the arts, and going into high schools, BOCES, hospitals, prisons, and doing a, having the Fine Arts Center generate art, which can be more broadly viewed than a finite number of people sitting in an auditorium. And Dante disagreed totally, and I felt too, apart from the fund raising aspect of it, that I was fighting an uphill battle. I had talked to people like Billy Jim Layton, who was then Chairman, he wasn't strong on the idea. Charlie Kim I don't think even understood what I was talking about. And, but Sidney put it through; he asked me to develop the proposal, it went through Albany, it was approved. But that year the budget cuts came down and nothing was approved for Stony Brook, no new programs of any kind, so it died right there. And to this day, knowing that if the main auditorium of the Fine Arts Center is filled, it is probably filled 65 - 85% of people that work for Stony Brook, considering that people like Klein, the County Executive, and other people

physically went to Albany to convince the Legislature to fund the Fine Arts Center because, as they said, it was going to be a community resource. The reason for its existence was wiped out, and it became in effect, I think, elitist institution. I don't argue with the programming that's put on there, and I certainly don't argue with the number and kind of events that are put on by faculty and students, that's all very necessary, but in conjunction with that if Stony Brook, and Stony Brook these days through Jerry Schubel, is very interested in community outreach in many, many areas, but this has never surfaced. And telling that to the Director, I talked to him when he came, and I just as well might have been talking Greek; this is not his thing, he's a painter, he knows nothing about music, nothing about theater, and he admits it. So, that was a big disappointment to me, and then in 1979 Frank Reilly was Director here resigned under duress, and Sid came to me and said, Lew, as well as running the Center for Arts and Letters, I want you to run the media center. And I said, Sid, it's a losing proposition. There have been 17 people on line, on staff in 1976 and ECC, when he asked me to do this, was down to 8 positions, of which we have since lost 4, by the way. And ECC had no credibility on campus, despite all the studies that have been made and the changes which have taken place, and I thought it was a losing proposition. Les Paldy, who was in charge of the ECC as Dean of CED, came to me and said, Lew, you've got to do this, otherwise, it will close down. And I felt that to save the institution, I would take it over. So I spent about 40% of my time working for the Center for Arts and Letters and about 60% of my time here. And I came in and it was a mess, it was a total mess. People were not turning up for work, large amounts of equipment couldn't be found, programs had been agreed upon with people like Chemistry and had never been produced. It was a shambles, so over a period of 8 or 9 years, I reorganized the place, put systems in. I have a computer inventory, where know where people are all day long. And one of the great achievements was to get finally our television capital equipment, which we got two years ago. That was originally scheduled in 1971, turned down by Albany. The funding was there, but the approval was

not. It was re-submitted in 1976, same thing happened. In 1983 I re-submitted it, had extensive conversations with the Vice Chancellor for Academic Affairs in Albany

Dr. Hartzell: Who was that?

Lewis Lusardi: That was Jane Altes, who is now I think she left the University, and with strong support from the Theater Department and from Homer Neal and from Graham Spanier, who was the Vice Provost for Undergraduate Studies at the time to whom I reported, not reporting to Les Paldy anymore. With the support of these people, we got it, and it was \$700,000 which had been sitting there for sixteen years, no, last year was what 1987, sixteen years. And now we have a, we are very, very productive. We have a, we are generating about \$30,000 a year in IFR money, in non-state funds income, which we use for equipment.

Dr. Hartzell: IFR?

Lewis Lusardi: Income Fund Reimbursable. There was one development in the Center: about 1974 the Museum Computer Network came into the Center, that was David Vance. Frankly, I was against it coming into the Center, and I told Sidney this, but Jack Heller knew these people very well, and I, in spite of my misgivings, they came in, and they were with us for roughly ten years. They had no

Dr. Hartzell: I've forgotten where Vance came from.

Lewis Lusardi: Museum of Modern Art, he was the Registrar there. And David was a fine guy, and what he did was important, but he had no interface with the campus, you see, he didn't teach. Nothing he was doing interfaced with anything else on campus. It was an isolated kind of activity which had some peripheral importance, but had no academic base at all. In 1983 when there was another series of cuts, Louise Vasvari in the Provost's office, she was Associate Provost, persuaded Homer Neal to disband the Center for Contemporary Arts and Letters completely, and I received a letter telling me that it couldn't afford to function any more, in effect, and so

Dr. Hartzell: Where did that money go?

Lewis Lusardi: I don't know. I have no idea.

Dr. Hartzell: She is

Lewis Lusardi: She's in Comp Lit.

Dr. Hartzell: Do you know anything about her?

Lewis Lusardi: Not much. Bob Neville was the Dean of Arts and Sciences; at the time I reported to him, Dean of Humanities and Fine Arts. Bob was the one who called me in; there was a very unfortunate accident there, which was that Sidney in 1971 had given the Museum Computer Network a five year contract for being on campus. And he was told in 1983, two years before the termination of his contract, to clean out his desk. He was told to clean out his desk, David Vance. So this went back and forth, the legalities of the contract and the rest of it, and he stayed until 1986, and then he left. The whole operation left. I think he retired. He just left the Network completely.

Dr. Hartzell: It's tough when the budget begins to

Lewis Lusardi: Well, it's going to get worse, it's going to get much worse. But I'm not, you know I've had my ups and downs and my disappointments; I would say my greatest disappointment was Fine Arts because I put a tremendous amount of work into Fine Arts. And it's successful. You know I feel that Jack Marburger goes into the Fine Arts Center, and there's a ballet or orchestra or something, he sits down in his seat, the curtain goes up and everybody applauds. And if that's the measure of success, well, fine; but to me it isn't. I was in Lincoln Center, and Lincoln Center was very isolated, it was very elitist, you know, the Metropolitan Opera and all the rest of it, and it was only after I left that they began to develop programs that went into Harlem and went into Bensonhurst in Brooklyn and summer programs which had street festivals and what have you, so you didn't have to spend \$45 for a seat at the Met for the Philharmonic to be part of Lincoln Center arts program, and they learned the hard way. And I think one of these days, we are going to learn the hard way. It's successful, the Fine Arts Center is successful judging by the standards that were set, but these are wrong standards.

Dr. Hartzell: Well, it's certainly a shame that the Auditorium is only 1,100.

Lewis Lusardi: That is a shame, but Albany wouldn't have it any other way. Some of the memories I have of when I was in John Toll's office with the student riots and so on, I know one afternoon, I had two secretaries at the time, and students came in, black students came in, and they were big fellows too, they six footers, six foot six, and they took over the whole of John Toll's office. They stationed themselves at the door, and they said, nobody goes in, nobody goes out. And they went over to the desks, and if you were on the telephone, they took the telephone out of your hand and put it down and disconnected you. And my two girls were absolutely terrified, completely terrified. And I said, come on Susan, come on Laurie, put your coats on. And I went to the door, and here's this big fellow standing there, and I looked at him and he looked at me, and I said, we're leaving, and he said, if you're leaving, you can't come back, and I said, who on God's earth would want to. And out we went. The following morning I went to see Alec, Alec was Acting President at the time, and there was a system which had been set up because of all the bomb scares and what have you, that everybody in the top administration was assigned a building, and you had to be there all night. Dave Dickson was the one who was organizing this and I found out that I was being assigned to ESS, I think, and I said to Alec, you know, I'm a veteran of World War II, I fought for many things, including personal liberty, and I refuse to be kidnapped by anybody. So Alec said, I'm taking you off the list. You don't have to go to a building. I was angry, I was very angry. I didn't feel anybody had the right to do what they had done. And then, you know what they were beefing about, they beefing about the fact that they had, it was the beginning of the AIM Program, and they were assigned state cars, you know, to do whatever they want with, stipends of all kinds, and it was the first year. And this was around February or March, right in the middle of the spring semester, and they had heard that the second batch of AIM students was coming in that September, they wanted to be absolutely sure that what they had would stay with them, and that the new students wouldn't be taking anything away from them. Then we had the Black Panthers at a meeting in John's office, and the head of the Black Panthers, a woman, who refused to

talk to a white man, and she had her interpreters, and they were beside her, so if I asked a question, I addressed it to him, he whispered it in her ear, she whispered the answer back to him, and he would tell me what the answer was.

Dr. Hartzell: Was this 1971?

Lewis Lusardi: 1971, yeah, no it was before, it was about 1969 I think, late 1969, early 1970.

Dr. Hartzell: I was away on sabbatical in September 1969 to August 31, 1970.

Lewis Lusardi: It was in that period, but there were, you know, it was a strange, strange thing. I remember they took over Bentley Glass's office, this was all in the Library, you remember the Library, and they took a lot of his personal mementos. He put out a notice to the campus saying that he would give a reward, no questions asked for something which he had had for about 30 or 40 years, which had been stolen from his desk. It was a very, very strange; the fact that it was happening on other campuses sort of reduced the level of anxiety here; we felt it was

Dr. Hartzell: It wasn't specifically active at Stony Brook.

Lewis Lusardi: No. Remember the President of Notre Dame came out with a statement in which he said the attack on administrative people at universities is attacking a toothless tiger, do you remember that. And the Trustees were the ones who were fundamentally responsible for policy and not the administration, we were there simply to carry it out.

Dr. Hartzell: Theodore Hesburg.

Lewis Lusardi: Hesburg, I'll always remember that phrase, a toothless tiger, it's a marvelous phrase. What else can I tell you, Karl, you've got, it's a very checkered career, and I don't regret any part of it.

Dr. Hartzell: Well you've certainly been individual who has stayed with the institution, been loyal to it.

Lewis Lusardi: I try to be, Karl.

Dr. Hartzell: I'm glad I brought you in.

Lewis Lusardi: I'm glad you did. I've never regretted, but I've always gone home and said, well, you know, this too shall pass. Stony Brook fifteen or twenty years from now there'll hardly be a person who's responsible for anything around here who will still be here. The institution will still be here. You think of all the men who've left, retired, died, who had major roles at Stony Brook. I'm talking about chairs of departments when they were no departments and so on, and we still remember them. I can think of people like Ray Jones and Ashley Schiff, people like Jerry Singer who's now left, and Herb Weisinger, Harry Kalish.

Dr. Hartzell: I've got those two.

Lewis Lusardi: Well, Jerry's in Washington, D. C. He would be a good man to see if you ever get down there.

Dr. Hartzell: Jerry Singer.

Lewis Lusardi: Jerry Singer.

Dr. Hartzell: Now, he was in Psychology.

Lewis Lusardi: Right.

Dr. Hartzell: Do you have his

Lewis Lusardi: I don't, but David Glass knows where he is. David is right there in the Provost's office.

Dr. Hartzell: I see, David Glass, all right.

Lewis Lusardi: You ought to talk to Ken Draigh too when you have a chance.

Dr. Hartzell: Ken?

Lewis Lusardi: Ken was in admissions back in 1965 and 1966 before he came here. He remembers that whole era of Dave Tilley. You might look for Frank Bonner's first tape, Karl, you probably have it somewhere.

Dr. Hartzell: Okay.

Lewis Lusardi: Stan Ross is dead, isn't he? Stan Ross

Dr. Hartzell: I don't know, that's off now, isn't it?

Lewis Lusardi: No.

[end of tape and interview]